EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry
December 1, 1923

"THE LIGHT THAT FAILED"
From RUDYARD KIPLING'S famous novel

George Melford
PRODUCTION
WITH
Jacqueline Logan  Percy Marmont
Sigrid Holmquist  David Torrence
IN WASHINGTON, D. C.

HERALD—A picture with a soul. Picture of tremendous power, produced in magnificence.

TIMES—A picture that attains very near to perfection.
Scenario by F. McGrew Wills and Jack Cunningham

A Paramount Picture
A Superb Record

Three Months on
Broadway
and Still Running

Now playing Chicago and Philadelphia.

To open in Boston, San Francisco, and other large cities at leading theatres.

INSPIRATION PICTURES Inc.
Charles H. Duell, Jr., President
565 Fifth Avenue New York
"Finest of Year!"
"Marvelous!"

"Without a moment's hesitation we declare 'A Woman of Paris' the finest piece of filmery of the year. Marvelous!—Well, that is not half enough to say about it. The subtleness of humor, and grimness of tragedy, all prove the genius of the artist."—Irene, N. Y. Daily News.

"Artistically considered, the most satisfactory drama witnessed in the New York theatres."—Burton Rascoe, N. Y. Tribune.

"A WOMAN of PARIS"
A DRAMA OF FATE

featuring
Edna Purviance
Written and Directed by
CHARLES CHAPLIN

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford  Charles Chaplin
Douglas Fairbanks  D.W. Griffith
Hiram Abrams, President
"WARNER FIRST,"

is sworn testimony of Charles O'Reilly, chief of T.O.C.C., at Commission hearing.

Warners First in Season's Product

"...does not dominate the market in the city of New York today," testified Charles O'Reilly, head of the Theatre Owners Chamber of Commerce at the Commission's last hearing. The chief official of the organization, embodying several hundred of Greater New York's most prominent exhibitors, rated [REDACTED] as fourth on the list in grade and quantity of product this season. Warner Brothers comes first in this respect, according to Mr. O'Reilly's opinion.

FROM MOTION PICTURE WORLD
NOV. 10. PAGE 229
All the tender pathos and exquisite feeling of Charles Dickens' immortal story has been brought to the screen in this picturization of

"The Cricket on the Hearth"

Produced by
The Paul Gerson Pictures Corporation
With Josef Swickard
and Fritzi Ridgeway
Directed by Lorimor Johnston

Selznick Distributing Corporation
Here is a production which offers to exhibitors exceptional box office values PLUS a most unusual selection of business attracting advertising accessories.

The celebrated artist John Held, Jr., created the posters which are illustrated on the opposite page.
John S. Woody
presents
A HUGH DIERKER PRODUCTION

"Cause For Divorce" is the sort of motion picture entertainment which
Attracts a maximum attendance
Makes for satisfied audiences and
Results in permanent patronage
CAUSE FOR DIVORCE

Written by THELMA LANIER

Directed by HUGH DIERKER

SELZNICK DISTRIBUTING CORPORATION
$2.95
Brings You
A Complete and Concise Ledger System Created Especially for Exhibitors Who Need a Simpler Business Base. It Was Created As—

A Time Saving System for Showmen

WHEN the staff of the Exhibitors Trade Review designed and built this simplified system of accounting for the practical every-day needs of exhibitors, they had uppermost in their minds the thought of Service.

The time has passed when the hit-and-miss methods are possible in the management of a theatre. Hundreds have recognized the necessity for a special systematic layout that would solve the problem.

The special offer of $2.95 for the complete system, including binder and all, cannot possibly last long. That amount practically covers only the cost of the cover, the assembling, packing and handling.

If you pass this opportunity by even for a day you may be too late. The offer is made on the basis of “While They Last” and that won’t be long. That’s a sure-fire tip to showmen!

There are too many showmen who have asked us to go forward on this movement for us not to urgently warn you to get your order in quickly.

Especially if you believe in sound business and really desire a simplified and easily understood system of charging and crediting under such headings as:

The Daily Cash Record, General Assets and Liabilities, All Transactions, Bookings, Advertising, Exploitation, Depreciation, Inventories—and how to arrive at the Balance Sheet—Profits and Loss.

Every one of these “systems” sold at $2.95 is a loss to us in actual money, but we feel that your appreciation will many times over make up for the difference.

Address your letters or wires to

EXHIBITORS TRADE REVIEW, Broadway, at 42d Street, New York City
READ WHAT EDDY ECKELS SAYS ON GOLDFryn’S ‘RENO’

Exhibitors Trade Review Editor-Showman-Critic Does Not Hesitate To Acclaim Rupert Hughes’ Attraction A Masterpiece

An Exploitation Treatise by a Former Exhibitor Who Only Reviews Those Features That Possess Extraordinary Box-Office Value

By EDDY ECKELS

RENO has reached New York! It’s a canned fact. I just saw it. And what a picture!

If you’ll follow my hunch you’ll get out your own little hall-of-fame note book right now and inscribe the names of Rupert Hughes—and of Goldwyn—and of the “big four” that head Reno’s remarkable cast.

I honestly believe it is the greatest showmanship picture ever created.

Greatest because it has everything a picture can have. Greatest because it was made according to exhibitor specifications.

If Fate or the Film Business should reclaim me as a theatre manager tomorrow—in any theatre regardless of size, location, or population of its draw—the first feature I would attempt to book would be RENO.... says Eddy Eckels, seven times an exhibitor and now managing editor of the Exhibitors Trade Review.

His showmanship style of review is ultra valuable to every exhibitor in the country. It carries the greatest message you will receive from anyone this season because it is a money message.

Read every page carefully and then grab the first dates you can get on this greatest effort of that master showmanship author-director—Rupert Hughes.

The four simple letters of that title are easily worth a cool million to you fellows and Goldwyn. That’s conservative!

Then add the 57 other different varieties of possibilities that Reno offers and you eliminate comparison. Yes, I can truly say that all roads lead to RENO for the alert showman.
FOUR PIPPIN PAGES OF REASONS WHY

HE loved her first.
She married another and was deserted. The news came from Reno. He still loved her so she remarried. The divorce was illegal. And there were two children!

WHAT is a trigamist? At the left you have one on full view. It is Lew Cody with the three women, all of them his wives in one state or another, according to the 48 different divorce laws of the Union. All of them have been "Reno-vated."

A TITLE WORTH A COOL MILLION!

Four Simple Letters Reeking
With Possibilities

ORIGINALITY? All the way! A battle to death on the crater mouth of a boiling geyser that will make even you hardened show vets thrill "to the teeth."

Ask for anything you want. It's there.
Emotions—gripping, heart-ache, mother-love emotions! Laughs—surprise, wholesome reason-born laughs!
Fights and original chases for the lovers of thrills. Gowns—the last word—for the women. The cleverest juvenile stuff of the season for the kids.
And, for everybody—the great and powerful thought: It is high time our lawmakers quit making roustabouts of thousands of innocent children. And quit making mistresses of hundreds of innocent women.
ALL ROADS LEAD TO GOLDWYN 'RENO'

At the right you see wife number three with friend husband just prior to their wedding breakfast. As is his usual custom, he is phoning East for money. It is her second husband, so she is not worrying. They are Carmel Meyers and Lew Cody

A FILM THAT HAS EVERYTHING!

Emotions, Laughs, Thrills and Drawing Power Plus

In this day and age of old High Cost sitting on the golden seat exhibitors naturally want the most or best for the least money.

In that vein the biggest thing I can say about Rupert Hughes' RENO is that you can't ask for anything it hasn't got!

You really cannot question that the publicity ammunition is anything short of showmanship T.N.T. But, of course, you are wise in asking: "Is the story really there?"

And I'll answer, for the good old American audiences, it is there 48 different ways.

If you doubt that look up the 48 different state laws on divorce. Then look at RENO on the screen. And then look around and see if you can count 10 of your friends whom you really know are legally married.
THE most sincere tip I can pass to you exhibitors on RENO is not only to set it in but set it in early. It’s just one of those pictures that’s sure-fire whether you push it or not.

But if you do give it the average quota of showmanship you’ll be able to get a heap sight chummier with your banker.

And if you actually get behind it with all the power and persuasive action of printer’s ink and general campaign work you can start planning now the erection of a bigger theatre to take care of more RENOS.

More such consistent and sensibly priced productions. More pictures built according to showman specifications.

Vote for that type while you have the opportunity—by booking it.

I only wish that I were an exhibitor again—that I might have that opportunity.

EDDY ECKELS GIVES YOU THE TIP-OFF IN FOUR PAGES THAT SHOUT!

Read Them Again.  Note the Real Dollar Value of This Startling Attraction.  Note Eddy’s Wish That He Were An Exhibitor Again. Then Do What He Would Do—Book It Early!

George Walsh  Helene Chadwick  Carmel Meyers  Lew Cody

THE BIG FOUR IN RUPERT HUGHES ‘RENO’
PLAY SAFE

You can play safe with your business if you will save your patrons from being bored by over-padded features. You must give your patrons ENTERTAINMENT or you are lost. Give them DIVERSESIFIED ENTERTAINMENT—with plenty of SHORT SUBJECTS.

Educational Pictures

will help you build up your ENTERTAINMENT, as is proved by these reports from exhibitors in one issue of Exhibitors Herald (November 17th issue).

Let us write your "insurance policy" and let this trade-mark guard you against loss.

E.W. Hammond
A Big Time Production
-the big new photodramatic screen extravaganza

Exhibitors throughout the Nation are looking to F.B.O. for big exploitation pictures. Our latest answer is "THE DANCER OF THE NILE" with Carmel Myers, June Elvidge, Bertram Grassby, Malcolm Macgregor and giant cast.

Here is a screen extravaganza you can ballyhoo like a circus. It has everything. It has giant possibilities because it is a fiery love story of the days of King TUT, who has had more front page advertising and publicity than any character in history. Take our word for it—and grab—

Carmel Myers in
"The Dancer of the Nile"

A Passionate and Fiery Love Story of the Days of King Tut

Ask your nearest F.B.O. exchange for a copy of the Big Time Press sheet that shows you how to clean up with this picture.

Big national tie ups. 300,000 phonograph records already manufactured and ready for distribution throughout the Nation through Victrola stores. Big National hit song tie up.

Biggest novelty crowd-getting cut-outs you ever saw. Here's a clean up for you. A BIG TIME PRODUCTION TO BE HANDLED IN A BIG TIME MANNER FOR BIG TIME MONEY. BIG TIME POSTERS, ADVERTISING MATTER AND ACCESSORIES

Film Booking Offices of America, Inc.
723 Seventh Ave., New York, N. Y. EXCHANGES EVERYWHERE

Sales Office, United Kingdom, R.C. Pictures Corporation
Pauline Frederick and Lou Tellegen, famous stars of screen and stage, play leading roles in "Let No Man Put Asunder," the J. Stuart Blackton Production which will be released by Vitagraph. This super-feature is an adaptation of Basil King's famous novel on divorce. Leaders of thought and stage, play leading roles in this remarkable actress has contributed to motion pictures.

The part of Dick Lechmere, awarded to Mr. Tellegen, famous as "the great lover" of the screen, is one for which this actor is exceptionally fitted. Lechmere's marriage, divorce and the tragedy that ensues, lifts the role out of the conventional "third-in-the-triangle" class into one of appealing sympathy. He is married to an opera singer and after their separation wins Petrina, whose union also has been smashed through modern fashions, and in the end makes the supreme sacrifice and Petrina is restored to happiness with Harry Vassall, the man she first married.

Vassall is played by Leslie Austen, one of the most popular young leading men of the day. Like Mr. Tellegen he is an actor schooled on the legitimate stage and makes a splendid foil for "the great lover."

The opera singer is played by Helena D'Algy, a beautiful young Spanish actress Miss D'Algy is a striking brunette and a dancer of marvelous ability. One of the most sensational episodes in the picture is that in which she dances as a lure to Dick Lechmere.

Others in the all-star cast selected by Mr. Blackton are Pauline Neff, whose distinguished personality fits perfectly the role of Lady Emmy de Bohum, Violet de Barros, who plays Polly, Martha Petelle, Gladys Frazin, Clifton Webb and Homer Lind.

Vitagraph has provided gorgeous scenic investiture for "Let Not Man Put Asunder." Especially designed sets have given full play to Mr. Blackton's famous artistic photographic compositions and he has evolved a score of new effects in lighting which promise to add to his fame as an originator of revolutionary methods.

Every scene in this gripping drama of the marriage problem is one of luxury. The play deals with men and women of wealth and leisure. It shows life as it is lived in society; the sordid by-ways have no place in this drama of human emotions.

Every element of fan appeal and box-office value has been drafted by Vitagraph for this great special. In cast, in direction, in mounting, and in drama the qualities are sure fire winners. There is no subject so much discussed today as the divorce problem — "Let Not Man Put Asunder" presents it with frank finality.
The VIRGINIAN
The Box Office Sensation
SMASHES ALL RECORDS
IN DETROIT AND DENVER

At the Broadway-Strand...Detroit
"Tremendous business. Broke all records covering last three years."
~Phil Gleichman

At the Colorado Theatre...Denver
"Broke all records including those held by "Potash and Perlmutter" and "Robin Hood"
~A.G. Talbot

IT'S A CLEANUP

B.P. Schulberg presents
Tom Forman production

Kenneth Harlan Florence Vidor
Russell Simpson Pat O'Malley
Raymond Hatton

ADAPTED BY HOPE LORING AND LOUIS L. LIGHTON FROM THE NOVEL AND PLAY BY OWEN WISTER AND KIRKE LA SHELLE

PREFERRED PICTURES CORP.'N.

1650 BROADWAY
NEW YORK CITY
FOREIGN DISTRIBUTORS—EXPORT AND IMPORT FILM CO., INC.
Whappe! The GHOST CITY is coming!

Starring PETE MORRISON

"The Galloping Ace" in the FASTEST WESTERN CHAPTER PLAY EVER MADE

with AL. WILSON, Daredevil of the Air

Directed by JAY MARCHANT

GOING LIKE WILDFIRE!

BEASTS OF PARADISE

Starring WILLIAM DESMOND and EILEEN SEDGWICK

Directed by W.E. CRAFT

PRESENTED BY CARL LAEMMLE
THERE is something new under the sun. And the newest idea of really great importance to the film industry at large is the NEW EXHIBITORS TRADE REVIEW, which has forever cast aside its old fashioned mantle of routine trade journalism.

No more printing of hash news, with only the garnish of publicity photos. No more Chinese puzzle make-up that forces the average exhibitor to give up in despair when searching for something worth while. No more scare headlines and wild statements of being ahead of this or that competitor.

For, as the NEW EXHIBITORS TRADE REVIEW—the Business paper of the Industry, IT IS WITHOUT COMPETITION.

It is incomparable and unique.

And as such is becoming indispensable to every branch of the business, because it is the only publication which treats the motion picture as a business!
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
GEORGE B. MERWEDE
News Editor
GEORGE T. PARDY
Reviews Editor

December 1, 1923

EDITORIAL FEATURES

A Thanksgiving Editorial
Motion Picture Day Widely Observed
Percentage Not Good for the Lady
Alert Showman Overcomes All Difficulties
Use the Key to Free Publicity
How One Picture Show Changed Whole Career
Old Lady Astor Says

HIGHLIGHTS IN THE NEWS

Wars Against Offending Children
Asks Hays to Take Tax Leadership
Inspiration to Do 'Romeo and Juliet'
Picketing of Theatres Declared Illegal
Washington Men Hold Convention
Valentino Signs Longer Ritz Contract
Admissions Must Not Be Increased
Monogram Sounds Warning
New Advertising Plan for Grand-Asher
Executors Call for Featurettes
Sidney Franklin Buys New Stories
Supreme Court Decides for Binderup

PICTORIAL PRESENTATIONS

Frontispiece—Maytime Is Always Sweetheart Time
Leaders All—Samuel Goldwyn
Thanksgiving Messages
Laughter and Thrills Highlight 'Going Up'
'Under the Red Robe' Brilliant in Simplicity
'Common Law' Lobbyology With a Message
'Drums of Jeopardy' Replete With Thrills

EXPOSITION

Lobbyology
General Exhibition News
Scores of Booking Uge Ideas in New Films
Tried and Proved Pictures

REGULAR DEPARTMENTS

Round About the Studios
Up and Down Main Street
Players We Know
Feature Previews
The Big Little Feature
Release and Review Digest
Among the Showmen
Modern Theatre

Contents

Copyright 1923 by Exhibitors Review Publishing Corporation.

December 1, 1923

Tom Meighan
the
Doubt Destroyer

Doubting Thomas" is a phrase recurrent in people's minds since the classics cut their eye teeth. It is used here in connection with Tom Meighan to show that the actor, in his nature and this phrase as there is between the two well-known poles.

At first sight Meighan impresses one with a peculiar hardness. A hardness full of challenge.

But that is only his granite-like composure. Underneath this exterior is a soul beaming with good spirits and playfulness.

The exterior of The Exhibitors Trade Review has something in common with that of Thomas Meighan. Whatever its outside message, one immediately senses a challenge. A frank avowal that nothing but the best will do. Like Meighan it instinctively puts its best foot forward. So that its advertisers, its readers, its friends will take immediate note and profit. So much for its outer poise and appearance.

One presses back the covers and thumbs the pages. Its creative genius is laid bare.

What can it do for the theatre owner? You turn to the pages on Exposition and there is a host of answers. The spotlight is thrown on numerous tried-and-true methods for increasing box-office receipts.

One sees a variety of problems that confront the exhibitor analyzed in terms that mean greater returns for him.

The Exposition Department deals with meaty, every-day, essential things, whose successful application hinges largely on the twist of a little idea. And here, the Exposition Department plays its trump card. It also furnishes the idea.

Harold Lloyd
and
Psychology

Harold Lloyd is a pioneer in screen psychology. The famous shell-rim glasses, the gleaming white teeth, the sleek black hair, and the winning smile have been co-ordinated with masterful effect.

This element can be truly called, "Personality." Personality would undoubtedly have taken Lloyd a great way. But Harold didn't stop there.

Hand in hand with this precious endowment is an alert think-tank. It works along this line: 'What does the fellow on the other side of the screen want?'

Human nature is frail. It often wants without knowing what it needs. Harold Lloyd fortunately knew these things in the very beginning of his screen career. He made a keen study of the public's entertainment needs. Then he adapted his talents to supply these needs. The tribute to his foresight and genius is natural success.

The Exhibitors Trade Review, without meaning to blow its own horn too well thinks the Lloyd illustration may be aptly applied to itself.

The sleek black hair and rows of white gleaming teeth may easily be seen in The Exhibitors Trade Review's terse and timely, reader-interest news.

The shell-rim goggles may be characterized by the Difference which gives the only business paper of the film industry an absolute claim for individuality.

On these attributes alone it rests, and measures up to the highest requirements of film journalism. But like Harold Lloyd it adds one more element to its make-up which truly stamps it as a pioneer in the field.

Behind the brain of the organization is a fine net-work of think-tanks. These never stop working, studying, creating. All to end that the exhibitor may be helped to keep step with the march of progress.
MAYTIME IS ALWAYS SWEETHEART TIME

The call of spring. The call of blossoms. The call of youth. Listening to all—the voice of life itself—you see Ethel Shannon and Harrison Ford. They are two of the bright spots in "Maytime," a current Preferred release.
A Thanksgiving Editorial

Throughout the length and breadth of the land on Thursday, November 29, its citizens small and large, humble and great, according to their means and their inclinations will give heed to the proclamation of the President of the United States setting aside the day as one of Thanksgiving.

Among the millions who wherever possible will gather around the family board will be the hundreds of thousands of those whose lives nearly or remotely touch the motion picture—in its making, its distribution or its exhibition.

There is an army in itself, every last member of which is dependent for its prosperity upon the welfare of the motion picture as an institution.

Perhaps it is seemly at this time to pause and take account of that great institution—to inquire if it is progressing in the manner that any growing body should progress or if possibly it is retrograding—in other words, if in the present situation of the trade there may be found genuine cause for thanksgiving on the part of the men and women who make up this host.

Let it be said without equivocation that the motion picture industry is progressing—not rapidly necessarily but what is better steadily.

Through its leaders it is acquiring the custom of looking hard facts in the face. That is an achievement in itself.

Smug complacency has faded.

We are getting down to “brass tacks.” We are calling things by their right names, even though those names be of unpleasant sound.

As one man well known for his frankness remarked the other day: “Yes, there are things wrong with the motion picture industry—lots of them, lots of little things. We know what they are and can catalogue them. Up to the present we have not been able to remedy them, but we will do that in the course of time.”

The quality of pictures is improving. If you say that it should improve by reason of the fortunes that are being spent on single subjects we will agree with you. But don’t overlook the fact that also in course of time producers are going to achieve the same re-
NEAL Motion Picture Day Is Widely Observed

Too Early as Yet to Obtain Definite Figures of Result, But It Is Announced Day Will Be a Fixture

THE results of National Motion Picture Day, November 10, are of a most gratifying character, with respect to public enthusiasm in the event and the reports to the National Office from leading theatre owners and organizations throughout the country, according to a statement issued from President Sydney S. Cohen's office, November 12.

The benefits of this celebration to the Theatre Owners and the industry will be manifested for some time to come, because of the good-Will built up and the increased measure of popular appreciation of the community value of the theatre which resulted from this co-operation of Exhibitor and public.

No event in the history of the motion picture business was as replete with permanent results as was the celebration of National Motion Picture Day.

Because of the interest aroused in the movement Governors of states, high officials of the Federal Government, Mayors of important cities and other public men and women gave their in-dorsements and joined with the Motion Picture Theatre Owners of America and theatre owners generally in National Motion Picture Day in all parts of the United States.

So apparent was the public service features of the Motion Picture Theatre made in this campaign of National Motion Picture Day that it can but impress the official mind of Nation, State and Community in a most favor-able way and leave the theatre owner in an advanced position so as to make him virtually a leader in his locality and give his theatre and his business every necessary official and popular recognition.

When inquiries were made at President Cohen's offices for detailed reports as to the results in various parts of the country it was stated that there had been no opportunity to prepare schedules. It was pointed out that the collating of the full reports in the differ-ent territories would entail a great deal of work and that it undoubtedly would be several days before it would be possible to get these into New York and to obtain a definite idea of the general result.

New England Active

In many sections of the country the Theatre Owners joined in extensive ad-vertising campaigns which served consid-erably to augment public interest in the event. In Hartford twelve of the leading theatre owners of that city had page advertisements of National Motion Picture Day printed in the newspapers.

In the Hartford advertisement the fol-lowing important statement was made which applies to all parts of the United States:

"By impressing upon the public this powerful influence for good, the present-ation of wholesome entertainment and its willingness to co-operate with civic and social organizations for en-lightenment and uplift, the theatre has received the recognition and enthu-siastic indorsement and patronage of the thinking people of America."

It is unnecessary to say that National Motion Picture Day was a rousing suc-cess in Hartford and other parts of Connecticut. Joseph W. Walsh, presi-dent of the Motion Picture Theatre Owners of Connecticut, W. A. True, Louis Segal, Poli Circuit; C. M. Max-field, Charles Repass and Jacob Alpert, were the Committee in charge of the campaign.

In the Western Pennsylvania district, where the Theatre Owners had inaugu-rated an extensive campaign for Na-tional Motion Picture Day, there were a number of added attractions in the theatres, one notable supplemen-ting of the program being the addition of the Musical Club Society with eighty fem-inine voices under the direction of Charles N. Boyd.

This is Pittsburgh's most exclusive musical and social organization. This chorus gave several selections at different performances in the Million Dollar Grand Theatre on National Motion Picture Day.

Central West Exploits Day

A special form of exploitation indi-cative of the enterprise of the western theatre owners was presented in Denver under the direction of H. E. Huff-man, president of the Motion Picture Theatre Owners of Colorado. In con-nexion with National Motion Picture Day there the Bluebird Weekly, a the-a-trical paper published by M. F. Lap-ham, devoted several pages to an in-dorsement of National Motion Picture Day and urged the theatre-going public to patronize the different theatres on November 10.

One element of the appeal made in Denver which is a worthwhile contribu-tion to the literature of the motion pic-ture theatre's public service is as fol-lows:

"The Motion Picture Theatre, syn-onymous with public service, education and amusement, has always placed its screen at the service of national and civic construction programs in war or in peace, and we now ask recognition of this great combination of all the arts, the Motion Picture."

In the Central West, especially in Ohio and Kentucky, great impetus was given to the observance of National Motion Picture Day through special lines of exploitation in newspapers, billboards and direct contact letters from the theatre owner to his patrons.

Several cities in Ohio, notably Toledo, Columbus, Cincinnati and Cleve-land, took action in a combination of all the theatres in the matter of direct exploitation for National Motion Pic-ture Day, and in every instance the re-sponse on the part of the public was of the most gratifying character.

Big New York Parade

With the indorsement of National Motion Picture Day by Mayor Magee of Pittsburgh, followed by similar action by the Mayors of other Pennsyl- vania cities, Acting Mayor Murray Hulbert of New York gave a most pro- nounced approval of National Motion Picture Day in a printed manifesto which was sent to all of the City De-partments and published in different newspapers.

This led to other developments along the exploitation line in the greater city and brought to the front a unique evidence of official and public approval of this event in a large parade which was headed by the New York City Police Band.

This procession moved up Broadway, Saturday afternoon, November 17, from twenty-third street to fiftieth and then into Central Park, where a number of band selections were given.

A large detachment of Girl Scouts headed by the Girl Scout Band and others interested in the development of public service work in the theatres of the greater city participated in the parade. The newspapers published exten-sive accounts.

The New York campaign was under the direction of a special committee from the Theatre Owners Chamber of Commerce, under the Chairmanship of J. Arthur Hirsch, Charles Schwartz, Hy Gainsbore, Joseph Jame, Henry Suchman, J. Alton Bradbury, Sol Raives and Clarence Cohen.

On the evening of Tuesday following the great day a committee of forty New York theatre owners, each representing a zone, made the rounds of all the houses in the greater city and collected the proportion of the receipts allotted to the national organization. Figures of the result were unobtainable Tuesday, as the committee had not reported.
PERCENTAGE is as sure to come in the motion picture industry as day is to follow night in the view of Sydney R. Kent, head of the distribution forces of Famous Players-Lasky. Mr. Kent declares it is the only automatic way of putting an accurate value on product.

Percentage is the only equitable way of paying for pictures, declares Richard A. Rowland, general manager of First National.

Other distributors who discuss percentage are Treasurer J. G. Bachmann of Preferred Pictures, Vice-president R. H. Cochrane of Universal and President W. E. Shallenberger of Arrow.

Mr. Kent and Mr. Rowland both go into the question at some length, the former frankly from the distributor’s side, with Mr. Rowland inclined to hold the scales between the producer and the exhibitor.

The Famous Players executive notes a marked lessening of exponent antag onism toward percentage, declaring that three-quarters of the company’s important accounts are now doing business on that basis.

Mr. Kent remarks that the percentage plan is no more good for the lazy exhibitor than it is for the lazy producer.

Mr. Rowland inclines to the view that the exhibitor has no reason to fear the experience of the motion picture theatre owner will parallel that of the legitimate showman in percentage affairs.

Mr. Bachmann declares a willingness to play percentage on all Preferred’s product. Mr. Cochrane sees no beautiful, healthy road to a perfect basic percentage. Dr. Shallenberger is skeptical as to the success of the plan in small towns.

‘Bound to Come,’ Says Kent

“Percentage is a thing that only will come, in my opinion, after quite some discussion on the part of the exhibitor,” said Mr. Kent. “But I believe it is just as sure to come as day is to follow night.

“In the first place it is the only automatic way there is of putting an accurate value on product. There is a proper percentage of every exhibitor’s take-in that should go to film. I believe it is easier to arrive at this percentage than it is at a flat rental.

“We are not forcing percentage at all—not even talking it, because we believe it will come of its own accord.

“We have been playing percentage for the past four years. We have found it not only profitable but that it aids in maintaining good-will with the exhibitor.

“And also we have found that of those exhibitors who have approached percentage with suspicion practically every one who has tried it has been converted to it.

“Many who would not use it four years ago won’t use any other method today.

“I believe the argument on the part of the exhibitor to the effect that if he starts at 25 per cent it will be only a short time before it is up to 50 per cent is just as ridiculous as that if he has to pay $300 today it will be $600 next week.

“Even if an unreasonable sum should be asked an exhibitor, if there is any lesser evil in a situation of that sort, it seems to me it would be in working on percentage.

Antagonism Lessening

“It is my experience that there is a lessening of the antagonism on the part of exhibitors toward percentage. Circumstances are forcing a change of mind on their part, because the one must have good pictures and the other must sell.

“Many exhibitors who have used percentage merely as a way out of a controversy have stayed. I have never known an important man who tried it go back to flat rentals, because percentage penalizes you on your bad pictures and rewards you on your good. It is what is needed to make this business healthy.

“As I said before, we have stopped talking percentage. We started employing it four or five years ago, at the time of ‘The Miracle Man,’ because that was one of the first really big pictures that had gone to the motion picture houses.

“We didn’t know what it was worth. At that time we found it was so much cleaner a way to do business that 75 per cent of our important accounts are doing business on that basis now.

“Another thing, if a producer has a customer that he has known a long time there is no temptation on his part to run from one exhibitor to another in the effort to get more money because the producer knows he has a good picture and that he will get the money.

“There is a class of producers who don’t want to play on percentage because they are afraid of their product or don’t want to gamble.

“And there is a class of exhibitors who won’t play percentage under any conditions because while they may know a production is worth $500 to them they will only pay $250 for it.

“That class of producers or that class of exhibitors you can’t cure with either flat rentals or percentage.

“Percentage is not good for the lazy exhibitor any more than it is for the lazy producer.

“There is a psychology about it that is bad for the man who won’t go out and work. If you don’t put the load on him he won’t get out from under.

“He won’t get behind a picture as he will when he has invested four or five hundred dollars.

“That class of exhibitor is not going to last in this business. I don’t think he has any special argument against percentage.

“The big thing, as I see it, in percentage is the fact that the public writes the ticket. The public says how much you are going to get for your picture.”

Returns Actual Value

“You are selling a piece of property for remuneration either in the form of flat rental or percentage,” said Mr. Rowland, “and you can’t be sure that the price is going to remain the same. As between the two methods there is no way of affecting an insurance of the price stability.

“In my opinion, and I am now speaking from a neutral standpoint, there is in equity only one method of paying for pictures. That is on percentage, because on flat rental we try to barter on the basis of values, and neither exchangeman nor exhibitor can predetermine those values to a degree of actuality.

“Often pictures are oversold, but in many cases they are undersold.

“Percentage does pay to the producer and return to the exhibitor the actual value of the picture and determines its box-office value much better than does a flat rental.

“However, I know the exhibitor does not feel kindly to the percentage basis, and in some respects I don’t blame him, because he feels afraid it is going to lead him into something in which he cannot see his way out in that the percentage may continue to increase from year to year and that his experience will parallel that of the legitimate theatre owner.

“I don’t believe the same thing can happen in the picture business as it did in the legitimate, but I can point out (Continued on page 46)
Alert Showman Overcomes all Difficulties

Harry Watts, Manager of the Rialto Theatre, Omaha, Nebraska, Gives Examples of How He Meets Daily Problems

By GUY LEAVITT

OMAHA, Nebraska, theatres have been engaging in a musical war, if you know what that means. Each theatre has been playing up its own orchestra leader until you would think that the whole picture business depended upon the ability of a man to wave a baton.

Of course, Omaha’s orchestra leaders are artists; all of them capable, and—this is a story of how one theatre manager has rather walked away with the laurels.

Manager Harry Watts of the Rialto has a whiz of an orchestra; 21 pieces, including Harry Brader, the leader, and not including the two organists. But the other theatres have large orchestras, too. And competition was keen.

After advertising his big orchestra, telling of the high class music, and the popularly appealing music it was playing, he found that such tactics were not getting far. They had been used before, and the public took them more or less for granted.

Manager Watts’ next step was to get out a program, carrying no ads, which devoted page two of a four-page folder, to a line-up of the instruments and men playing them in the orchestra and of the pieces and histories of the composers or something about the pieces which the orchestra was to play. This helped attract attention.

THEN, one day, Manager Watts was talking to the music critic on one of the large Omaha dailies. Harry invited him in. He listened especially to the orchestra, and the next Sunday, that particular critic’s column had a review of work of the Rialto orchestra.

The idea spread. Now the music critics of Omaha’s papers are publishing reviews of the Rialto orchestra’s work as regularly as they would publish reviews of the work of some visiting musical aggregations. And it is arousing comment. Really, the Rialto orchestra is quite the thing in Omaha music circles these days.

Here is another example of his ability as a showman. A big event was coming to town—the annual Ak-Sar-Ben festival—and Manager Harry Watts of the Rialto, Omaha, wanted to get a big motion picture special that hadn’t already made its appearance elsewhere throughout the state.

He booked “Going Up!” to run on the very day he was released, and as a result he failed to get a press-book, mats or art of any kind.

Airship stuff doesn’t lie around everywhere, and besides Manager Watts is president of the Omaha Advertising & Selling League, the second largest in America, and he couldn’t afford to come out with an inferior ad. What to do! What to do!

He had already swiped an airplane mat from a past picture for his advance ads—and they showed it. He just had to have something new, fresh and novel for that big picture!

Thursday arrived, and no Sunday ad ready, not even the art, and you exhibitors know what that meant. On a big week; thousands of visitors in town; a big picture ready all set—and no ad.

“We'll get our own art,” says Harry, “and our advertising lay-out too. Watch my smoke!” Whereupon he stepped to his every trusty telephone and called up Mike Parks, the cartoonist whose cleverness helps build up the circulation for the Omaha Daily News.

The result was that Mike sat down, rolled up his shirtsleeves and started to work. By daybreak the ad was ready. It was a cartoon, a scream, a whopper, a peach, a dandy, all in one. In other words, it was a darb. And Harry was so tickled that he turned pink.

Truly, it behooves the president of an Advertising League to be up and coming when it comes to ads!

THE Rialto theatre, Omaha, did more business between 10 p.m. and midnight on Hallowe’en, than it did all during the day—and it wasn’t Monday, either; it was Wednesday.

Manager Harry Watts of the Rialto prowled around the film exchanges and booked every spooky picture he could find.

At midnight the last of “The Ghost in the Garret” faded off, the drummer solemnly tolled off twelve strikes on the chimes, and on the twelfth stroke, with every light in the house off, the curtains parted and a violet tinted graveyard was seen.

From behind a large grave stone there emerged a ghost. With a flashlight he made his way among the graves. Then, from behind another grave stone, arose the devil. The devil and the ghost bumped into each other, making the devil as angry as—well, the devil.

They both acted scared for an instant, then the devil’s anger got the best of him, and he started after the ghost.

The terrified audience screamed and laughed as the ghost fled, ‘round and ‘round the stage, then—horror of horrors!—right down off the stage, through the aisles of the theatre, up and down, among the panic stricken spectators!—until the lights flashed on and the orchestra played the exit march.

It was the biggest midnight show Omaha ever had, said everybody; and financially it was far from being a ghost!
Use the Key To Free Newspaper Publicity

Why Most Exhibitors Overlook Beckoning Columns of the Dailies Is
One of the Mysteries of the Business

By R. W. MONTGOMERY

put the office staff on the job of telephoning to the playhouses to rush down the theatre page stuff, as the forms are waiting for the copy.

It is here that the exhibitor loses out.

THE story that came in the day before gets a good snappy head, with something about the star, or the plot, or the clothes, or information that will make people sit up and take notice.

Copy should always be localized as much as possible. In smaller community, politics or business relations with advertisers.

If the matter is a clipping, it should be pasted and not pinned to the paper. Pasting and getting the story into shape often takes the last few minutes that the editor has. Often the story goes into the wastebasket unless the advertising account of the theatre is one so weighty that the matter has to be handled satisfactorily.

It is a good idea to take your trusty Corona in hand, and make a copy. This means work, but the average editor hates reprint, and his printers scoff when he sends much down to be set.

Therefore, he looks on fresh copy with a more receptive eye, and the chances of a new looking story getting by are better than one that has the palpable marks of reprint upon it.

It has been found in point of interest that the star is first, the story second, and the producing company third.

This is the opinion of a number of writers who find that people are more interested in Harold Lloyd, or Gloria Swanson or Thomas Meighan or Constance Talmadge and so on, than they are in the actual story.

They dope it out that the plot is all right, or it would not have been screened. They have learned that producing companies issue certain grades of films, and hence they shop for the theatres they will attend, just as they do at stores.

The star seems to be the first element in interesting them, and exhibitors in country districts might do well to remember this and feature the cast in the announcements of the bills that they will run.

SINCE the newspapers are ready and eager to cooperate with the exhibitor in giving free space for this type of publicity, it is surprising that showmen do not take greater advantage of it.

They seem to feel that it is too much trouble, that they are too busy, or that they have not the talent necessary in compiling the copy.

That is absurd. It is worth taking time for. It is worth the trouble. Because it will reach those who cannot be reached by advertisements, signs and lobby displays.

Get busy on this free advertising opportunity. And when you get your copy ready, send it in early. The paper will give it an attractive dress. But how can they give you space when you do not co-operate with them?

December 1, 1923
Leaders All

SAMUEL GOLDFYN

Because from the first he has been an advocate of worthwhile productions; because he was one of the earliest producers to make a genuine effort at co-operation with famous authors; because his recent efforts show that he has in no way lessened his determination to make the best pictures.
IKE other men who have made their mark in the motion picture business Samuel Goldwyn in his boyhood had his rough days, his slim days. In his book, “Behind the Screen,” he tells of his earlier years: how he had been a poor boy, poor and often homeless. Of formal schooling he had had practically none.

There was a week in London as a boy of twelve years when he wandered through the streets with a single loaf of bread serving as a substitute for a meal ticket.

When the lad picked up odd jobs he ate with regularity. Some of these bits were in blacksmith shops.

The boy was fourteen years old when he landed in New York. He was not only alone, but there was no one to meet him.

He went right on to Golversville, N.Y., where he obtained employment in a glove factory.

Four or five years later, after somewhat large and extended use of his budding powers of persuasion, he was given an opportunity to sell gloves.

So Sam Goldwyn, not yet twenty-one, set forth to sell gloves. He went all over the country and placed his merchandise in towns where before that it had been unknown.

With dispatch came the ownership of stock in the company.

All the time, too, he had been steadily at work accumulating the education which in the period usually devoted to that end he had been battling with the wolf. He “listened in” at as many lectures and concerts as he could find the time to attend.

There were trips to Europe, too, in which the young man lost no opportunities to absorb information.

Mr. Goldwyn had attained the age of thirty and his income approaching $15,000 yearly when on an evening a decade ago he dropped into a Broadway picture house. The chief subject was a “western.”

The production was not a pretentious one, even for those days.

WHEN he entered the theatre Mr. Goldwyn had no thought of making any change in his business. As he looked upon the picture he visualized in its place some of the more notable stories of the stage and the novel. When he emerged from the theatre his mind was made up.

He went to Jesse Lasky, his brother-in-law. “Do you want to make a fortune?” he asked him. The reply was what might have been expected. But when Mr. Lasky turned interrogator and was told that the medium was to be motion pictures the come-back was in a different vein.

“Motion pictures! You and I would be a fine pair in that business—me, a vaudeville man and you a glove salesman. What do we know about it? Besides, how about the trust?”

Mr. Goldwyn convinced his future partner that the project was at least a good betting proposition. He agreed to come in providing he was not required to participate in the active management to the neglect of his vaudeville interests.

WITH the story of “The Squaw Man,” for which the company had guaranteed royalty rights of $10,000, Cecil De Mille, accompanied by Oscar Apfel, who was to direct the first picture, went to Los Angeles.

The “studio” selected was one floor of a lively stable, out of which was obtained space for a stage and five small dressing rooms.

The cost of the first production was $47,000—a large figure in those days, and the larger and complementary part of which was not obtained without a great deal of persuading upon the part of Mr. Goldwyn.

The picture was a success, and it was not long after it was put upon the market that Mr. Goldwyn made the announcement that the Lasky Company would produce twelve five-part pictures yearly.

Studio facilities in Hollywood were expanded rapidly. In less than a year and a half from the taking over of the property it had grown almost beyond belief. There were several stages, of real size, and long rows of dressing rooms. And in them were the trappings of many prominent players.

IN 1916 came the merger of the Lasky Company with Famous Players. The amalgamation had for some time been indicated as a means of lessening the growing competition for stories as well as for stars. Mr. Goldwyn became chairman of the board of directors.

Owing to differences as to policy it was not many months before the former business executive of the Lasky Company resigned from the new organization.

Mr. Goldwyn was not yet thirty-five and he had no intention of leaving the motion picture business. In association with Archie and Edgar Selwyn, Margaret Mayo and Arthur Hopkins he founded the Goldwyn Company.

Among the players who were featured in the earlier days of the new organization were Mabel Normand, Mac Marsh, Madge Kennedy, Mary Garden, Jane Cowl and Maxine Elliott.

THE company entered upon an unusual advertising campaign, and the name of Goldwyn was thoroughly placed upon the motion picture map before the first production was completed.

Competition was keen, too, and the most formidable opponent was the organization of which Mr. Goldwyn had had so large a part in the building—i.e., in the Lasky Company.

Then just after the launching of the enterprise came a misfortune in the form of a broken ankle in a handball accident. Also the first production appeared just as was declared. That meant the practical closing of the foreign market through transportation difficulties among other conditions.

Early in November of 1918 the company, with a pay roll of $90,000 a week and with outstanding loans of nearly a million dollars, was in financial difficulties. After a sleepless night Mr. Goldwyn determined to forestall a receiver by withdrawing the deposits in the twenty-five exchanges to meet the pay roll, trusting to something happening in the coming week.

SOMETHING happened. It was the armistice. The situation was saved. Shortly afterward seven millions of new capital came into the company treasury.

The retirement of Mr. Goldwyn from the company bearing his name and the formation of his independent producing company is recent history.

The producer of “Potash and Perlmutter” and “The Eternal City,” the first of which already has established its popularity and the second of which there is every reason to believe will even more emphatically do the same thing, has done much to advance the screen in the favor of the public.

When the record comes to be written Samuel Goldwyn will be credited with having been the first to make a serious attempt to form a close alliance between the author and the screen. And, incidentally in “Behind the Screen” he has contributed the most interesting book on the motion picture business that has yet been written.
Here's for a fine Thanksgiving. Who wants a luscious leg? The turkey's may taste better, but we know which looks better. Ruth Hiatt, leading woman in Educational-Hamilton comedies appears anything but thankful that she can't get at her turkey. The bird seems satisfied with things as they are. We are too! We envy the palings. They know enough to hold onto a good thing when they see it Educational-Hamilton gives promise of doing the same thing. At any rate they are planning big things for this charming young lady.

The king is to die—"Long Live the King." But what turkey wouldn't be glad to give his life to grace the feast of a movie king like Jackie Coogan? This one is telling the world that he considers himself lucky. In fact everyone is lucky who has had anything to do with this young star. Showmen all over the country are giving thanks because they booked his latest Metro release. It is going to be a grand Thanksgiving.

Thanksgiving Messages That Carry Good Wishes

Jackie Coogan of Metro and Ruth Hiatt of Educational Extend
Very Best Thanksgiving Wishes
A STORY is told of Charlie Chaplin which associates him with a preference for Keat’s Poems, Shelley’s lyrics, a beloved violin, “underneath the bough”, far, far from the madding throng and all that sort of thing, to throwing pies or playing havoc with the haughty damsel in a recalcitrant revolving door.

It is said Charlie had a vision in which the trick mustache, battered derby, broken brogans and flexible cane were rudely thrust aside to make way for a delicious intellectual orgy. If coming events cast their shadows before them,—boy, page Freud!

GRANTLAND RICE, well known sports writer, and joiner Pathe to do a series of one-reefer features under the heading of Spotslights. They will depict from real life the exploits and achievements of various athletic celebrities.

"Girls and Records" is the title of one of these, well calculated to show that though made of less rugged clay, the diaphanous creatures have a toe-hold claim on fame in more than one branch of sport.

MAURICE TOURNEUR avers that shorter feature productions will come into favor as a result of the present condition of the producing industry. According to the director, splendor, tremendous sets and long footage alone will not put a picture across the plate.

He points to the unusual success of recent five-reelers as an example. Which proves that old blurs—as in "good things come in small packages"—though having grown whiskers as bushy as a squirrel’s tail, may be revived in the popular jazz lingo of the day and still retain an applicable thought of profound value.

A PEPPY entree to a sixteen page brochure issued by Sol Lesser tells, "How I am going to put over "The Greatest Man in the World." Aside from showing that Sol is sold 101% on Exploitation the booklet is a creditable performance from every angle by which a printed product may be judged. Reader interest, ideas and appearance are of 91 karat caliber.

INNOVATIONS are by no means the vanguard. Warner Brothers offer a screen version adaptation from Kathleen Norris’ novel of flaming passion, "Lucretia Lombard," with an option permitting the exhibitor to present the classic as either "Lucretia Lombard" or as "Flaming Passion."

This novel inauguration is a move to let the exhibitor exercise his preference for the title which in his opinion seems the winner from a box-office point of view. With ears to the ground and senses on the alert we will watch for the effect of the absolutely new and unique idea.

THERE is still chance for you fellows with a snappy pencil and nimble wit to add some soft changes. Milt Rothbacher is still running that slogan contest in which prizes of $100, $50, and $25 are offered, respectively, for those who place. Every one in the film industry is eligible to compete—producers, distributors, executives and the rank and file alike. Thinking of submitting your best?

H. C. WITWER, holder of the extraordinary degree, S. A. S.—Singer of American Slanguage—has finally capitulated to a film offer and will shortly blossom forth as a celluloid hero on Broadway. He will make his debut in Cosmopolitan’s “Cain and Mabel,” in which Anita Stewart is featured.

If Wit’s pen sense of rib-tickling is converted as ably into his character interpretations, lead us to a front pew. That boy’s humor would stretch the elastic in an old pair of suspenders.

LARRY WEINGARTEN of Metro pens us a breezy sheetful of a barnstorming trip in which exploit stunt galore were pulled, to the profit of exhibitors showing Jackie Coogan films.

Boston, Buffalo, Detroit, Chicago and St. Louis were some of the big villages visited. In the Windy City a contest for non-pedigreed dogs was held with great success. Yip—Yip. The sweet lyrics from the throats of a thousand pups drift into our ballyhoo imagination.

THE graces of Diana and the beauty of Venus are commodities for which the South has long been noted.

Our bumpt of ego takes a decided sprout as we note how one fair daughter sustains this tradition by adding to it the wisdom of Minerva.

Anna Aiken Patterson, our Atlanta correspondent, is the winsome creature in question. With her attentions Anna simply couldn’t dodge the paragrapher’s notice, as witnessed by a two-column story and picture extolling her achievements in Hearst’s Atlanta Sunday American. We were argufyin’ about the so-called frailties of human nature with a philosophic cull in the office here, and figured well to breeze in ahead under the wire, when the gay dog tripped us up with this:

We fooled him. We have no looking glass.

"This world of fools has such a store That he who would not see an ao Must hide at home and lock his door And break his looking glass."
Douglas McLean as Robert Street and Marjorie Daw as Grace Douglas in the Encore Production of "Going Up" are more interested in each other than in the miniature aeroplane and the copy of "Going Up."

With a sickly grin and a muttered prayer that someone will tell his mother he died a hero, Douglas McLean as the pseudo-aviator in the Encore Picture, "Going Up," prepares to make his first flight.

Robert Street, played by Douglas McLean, is beset by difficulties, not the least of which is the opposition he has to overcome in the winning of Marjorie Daw, as Grace Douglas, in Encore's "Going Up."

In "Going Up." Douglas McLean goes to such lengths in describing his bravery in the air that he is as much galvanized by his own stories as is his excited audience. This picture is released by Encore.

Laughter and Thrills Are Highlights of 'Going Up'

Douglas McLean and Marjorie Daw Tickle the Funny Bone of the Audience in the Encore Production, Adapted from the Stage Play of the Same Name in Which Frank Craven Starred
WARNS AGAINST OFFENDING CHILDREN
Superintendent of Schools Gives New York Exhibitors a Responsibility Formula for Censorship

THE exhibitors' collective sense of responsibility constitutes the best form of censorship, declared Dr. William L. Ettinger, superintendent of schools of New York City, in addressing 125 members of the Theatre Owners' Chamber of Commerce of New York at their weekly luncheon in the Hotel Astor November 14.

Dr. Ettinger followed Murray Hulbert, acting mayor of New York, who was the chief guest of honor at the luncheon and who spoke for fifteen minutes.

President Charles L. O'Reilly acted as toastmaster, and following the addresses of the two city officials introduced Sydney S. Cohen, president of the national organization.

"Mr. Chairman and fellow-educators," said Dr. Ettinger in opening his remarks, "because you are and should be educators only of the public but of the children of our community.

"It falls to me to look after the destinies of 1,000,000 children, and 35,000 teachers who attend the 2,500 public schools and 2,000 private schools in New York. It is our duty to test the educational value of the films we show and we should do it.

"In the beginning I called you fellow-educators. You have a wonderful responsibility. A terrible responsibility rests upon your shoulders. It seems to me that you should regard that responsibility collectively as well as individually.

"It is no use for any one to say, for any of you to say, that you only have to show pictures, that the public will respect the pictures, that the public will respect the pictures, and that you should not be responsible. The public do not respect the public. That is not the spirit with which you should approach your business. There is an old saying by one of the Elizabethan dramatists, "For what the spirit of the times men call Is merely their own spirit, after all."

"That is what you should remember. You should disregard all passing phases of exavent interest on the part of the public associated with certain phases of their human nature and devote yourselves to the education of the public through the films. We cannot appreciate whether or not the public is normal, whatever is educational, whatever is American, in the production or exhibition of your pictures.

"The best that you can give is not too good for the public.

Collective Sense Best

"And your own collective sense of responsibility is the best possible censorship.

"If I appreciate the difficulties under which you labor, I know very well that the Motion Picture Theatre Owners have not all the say about the pictures which they must exhibit.

"But if they have not all to say at present it is their business through associations of this kind to exert pressure, the proper pressure--and they will be supported by public opinion--to see to it that no pictures can be forced upon them which they do not desire to exhibit.

"I know that you are ready to co-operate with the educational system, because I have heard of some of the movements within your association. I have heard about the trips that was taken to Washington to consult with our late beloved President with regard to the possibility of exhibiting vocational films throughout the country in passing phases of the schools in trying to determine the vocational aptitudes of our children.

"That is a wonderful idea, a wonderful educational idea. When I heard that you were looking up this great work of further supplementing the great work of the schools by giving the advantages, the immense advantages, of your motion picture houses to visualize for the children vocational opportunities through vocational films I was exceedingly encouraged."

Further Chances for Service

Dr. Ettinger referred then to the coming observance of the American Educational Week. "Here is a further opportunity for service on the part of theatre owners, continued the doctor; "further chances to bring before the public the opportunities of their educational system, to bring before them the great advantages of their American government, to show them in no unmistakable way through their eyes and through their cars what the Constitution of this government means and what it means to live in a country where there are opportunities for the people to frame their own modes of government through the processes of orderly change."

"That is the great idea that must be carried before the people, especially in this cosmopolitan city where we have so many iams and where bolsheivism and socialism of all kinds are trying to show that society is wrong, that the government is wrong, whereas with a little intelligent study they must be aware that anything is possible under our form of government through orderly change, not revolution.

"A word to your children. You who have in a great measure the destiny of the future citizenship of this country in your hand should be the body that gives the morals or the morality of these children, and I know that 99 per cent of you are not of that type.

"I know that you are willing to co-operate with all the authorities to the end that nothing will be exhibited by you that will offend the children of the City of New York or of the country at large. And you can do it.

"You can exert pressure upon those who have heretofore in the formative stages of your industry exerted pressure upon you. "It is your turn now. Your industry has grown to such immense proportions, you have become such an important factor in the industry, that you now hold in your hands the character of the pictures which you are to exhibit.

Never Refused a Call

"And I know that you will accept that responsibility and that you who have never refused whatever call has been made upon you in the way of public service will not lose sight of that cause which I in the name of the Chamber of Commerce of New York am making upon you now not to exhibit pictures that will be an offense against these children."

The members of the Chamber heartily applauded Dr. Ettinger at the conclusion of his talk. President O'Reilly, speaking for the body, expressed his gratification for the visit, saying the exhibitors were a sort of quasi-public servants themselves. "The members of this chamber, with the same intelligence with which they have created the great auditoriums in which they show pictures, will give their support to any proposition that will benefit the children," said Mr. O'Reilly to Dr. Ettinger.

The president referred to the fact that the president of the national organization, Mr. Cohen, was a former pupil of Dr. Ettinger at the time the latter was a principal of a New York school.

"I am going to call on Mr. Cohen," said Mr. O'Reilly, "and I am going to challenge you to observe whether your former pupil comes up to your expectations. You know there have been times when some of us have had occasion to think he may have done that only too well."

Laughter at the salary of the president and continued applause for the coming speaker greeted Mr. Cohen.

The national president admitted he was speaking under conditions he little foresaw when a pupil of Dr. Ettinger.

"This time you come, in my opinion," said the national president, "when the government of the nation, of our state and of our city will realize that the theatre owner gives more in service than the taxes received from him will buy."

President O'Reilly announced that two days later a conference would be held which he believed would clear up the controversy regarding the bookings of Cosmopolitan's "Enemies of Women."

COSMOPOLITAN-CHAMBER TANGLE ENDING
Amicable Conference Regarding Two Pictures Held Last Week

THE Goldwyn-Cosmopolitan Chamber of Commerce controversy is nearing an end.

In accordance with the announcement made at the meeting of the Theatre Owners Chamber of Commerce on November 14 a conference that was arranged the other day later with Nathan Burkan, representing Goldwyn-Cosmopolitan.

Mr. Burkan explained that in times past his clients had made large adjustments in favor of exhibitors when it was demonstrated that pictures had not come up to expectations and that it seems to be only fair under the circumstances that the adjustment be extended to the producer.

The lawyer explained that the contracts had been made through Famous Players for "Enemies of Women" and "Little Old New York" following notification by Cosmopolitan that the titles had been secured. The action of the distributing company was based on the complete understanding at that time that Cosmopolitan would expend on these subjects a sum about equal to that which had been laid off by some of their predecessors--say from $125,000 to $200,000.

As the company got the stories into production, however, their larger possibilities disappeared and it was decided regardless of expense, with the result that $800,000 is reported to have been spent on one and $1,300,000 on the other.

There are a reported 140 contracts in controversy. The conference reported to the Chamber at its meeting November 20 recommending that an adjustment be agreed to and the meeting ordered a special notice to be sent to all members to attend the session November 27 for final action.
ASK HAYS TO TAKE TAX LEADERSHIP

Exhibitors

Exhibitors in French Lick Meeting Receive Assuring Reply

On behalf of the recent conference at French Lick, Ind., of exhibitors representing organizations of the Middle West, William A. Steffes of Minnesota, officiating as chairman of a committee, has telegraphed Will H. Hays asking him to accept the responsibility of leadership in the campaign for the elimination of the admissions and other burdensome taxes.

Mr. Steffes suggests the calling of a meeting of one leader from each state in order that a definite plan of action may be outlined.

In a prompt and cordial response Mr. Hays asks for a consultation with a sub-committee in which there may be a discussion of the general plan of campaign.

The telegrams were as follows:

Will H. Hays, President Motion Picture Producers and Distributors, New York.

We the undersigned, representatives of our respective states, assembled in French Lick this fourteenth day of November, in a general state conference on the admission tax question have been designated as a committee to request you to assume the leadership in behalf of the exhibitors represented by us in an effort to secure the repeal of the admission tax and other taxes now burdening the industry.

We request that you immediately call a meeting of one leader from each state at which time a definite plan of action can be outlined.

If you accept this responsibility we pledge to you our undivided support and complete cooperation that this relief so vitally needed by this industry may be secured. Wire Mr. Steffes here today if possible.

JOSEPH R. DENNISON, Michigan
LUDWIG SEIGEL, Illinois
H. A. COLE, Texas
H. B. VARNER, North Carolina
JAKE WILLS, Virginia
HARRY CRANDALL, Per Wils
R. G. LIGGETT, Kansas—by S. A. HANDBY
GALLES SCHMIDT, Indiana
W. A. STEFFES, Minnesota, Chairman.

November 15, 1923.
William A. Steffes, French Lick, Ind.

Telegram from committee received last night announcing that the spirit which prompts it and the confidence which it evidences would be glad if I could be of service in this matter which is of course of vital interest to all branches of the industry and of real public concern. I would be glad if I might consult by phone or in person at a very early date with your committee or with a committee of, say, three whom you might elect for that purpose, and in such consultation decide as to the most convenient date and place and the general plan of any meeting or meetings that might be held for the purpose suggested in the telegram.

By means of such consultation we can plan the best way to proceed. With very kindest regards and best wishes to all.

WILL H. HAYS

In conformity with the suggestion contained in Mr. Hays’ telegram, a committee visited New York during the present week and conferred with Mr. Hays. They were J. R. Dennison of Michigan, Frank Heller of Indiana, Glen Reynolds of Illinois, Colonel C. B. Varner of North Carolina, and W. A. Steffes of Minnesota. The committee men took up with Mr. Hays ways and means in which he might help in the tax campaign which they are well satisfied with the result of their visit.

ROMEO AND JULIET TO BE MADE IN ITALY

Barthelmess and Lillian Gish Will Be Inspiration’s Stars

WE are to have "Romeo and Juliet" after all. The great Shakespearean love tragedy will be produced by Inspiration Pictures, Inc., and the subject will be made in Italy.

Portraying the famous leading roles will be Richard Barthelmess and Lillian Gish, both of whom have behind them a record of screen accomplishment justifying the hope that in the coming picture amusement followers of the world will find a subject worth going a distance to see.

Inspiration already has determined the exteriors shall be photographed in Verona, the city where the feud of the Capulets and the Montagues resulted in the death of the two lovers.

Much has been said during the past year or more regarding the advisability of filming the Shakespearean tragedy. Considerable thought has been given to the general project and it is a matter which is of course of vital interest to all branches of the industry and of real public concern. I would be glad if I might consult by phone or in person at a very early date with your committee or with a committee of, say, three whom you might elect for that purpose, and in such consultation decide as to the most convenient date and place and the general plan of any meeting or meetings that might be held for the purpose suggested in the telegram.

By means of such consultation we can plan the best way to proceed. With very kindest regards and best wishes to all.

WILL H. HAYS

In conformity with the suggestion contained in Mr. Hays’ telegram, a committee visited New York during the present week and conferred with Mr. Hays. They were J. R. Dennison of Michigan, Frank Heller of Indiana, Glen Reynolds of Illinois, Colonel C. B. Varner of North Carolina, and W. A. Steffes of Minnesota. The committee men took up with Mr. Hays ways and means in which he might help in the tax campaign which they are well satisfied with the result of their visit.

ROMEO AND JULIET TO BE MADE IN ITALY

Barthelmess and Lillian Gish Will Be Inspiration’s Stars

W E are to have "Romeo and Juliet" after all. The great Shakespearean love tragedy will be produced by Inspiration Pictures, Inc., and the subject will be made in Italy.

Portraying the famous leading roles will be Richard Barthelmess and Lillian Gish, both of whom have behind them a record of screen accomplishment justifying the hope that in the coming picture amusement followers of the world will find a subject worth going a distance to see.

Inspiration already has determined the exteriors shall be photographed in Verona, the city where the feud of the Capulets and the Montagues resulted in the death of the two lovers.

Much has been said during the past year or more regarding the advisability of filming the Shakespearean tragedy. Considerable thought has been given to the general project and it is a matter which is of course of vital interest to all branches of the industry and of real public concern. I would be glad if I might consult by phone or in person at a very early date with your committee or with a committee of, say, three whom you might elect for that purpose, and in such consultation decide as to the most convenient date and place and the general plan of any meeting or meetings that might be held for the purpose suggested in the telegram.

By means of such consultation we can plan the best way to proceed. With very kindest regards and best wishes to all.

WILL H. HAYS

In conformity with the suggestion contained in Mr. Hays’ telegram, a committee visited New York during the present week and conferred with Mr. Hays. They were J. R. Dennison of Michigan, Frank Heller of Indiana, Glen Reynolds of Illinois, Colonel C. B. Varner of North Carolina, and W. A. Steffes of Minnesota. The committee men took up with Mr. Hays ways and means in which he might help in the tax campaign which they are well satisfied with the result of their visit.

PICKETING OF THEATRES DECREED ILLEGAL

Kansas City Circuit Court So Says in Means and Gibbons Case

Picketing, which long has been a source of worry to Kansas City exhibitors, became a matter of the law of the circuit court in Kansas City this week. The case, that of Jay Means of the Murray theatre, and F. A. Gibbons of the Prospect theatre, operating as partners, against the Musicians Union Local No. 34 and the Motion Picture Operators Union Local No. 170, has been pending before the court for some time.

In issuing a permanent restraining order against picketing the court cited these reasons except of which follows:

"The owner of the theatre has the right of the use of the sidewalk for ingress and egress for himself and employees and his patrons. The method of picketing, that is, the walking to and fro on the sidewalk in front and adjacent to the theatre, announcing to the passersby, or to those about to enter the theatre, that the theatre is not fair to organized labor and requesting them not to patronize it, is a violation of the rights of the theatre owner. The evidence shows that the effect of reducing the plaintiff’s patronage and his income. It is an interference with the plaintiff's business in the exercise of interferen- with the use of his property.

"This conduct of the union, including the defendants, was a violation of the legal rights of the plaintiff, which worked con- the damage to his business and entitles him to redress.'"

BUFFALO INSTITUTIONS TO BE SUPPLIED BY EXCHANGES

A committee has been appointed by Sydney Samson, President of the Film Board of Trade of Buffalo, to see that all charitable institutions that have motion picture equipment are supplied with complete shows for the entertainment of their charges.

Orphan asylums, hospitals, old folks homes, and other institutions find that motion pictures appeal strongly to the unfortu- thees who have to be maintained in their institutions.

The film exchanges of Buffalo, anxious to co-operate in every way with so worthy a charitable movement, have been in constant touch with the organizations of these institutions all subjects that can enter- or bring enlightenment into the wards of these charitable organizations.

Some of the organizations being supplied by the Buffalo exchanges are St. Vincent's Orphan Asylum, Le Couteulx St. Mary's Institute for the Deaf, Erie County Home and Hospital, the Providence Re- treat, St. Agnes Training School for Girls and Father Baker's Orphan Asylum.

METRO WARNS PUBLIC AGAINST FRAUDULENT DRAFTS

D. Bernstein, treasurer of Metro, has issued the following statement:

"SOMEONE posing as a representative of Metro Pictures Corporation has been circulating worthless drafts drawn on the Harriman National Bank of New York, with the name ‘controller,’ and has apparently succeeded in obtaining the cash for these worthless drafts. Metro Pictures Corporation has issued drafts in payment of any obligations.

"The public should be cautious and should apprehend any person presenting such worthless drafts.'\"
WASHINGTON STATE MEN HOLD CONVENTION
Dr. Clemmer Head of New Body With J. M. Home Treasurer

PERMANENT organization of the Motion Picture Theatre Owners of Washington was effected at a recent successful two day convention held in Seattle. Headquarters were at the Hotel Calhoun, and committee meetings were held prior to the opening of the convention in the Knights of Pythias Hall, and was marked by addresses by Mayor E. J. Browne who spoke on the benefits of organization, and by W. B. Henderson, trade advisor and organizer.

Fifty full-pledged members attended the opening session, and before the convention closed upward of one hundred more had pledged support either in person or by letter. A full paid membership of 200 at least is predicted, within the month.

The first day's session was closed by a banquet at the Hotel Washington, with dances between courses and speeches. "Doc" Clemmer of Spokane proved that his witty tongue holds as keen an edge as his surgical instruments.

Officers and trustees for the ensuing year are as follows: President, Dr. Howard S. Clemmer, Spokane; first vice-president, L. A. Drinkwine of Tacoma; executive secretary-treasurer, J. M. Home of Bellingham, who will move his family to Seattle, where he has taken up permanent residence and opened offices for the organization.

Trustees, Ray A. Grombach, Spokane; L. A. Drinkwine, Tacoma; G. G. Johnson, Kelso; C. A. Swanson, Everett; J. A. McGilvray, Port Orchard; W. B. Brun, Seattle; F. B. Walton, Bellingham; W. Flint, Arlington; John Danz, Seattle.

One instance that shows the friendly feeling for this new state organization, was the prompt offering by the Western Poster Company, of its fully furnished front offices, for headquarters of the organization, rent free. This offer was gladly accepted, and Mr. Home had his office open the following day at 1929 Third Avenue.

RIVOLI THROUGHS GREET YOUNG FAIRBANKS, AT DEBUT

The ordeal of having his hand shaken by hundreds who pressed forward Sunday evening in the Rivoli Theatre to congratulate him upon his performance in his first motion picture was almost too much for Douglas Fairbanks, Jr. For the truth is he is a regular, honest-to-goodness American boy, but he went over to the Rivoli to see just how New York was going to like his first Para-

mount starring picture, "Stephen Steps Out."

After all, Doug, Jr., would have been pardoned if he had seemed immensely pleased. And he probably was, for if there are two things that he possesses, in addition to perfect pose, they are keen perception and common sense.

Young Fairbanks will not be fourteen for another month. He is tall and well developed physically for his years, speaks French fluently and is doing second year high school work under the instruction of a tutor.

VALENTINO SIGNS LONGER RITZ CONTRACT

Returned Traveler Says Three Pictures Are in Preparation

UDOLPH VALENTINO is back from Europe, having signed a new and longer contract with Ritz Pictures and is now ready to proceed with production. There remains to be settled the contract situation with Famous-Players Lasky.

Three pictures have been decided upon and the scripts are in preparation, one having been fully completed. Farther than that the locale of the pictures is in the Mediterranean and that it is expected to be the greatest vehicle the star has appeared in, no facts have been made public.

J. D. Williams, president of Ritz, went to England for the purpose of arranging the new and longer contract with Mr. Valentino.

On November 28, at the Madison Square Gardens, Mr. Valentino will award the prizes in a beauty contest in which eighty-eight women, from all parts of the United States, will compete.

"My chief reason for signing this longer contract," said Mr. Valentino, "is because the first objectives are greater excellence, better taste and more legitimate plays to meet the growing public demand for better motion pictures production.

"This contract supersedes my previous Ritz contract and extends it for several more years. By its terms, I will have liberty in the making and direction of my pictures, with full responsibility for their quality. With my own production company, and with the best technical staff available I shall begin work as soon as possible.

"I am ready for an amicable settlement of the Famous-Players contract, and my attorney advises me that under no circumstances will I be hampered after next February."

NEW YORK EXHIBITORS WORKING FOR TAX REPEAL

The motion picture exhibitors in central New York, are determined to do their utmost toward bringing about a repeal of the present obnoxious admission tax. A new congressman has been elected in the person of Thaddeus Sweet of Phoenix, former speaker of the Assembly, and who replaces the late Luther W. Mott.

Mr. Sweet's attention was called to the fact that the tax is no longer necessary and that it is costing the general public thousands of dollars a year in this state.

At a meeting of the Albany Film Board of Trade the campaign was started to present a united front in this matter. Film exchanges as well as exhibitors will work together in an effort to bring about the much desired change. On Thursday night of last week letter writers left Albany addressed to every exhibitor as far west as Syracuse, south to Binghamton and Poughkeepsie, and north to the Canadian line, urging in the strongest terms the utmost necessity of direct and immediate action.

Exhibitors have been asked by the Albany Film Board of Trade to see, if possible, and if not, to write, every congressman within their respective districts.

CREDIT BODY FOR FILM LABORATORIES

Members Declare Intention to Stop Waste and Curb 'Wildcats'

THE FILM LABORATORIES CREDIT ASSOCIATION, born at a dinner conference of laboratory executives and representatives at the Hotel Astor, Thursday, November 15, is described as a permanent contribution to the "safe and sane" drive now under way in the picture industry. It is the purpose of the organization to check waste and put a curb on "wildcat" producers, to the resultant benefit of the legitimate picture makers and distributors.

At the initial meeting, which was attended by virtually every important commercial laboratory interest, the name of the new body was selected and plans made for completing its organization by election of officers and adoption of a code of practice at a second gathering in the Astor Thursday, November 22. The association will begin functioning December 1.

The association is the result of a movement on the part of the laboratory men to protect themselves against unscrupulous promoters and distributors who order prints shipped C. O. D. and then refuse to accept them. Through these and other practices the laboratories suffer tremendous losses annually, in addition to having their vaults jammed with many worthless negatives left as security for prints.

Charles B. Hoy, credit expert and founder of F. I. L. M. clubs throughout the country, with Frederick H. Elliott, formerly executive secretary of the National Association of the Motion Picture Industry, were requested to make a survey of the laboratory business and they reported to the meeting that their investigation revealed the imperative need of a credit rating system.

The association plan has the indorsement of practically every important laboratory in the country and at the outset will have a membership of about thirty concerns.

F. I. L. M. CLUB TO HOLD DINNER AND DANCE AT COMMODORE

On Saturday evening, November 24, at the Hotel Commodore, the F. I. L. M. Club of New York City, (Film Industry Local Managers) and the National Association of Com-

Page 15

Rex Ingram and Edward Sloman, Metro directors, forget work for a few minutes to aid the cameraman.
ADMISSION MUST NOT BE INCREASED

President of Hodkinson Corporation Says Failure Will Be Result

INCREASED prices of admission for motion pictures, as advocated in some sections in the interest of combating the waste that has been characterized of production, is not warranted under existing conditions, in the opinion of W. W. Hodkinson, president of the W. W. Hodkinson Corporation, and pioneer film man. Questioned as to the situation, Mr. Hodkinson said:

"I believe that any move intended to generally increase the admission prices of motion picture theatres at the present time, to offset the alleged waste in the industry, will result in failure. "Motion picture houses are having difficulty enough maintaining attendances at the present admission scale, and it is my belief that increased quality in production is necessary in order to maintain even the present prices."

The hope of increased revenue to support the motion picture industry is wider circulation of motion pictures at present or lower prices, rather than any endeavor to force the public to pay for all of the waste that the present competitive condition in the production field has forced on the industry.

"There must be drastic changes in the business if it is to continue to be the leading industry in the world."

Occasional motion film production can run in so-called legitimate houses at regular admission prices, but I have no faith in the idea that this can be generally accomplished at this time."

Mr. Hodkinson concludes by saying, "the fact that the price has not increased, or even rumored, is another one of the signs that the present line-up of the industry must be changed considerably if the business as a whole is to become profitable, which it is not at the present time."

ARTCLASS ‘AFTER SIX YEARS’ FOR INDEPENDENTS

Max Weiss, vice-president and general manager of Artclass Pictures Corporation, announces that his organization will release its Biblical production "After Six Days" on the independent market. The story starts with Adam and Eve and ends with the Songs of Solomon.

Deals for the picture have been closed for the Greater New York and Northern New Jersey territory to the Kerman Films, for Eastern Pennsylvania and Southern New Jersey to Standard Film Attractions, and the Dominion of Canada to Charles Lulamie of Montreal.

It is the intention of Mr. Lalumiere to organize five road shows for this picture, dividing the Dominion in five zones.

SAM GRAND RETURNS FROM MID-WEST TRIP

Samuel V. Grand, president of the Grand-Asher Distributing Corporation, just arrived in New York City. He will send a few days with Harry Asher before leaving his Boston office.

While in the West he conducted an investigation of the independent theatre picture field, and tried to get expressions of opinions on its present condition from the exchanges and the more prominent exhibitors. It expresses himself as well satisfied with the general business outlook and believes that the present is the time for which all independent business is waiting. "Now is the time," says Mr. Grand, "for the independents to put their best films on the market and to add as much as possible to the value of their service.

MONOGRAM CORPORATION SOUNDS WARNING

Advises Showmen Against Signing Contracts With Imposters

ANDREW J. CALLAGHAN, President Monogram Pictures Corporation, is in receipt of telegrams from Minnesota and also one from an exhibitor in North Carolina, stating that: "The representative of your concern, Monogram Pictures Corporation, has failed to return, or to advise concerning our contracts made with him, and we desire definite confirmation of that." Mr. Callaghan immediately got in touch with a leading detective agency and advised them of the facts, because Monogram Pictures Corporation, as the only, and at the present time has no road representative other than George H. Wiley. Evidently several imposters are taking advantage of the situation, and Mr. Callaghan issues this warning that no one is authorized to take contracts for Monogram Pictures except himself, Mr. Wiley or Mr. Callaghan of the home office.

"All Monogram Pictures, inclusive of the fanthom of the Fred Thomson series of Westerns, are sold on the state rights basis only," said Mr. Callaghan, and said every exhibitor will utilize his representative with proper credentials, showing he is authorized to accept contracts and deal with Monogram Pictures Corporation.

"Representatives of Monogram Pictures Corporation will call on state rights buyers only with proper credentials of authorization, and for the safety of all concerned it is my earnest desire that every state right buyer on whom these representatives call ask to be shown such credentials before commencing any negotiations whatever.

"The buyers of the different state rights will be announced as these rights are sold."

STATES RIGHTS BUYERS TO HAVE RED SEAL’S ‘BILL’

In line with the recently announced plan of the Red Seal Pictures Corporation, to supply exchanges and public with unusual and distinctive pictures, Edwin Miles Fadman, president, announces that he has just closed a contract with the Legrand Films giving the Red Seal the distribution rights to the five- reel picture entitled "Bill," a book tie-up which has been arranged with Dodd Mead & Company, publishers of the novel by Anatol France, from which the picture was taken.

The Red Seal Pictures Corporation, now has its offices on the tenth floor of 1600 Broadway.

PHONOFILM READY FOR TRADE

Dr. Lee De Forest's Phonofilm is ready to make its bow to the general public.

The Phonofil was flashed on to the theatrical world last week by Dr. De Forest personally demonstrated it before the New York engineering societies.

It was far from being in such shape as warranted its presentation to the theatre going public.

But since then, Dr. De Forest and his contemporaries in the Technicolor have labored night and day adding the refinements to make this scientific marvel an entertainment marvel as well. Hundreds of experiments, hundreds of changes, hundreds of productions have been made, each day bringing its improvement. A few weeks back it was the concensus of opinion among those who have been closely associated in the development of the Phonofilm that the necessary quality for theatrical circulation had been reached.
Yale University Press presents

COLUMBUS

One of the Chronicles of America Series, Visualizing the Making of a Great Nation

4 parts

It was a clean-up for the Poli Circuit; it will be the same for you.

Every showman who has booked it, and there are many, has found it very easy to get the enthusiastic support of the Superintendent of Schools, the School Principals, the Teachers and patriotic and fraternal societies.

The Yale University Press can and will give you great help in putting these Chronicles of America pictures over. Ask the Pathé salesman!

This is to state that the film "Columbus" produced by the Yale University Press, from the historical series "The Chronicles of America" is in the estimation of the Los Angeles School System, an invaluable film with permanent historical value.

It is our desire to make known to every school child in Los Angeles the fact that the film is released and will be shown in our local theaters.

The film "Columbus" combines dramatic technique with the exacting requirements of scholarship and is worthy of the commendation of every educator in the United States.

Cordially yours,

A. LOSETA CLARK

Head of Visual Education Department,

Los Angeles City Schools.
Here is a picture. No one can see the sufferings and the heroism of that wonderful march through a flooded wilderness by George Rogers Clark and his little army of frontiersmen, culminating in the attack upon the British fort at old Vincennes and its capture, without being proud that he is an American.

The Mayor of New Haven, Conn., issued a proclamation urging every one to see the first of this series. The Superintendent of the Board of Education of Bridgeport, Conn., said: “I consider it a great educational privilege that more than 4,000 of our children saw ‘Columbus’ at the theatre.”
Here are color, thrill, suspense, heroism, hardship and victory; here are also absolute Truth, splendid acting, great production and direction.

When "Columbus" was shown in Springfield, Mass., Mayor Leonard issued a proclamation urging every resident to see every picture of this epochal series.

Entire Series of Over 30 Pictures Booked Solid Over the Stanley Circuit, Philadelphia
Who hasn’t heard of Pocahontas? or Powhatan, John Rolfe and all the rest?

This picture not only makes history clear but it makes it real. And it is splendid entertainment.

You will find it easy to get wonderful tie-ups with the book stores; and enthusiastic assistance from every educator in your community. You can disarm every critic of the motion picture theatre; you can make many new friends for your house by showing these pictures. And with proper effort your business will surprise you.

No Other Pictures Have Ever Received Mayors’ Proclamations and Scores of Big Editorials!

Pathe Distributors
NEW ADVERTISING PLAN FOR GRAND-ASHER

Will Assist Their Showmen With National Newspaper Tie-Ups

E. HEATH COBB, Director of Exploitation for Grand-Asher, has apparently jumped into first-place again as an originator of valuable advertising ideas.

This time it is a system of advertising which will render greater satisfaction to the exhibitor and reach a larger public.

It has long been apparent to this company as well as to other far sighted concerns that there is a larger public which the exhibitor is not able to reach.

Many plans have been formulated, but it is believed by Grand-Asher that the goal has been reached, and that by means of this new system they will be able to bring new patrons into the theatre. Mr. Cobb gives a comprehensive outline of his ideas.

"Consider," says Mr. Cobb, "the plan of America's largest Davenport bed manufacturer. They have dealers in a great many cities of the United States who are unable themselves to effectively advertise the fact that they carry Davenports.

"Does the manufacturer supply only mats which the dealer may use at his own expense? On the contrary the manufacturer advertises in the largest national publications the worth of his product—selling the public.

"He then places the same ad in the local papers of the towns in which his dealers are, listing his dealers. Thus he makes the people realize they can get the nationally advertised product in their own town.

"The misrepresentation and false advertising of pictures must stop. The papers should be used to tell the truth and promote confidence. The change will take place with this new system.

"The system applied to pictures would have unlimited possibilities. The country could be divided into zones, and for each zone, one man from the producing or distributing company, would be responsible.

"In this way the spirit of co-operation and complete harmony could be maintained."

A SMALL TOWN MOVIE

Country Trade

By George Rice

In many parts of the country the patronage of the farmers is getting to be a very important item in the moving picture theatre business.

There was a time, as all know, when the farmer subscribed for few periodicals except the annual almanac, when he could not come to town very often because his horses were tired from hard work on the soil, and when he considered the theatre an improper place for any member of his family.

He was regarded as a hick and sharpers were ever on the watch for him when he came to town. The farmer of today is a well-read man, with sons and daughters in the best colleges of the land, he receives his daily paper, has his motor car with which to go to town every day if he wishes, deals in stocks and bonds instead of gold bricks and is often a capitalist with rich harvesting lands or a large dairy.

I interviewed numerous farmers in their fields and barns, and the women folks in their kitchens and gardens.

I observed that in spots of the country centers where there were a postoffice, a depot and a few stores and houses, a picture show was given about once a week in the town hall.

The posters still hanging in front showed us the inferior character of the subjects.

I found that while the man of the family usually hesitated to considering any plan for motoring a dozen or more miles to town for this purpose, the women folks there were pleased with the idea that means were provided for the care of their car.

I was told that whenever they went to town to attend the movies and parked their car in one of the parking places, the expense was usually more than they could afford.

That if they had to remain for a meal an additional cost had to be met, and it was seldom that they could find accommodations of a rest room without going to a hotel.

People living within a radius of twenty miles liked the idea of going to town where they could see the greater pictures and we decided to make provisions for their patronage.

The next day I interviewed one of the real estate men relative to a vacant lot in our vicinity and secured its use at a nominal price of $10 per month providing we would keep it in order.

The place was cleared, a shed erected along one side for automobiles in wet weather, a water pipe installed, and a few other accommodations for country people and their cars while the family attended one of our shows.

This work was done at an expense of $200. for the shed and another hundred for the water supply and septic.

Local eating houses guaranteed to provide our country patrons with meals at a reduced price. The rest rooms of our theatres were enlarged so that more and better accommodations would be furnished for people coming in from the country and then we put out the advertising explaining what we had done so that the patronage from these people gradually increased to paying proportions.

We found that if a rule the country visitors were well pleased with our programme, and were always ready to speak a good word for both of our houses.

(To be continued)
FRANKLIN BUYS STORIES IN NEW YORK

Warner Director Will Not Produce Along Extravagant Lines

PRODUCER-DIRECTOR SIDNEY FRANKLIN is making the rounds of New York for literary material for his productions under the Warner Brothers banner. Scenarist Paul Bern accompanies Mr. Franklin, and both are looking over all of the available dramatic material along Broadway.

It is understood a number of plays and stories already have been purchased, but no definite announcements can be made yet in this regard until matters pertaining to copyrights can be settled. While Mr. Franklin would not disclose anything relating to the nature of his forthcoming productions, he stated he does not intend to produce anything along extravagant lines, but will lay particular stress upon pictures that contain dramatic punches and all the necessary values that are important to the box-office.

It could not be learned just how long Sidney Franklin expects to remain in New York, but he hopes to be in New York for the world's premiere of his screen version of the David Belasco play, "Tiger Rose," in which Lenore Ulric is starred and which will open at the Rivoli Theatre December 2.

REVENUE DEPARTMENT MAKES CLOSER TAX INSPECTIONS

Word comes from Washington that the Internal Revenue Department is to institute closer inspection of admission tax returns from motion picture theatres. It is announced hereafter all certifications must be in the name of a responsible official of a corporation and that merely the firm name will be insufficient.

It is expected that if a theatre does not within ten days return its corrected report when so ordered there will be imposed a penalty of 25 per cent of the sum involved.

Change in 'Blood and Gold'

Distinctive Pictures Corporation announces an important change in the cast of its forthcoming production, "Blood and Gold".

Alma Rubens, who gave an outstanding performance in "Enemies of Women" and in "Under the Red Rose," will play the leading female role instead of Jutta Goudel, originally announced for the part. Miss Goudel is leaving for California.

SUPREME COURT DECIDES FOR BINDERUP

Reverses Lower Court and Remands Case Against Exchanges

THE United States Supreme Court, in the case of Charles G. Binderup against the Omaha exchange, violating the Anti-Trust act of July 2, 1890, has reversed the Circuit Court of the Eighth Circuit.

The latter court had sustained the lower court in directing a verdict for the defendant on the ground that not enough evidence had been submitted to justify the contention that the activities of the distributors had been a violation of the act.

The case is remanded to the District Court at Omaha for further proceedings.

Binderup, who owned a chain of twenty-eight theatres in twenty-five towns, alleged that because of his success the "equity" of the distributors was aroused and they demanded a share in his patronage, and upon his refusal threatened to put him out of business by underbidding.

Justice Sutherland, in his decision, stated that "The illegality consists, not in the separate action of each (distributor), but in the conspiracy and combination of all to prevent any of them from dealing with the exhibitor."

Binderup's counsel is quoted as saying his client can show damages to the extent of $250,000 "and that will entitle us to recover $750,000 if we can force payment of the full amount."

GUZZONI BRINGS PRINT OF 'MESSALINA'

Italian Director Arrives from Italy With New Film

SIGNOR ENRICO GUZZONI, Italy's premier-director, arrived in New York on November 9th aboard the Italian steamship Dullo, bringing with him a print of his latest production "Messalina" which is regarded as the sensational European film of the year.

Signor Guzzoni will best be remembered for his magnificent production of "Quo Vadis," one of the first elaborate spectacles to be made.

It was released in this country during 1913 and is yet being shown. Signor Guzzoni has placed himself under the management of Ferdinand V. Lupori, who is well known in the film business, with headquarters in the Straus Building.

When questioned regarding conditions in Europe, Signor Guzzoni said: "The situation in the Ruhr has brought about an unsettled condition and it is the hope of everyone that the United States will intervene in order to help bring about a settlement."

"In Italy there have been no more strikes since the advent of Mussolini to power. Everyone is working and happy. "I came to the United States to attend to the sale of 'Messalina' after the re-editing and titling to answer the requirements of the American market."

Many celebrities of the motion picture and theatrical world were present at the Goldwyn Club dance at the Hotel Pennsylvania Friday evening Nov 23. Cosmopolitan and Goldwyn, whose pictures are released by Goldwyn-Cosmopolitan are sponsors.

Among those leading players of stage and screen who have accepted invitations to be present are Marion Davies, Alma Rubens, Anita Stewart, Gloria Swanson, Thomas Meighan, Allan Joye, Lois Wilson, Conrad Nagel, Margaret Courtot, Jobyna Howland, Jutta Goudel, Mila Palmer, Alfred Lunt, Lynne Fontanne, Ann Pennington, Edwin O'Brien, Jeanne Eagles, Edith Day, Naomi Childers, Queene Smith, Richard Barthelemy, John and Mrs. James Vail Converse (sister-in-law of Mr. Reginald C. Vanderbilt).

Music will be furnished by Vincent Lopez in person and his Pennsylvania Hotel Orchestra. Lighting and setting effects have been arranged by Mr. Rothafel, as master of ceremonies, with the aid of the staff of the Capitol Theatre. A limited number of tickets will be on sale at the entrance to the grand ball room.

The entertainers to be present are: Marga Waldron, Margaret Wilson and Ray Ramond, Evelyn Herbert, Joe Cook, Bard and Pearl, of "Topical, Constance Evans, George Rosner, Helen Ford, W. C. Fields of "Poppy," Louise Morse, Brook Johns and Tom Moore.

HURRAH FOR MELLON, WRITES HERRING OF ARKANSAS

Exhibitors Trade Review:

Inclosed please find the "necessary" for another year.

Hurrah for Secretary Mellon. I note that he favors removing the admission tax along with others.

Every theatre owner at once should wire or write his Representative to support this recommendation.

J. A. HERRING.

Playhouse Theatre, Fort Worth, Tex.
ROUND ABOUT THE STUDIOS

OLD STOCK MELODRAMAS REVIVED BY FILM

First of Series, "The Fire Patrol"
Now in Production

CHADWICK PICTURES CORPORATION has just announced that they have arranged to release a series of six big melodramas, the first of which "The Fire Patrol" is now being filmed under the direction of Hunt Stromberg at the Charles Ray studio on the coast.

It was adapted from the stage play of the same name which has been playing stock throughout the country for more than a generation and is every inch a real melodrama. The story deals with the life and fortunes of the coast patrol and aside from its pictorial value, Hunt Stromberg is striving for the utmost in realism. It is being made on a lavish scale with a cast including Madge Bellamy, Johnny Harron, brother of the late Griffith star Bobby Harron; Helen Jerome Eddy, Mary Alden famed on the legitimate for her mother portrayals; Jack Richardson, Spottiswoode Aitken, Murray, Bill Franey, Chester Conklin and Bull Montana.

Other productions included in the "Big Chadwick 6" are "Sunshine of Paradise Alley," "Front of An Actress," "Driven From Home," "The Coast Guard," and "The Shamrock and the Rose."

The exploitation mail campaign has already been instituted and advance reports from the coast indicate that the youthful director Hunt Stromberg has outshone his previous efforts through his desire to make this a big success.

SPECIAL ARRANGEMENT MADE TO SECURE JACK HOLT

Arthur H. Sawyer, through a special arrangement entered into with Famous Players-Lasky, has signed Jack Holt, Paramount star, for a feature play, details of which will follow, and Bert Enis will handle the publicity.

Additional interest is added to this by the fact that Barbara La Marr will appear opposite Holt.

Clarence Badger, who has just completed "The Swamp Angel" for First National, will direct the Holt-La Marr vehicle and Sawyer will supervise the production, which after the supporting cast is secured will go into immediate production.

Miss La Marr will also appear in "The Shooting of Dan McGrew," plans for which are rapidly being formulated, for Metro release.

'FLOWING GOLD' THE CAUSE OF GREAT OIL BOOM

Richard Walton Tully's production of Rex Beach's "Flowing Gold" is well under way at the First National studios in Hollywood. Carpenters are busily reproducing the entire main street of Ranger, Texas, as it was during the days of the oil boom, from photos and data secured by Mr. Tully on his recent trip to Texas. The chief worry now is to find some philanthropic soul who is willing to donate a few producing oil wells as a sacrifice to art, or at least who is willing to permit the cremation of several gas flares for an important sequence in the story. The possibility of being forced to purchase a few to feed to the flames is being contemplated with horror.

Amongst the prominent players engaged, in addition to Milton Sills and Anna Q. Nilsson who play the leads, are Josephine Crowell, Bert Woodruff, John Roche and Charles A. Selton.

ANOTHER 'BEST SELLER' ADDED TO VITAGRAPHS LIST

World rights to "Borrowed Husbands," by Mildred K. Barbour, has been purchased for the third J. Stuart Blackton production to be released by Vitagraph.

We recently announced that President Albert E. Smith purchased the world rights for "Captain Blood," by Raphael Sabatini and then there is "Let No Man Put Asunder," which Mr. Blackton is working on at present at the studios in Brooklyn. Those coupled with the Charles E. Blaney's old time melodramas of the legitimate, headed by "The Love Bandit" which is about ready for release comprise a noteworthy list of plays and novels of interest to all. The story of "Borrowed Husbands" deals with domestic problems of people of wealth.

'TRIP TO MARS' SELLING GOOD TIE-UPS PLANNED

Export and Import's announcement of their purchase of United States and Canadian rights to the big five-reel spectacle, "A Trip to Mars," has met with favorable response from the independent field. The picture seems to be creating unusual interest at this time because of the spectacular records being made by Lieutenants Williams and Brow of the United States Air Force. Scientists have re-opened the arguments as to the possibility of reaching Mars by plane.

Masterpiece Film Attractions have bought the Eastern Pennsylvania and Southern New Jersey rights to "A Trip to Mars."

'BLACKMAIL' IS READY FOR CUTTING ROOM

King Baggot's Picture Is Promised As Another 'Acquittal'

UNIVERSAL announces the completion of camera work on "Blackmail," the Universal Jewel production being made by King Baggott from Rita Weiman's sensational stage play, "The Co-Respondent." It is a special cast production in which its directors and sponsors have endeavored to rival "The Acquittal," a successful play also from the pen of Miss Weiman.

Heading the list of players in "Blackmail" are Ruth Clifford, Niles Welch, Buddy Messenger, Emily Fitzroy, Jane Starr, Hayden Stevenson, and Carl Stockdale.

The picture is in a modern mystery play of society and newspaper life, with social intrigue and blackmail as the motif.

Ruth Clifford plays the role of an innocent girl who becomes involved in a blackmail plot, which later breaks over her head while she is reporting for a paper, and engaged in the managing editor of the paper. Buddy Messenger is the "head copy boy" in the newspaper office, a role in which he is appropriately cast.

KENNETH HARLAN STARS IN 'POISONED PARADISE'

As a reward for his excellent work in "The Virginian," Kenneth Harlan is to have a starring part in "Poisoned Paradise," the story of Monte Carlo and Paris, a preferred picture that is just being started by B. P. Schulberg in his Los Angeles studio.

The screen story is an adaptation from the novel of that name by Robert W. Service. Clara Bow, who first leapt into fame in "Down to the Sea in Ships," plays the girl from Paris.

The picture will be directed by Gascier, who is thoroughly familiar with Monte Carlo and who is expected to lend some of the sensational to the settings and scenes.
BARRYMORE SUPPORTED BY STRONG CAST

Warner Bros. Forces Expending Effort on "Beau Brummel"

AN unusually fine cast, including a number of stellar names, will appear with John Barrymore in the Warner Brothers screen version of the famous Clyde Fitch play, "Beau Brummel." Harry Beaumont, who is directing the picture, insisted on securing only the finest types of screen personalities with which to surround the famous star.

Mary Astor is seen in the leading feminine role opposite Barrymore. Irene Rich appears as the Duchess of York, and Willard Louis is seen as the Prince of Wales. Others in the long list are Alec B. Francis, Carmel Meyers, Richard Tucker, William Humphreys, Templar Saxe, Clarissa Selwyn, Andre de Beranger, John J. Richardson, Michael Dark, Kate Lester, Carol Halloway, James A. Marcus, Betty Brice, Roland Ruston, Rose Dionne, Claire de Lorez, L. H. Chaldecotte and F. F. Guenste.

The settings for "Beau Brummel" are pretentious and elaborate. An impressive scenic element in the picture is a castle in which lavishness in pictorial effects, exteriors and backgrounds is the key note.

MACK SENNETT TO FEATURE LANGDON IN SERIES

Harry Langdon, former well-known vaudeville headliner and more recently star in several successful screen comedies, has been signed by Mack Sennett to appear in a series of two-reelers.

The acquisition of the former vaudeville star is expected to add materially to the already formidable array of comedy talent appearing in the Mack Sennett laugh-provokers for Pathe release. Among the prominent screen players appearing in this series are Jack Cooper, Harry Gribbon, Billy Bevan, Kewpie Morgan, Jack Richardson, Fred Spencer, Madeline Hurlock, Alberta Vaughn, Irene Lentz, Lewis Sargent and Kalla Pasha. The Ben Turpin starring vehicles distributed by Pathe are also being produced under the Mack Sennett banner.

BUCHOWETZKI LEAVES FOR COAST—MAY DIRECT NEGREI

Dimitri Buchowetzki, famous Polish director on a visit here, left for the coast Saturday after a conference with Jesse Lasky.

Buchowetzki refused to divulge his plans, nor would Ben Blumenthal, under whose supervision the noted director came to this country, say anything regarding his future activities.

It has been rumored, however, that Buchowetzki is slated to direct Pola Negri's next American picture. His previous pictures included "All for a Woman" and "Peter the Great."

Before leaving, Mr. Buchowetzki was tendered a luncheon by Dr. Riesenfeld at which the leading newspaper and trade-paper critics were present.

WORK ALREADY BEGUN ON 'ENCHANTED COTTAGE'

The Richard Barthailemss offerings include Twenty-One' now complete; "The Enchanted Cottage", and an historical feature "Nathan Hale", based on the life of that famous American patriot.

In "The Enchanted Cottage," Marion Cokaclley will make her screen debut. She has been seen in numerous stage successes, her last having been "Barnum Was Right." Florence Short is the choice of John S. Robertson for the long nosed Ethel of "The Enchanted Cottage." For two weeks Mr. Robertson sought to play the part of Ethel, finally electing Miss Short. Not only because of the length of her nose, but because of her ability as an actress, for she has played with Richard Barthailemss before in "The Idol Dancer" and "Way Down East," and has proved her ability to director Robertson to play the difficult dual part of the homely old maid and the charming young wife who is beautifully only because she is happy and has succeeded in bringing back to the man she has married the desire once more to live and be well.

McCOY AND EARL TO BE FEATURED AS TEAM

Harry McCoy, whose work in Century Comedies with Jack Earle, the youthful giant, has been elevated to co-stardom. McCoy will appear in pictures with Earle, in which the two will be featured as a team. The contract signed in this connection will bring him out in something like six Centuries. McCoy is one of the real two-reel veterans of the screen, having played with Gus Edwards years ago (he was one of this famous gentleman's proteges) McCoy joined and became a member of the Mack Sennett Keystone Company. At that time he was one of the leading juveniles in comedies, and has still the same versatility and pep of former years. His first picture was "Obey the Law" and it was his work in this Jack Earle picture, that prompted his being signed to work with Jack Earle. With the completion of this, Stern Brothers placed him under this present contract.

CHAPLIN TO CHOOSE A LEADING LADY

Many Young Actresses Hope for Part in Chaplin's New Feature Comedy

CHARLIE CHAPLIN is working on his first comedy film for United Artists Corporation, contrary to his usual procedure of a long delay between pictures. Also he will retain the baggy breeches, kingly cane and the diligent derby.

A few days after he returned to Los Angeles after witnessing the New York premiere of his serious drama "A Woman of Paris," he went into conference with himself and then announced he would begin production on November 12th. Alfred Reeves, Chaplin's studio general manager, assembled the staff, which includes amongst others, Eddie Sutherland, who helped on "A Woman of Paris," "Chuck" Reiser, who played comedy roles in "The Kid" and "The Pilgrim," and Edward Bibly, formerly with the Chaplin staff.

Since the prominence achieved by Edna Purviance in her role in "A Woman of Paris" much interest is evinced over the leading woman Chaplin will select. There is a wealth of material to select from, and a horde of young aspirants are hoping for the opportunity.

CUBA LOCATIONS CHOSEN FOR 'CYtherea'

Samuel Goldwyn has acquired the motion picture rights to Joseph Hergesheimer's novel "Cytherea," and it will serve as George Fitzmaurice's next independent production for First National. The scenario is being prepared by Mrs. Fitzmaurice (Outa Berger) and work will be begun about December 1st.

A cast equal to importance to that which appears in "The Eternal City" will be chosen. The combination of an excellent cast and such a popular book as "Cytherea" points to another triumph for all concerned. The story made excellent reading and offers many strong dramatic instances to be taken advantage of in the production.

HALPERIN SELECTS GOOD CAST FOR 'SOUVENIR'

"Souvenir" is the second Halperin feature for Associated Exhibitors. The cast including Agnes Ayres, Percy Marmont, Kathryn Williams, George Siegmann, Mary Alden and Robert McKim, show the high standard which has been set. Other important roles will be handled by 120m White, Otto Leeder, Rosa Rosanova, John George through the courtesy of Rex Ingram) Ynez Seabury and William Orlindom.

The summer palace of the late Czar Nicholas II, with its avenue of fountains, and a Russian street scene, with thatched roofs, domes and the appropriate decorations are being constructed. The story treats of Russia prior to and after the revolution and brings into strong contrast the sumptuous court life and the poverty of the majority.
Up and Down Main Street

RED SEAL PICTURE FOR LOEW THEATRES

Film to Have Pre-release Run of Three Weeks at Boston Fenway

On the heels of the announcement that the State Circuit in Pennsylvania and New Jersey have been booked solid for the five reel feature "Bill," Edwin Miles Fadman, president of the Red Seal Pictures Corporation, 1600 Broadway, which is releasing "Bill" throughout the country, announces that the Loew Circuit has booked this feature solid for everyone of its vaudeville and moving picture houses.

Two days after the Loew Circuit booking had been consummated, Famous Players closed a deal with Mr. Fadman whereby they open "Bill" for a pre-release run of three weeks at their new Boston Theatre, the Fenway Theatre. "Bill" will open simultaneously at the Stanley Theatre, Philadelphia, and at the Fenway Theatre, Boston, beginning Thanksgiving week.

After viewing the feature, both the Loew executive officials and the Famous Players Theatre Department were unanimous in their praise of it. This is the Red Seal picture which recently created much comment at its run at the Rialto Theatre on Broadway.

Trade papers, dailies, public and exhibitors were generous in their praise of the novelty feature.

The exchange of Harold Rodner, 1600 Broadway, is handling "Bill" for the territory of Metropolitan New York and Northern New Jersey.

SHOW PICTURE FOR ENGLISH KING AND QUEEN

From the London office of Hepworth comes word that three of Hepworth's one-reel novelty subjects received a "command" for special screening before the sovereign at Balmoral Castle, on September 19th. The subjects screened were: "Peeps Into Puzzleland," "Do You Remember?" and "A Rubberneck in London." Last year bills M. Hepworth's production of "Through Three Reigns" received a "command" performance from Balmoral Castle for a screening before King George, Queen Alexandra, the Prince of Wales, and the other members of the royal household.

WILL ROGERS MAKES NOVEL SCREEN CARICATURE

In "Uncensored Movies," the new two-reel comedy featuring Will Rogers, which will be released by Pathe December 9, the screen comedian goes in for a more direct line of screen entertainment. He introduces here the type of entertainment for which he was so popular on the stage—namely, the impersonation of celebrated screen personages. He caricatures Bill Hart, Tom Mix, Rudolph Valentino, De Mille, Griffith and Doug Fairbanks in their respective fields.

STAR THEATRE MAKES METRO FEATURE CONTRACT

The Star Theatre, Austin, Minn., has been added to the list of houses who have made arrangements to play the entire Metro 1923-4 schedule of big productions.

Raymon Brothers, managers of the house, opened the Metro season this week with "The French Doll" as the first presentation. The Star Theatre has housed nearly all the big productions of the past and they have now on their schedule "Scaramouche," "Long Live the King," as well as coming pictures featuring Mae Murray, Viola Dana, Fred Niblo, etc.

'OURE GANG' SERIES OBTAINS FINE RECOGNITION

The "Our Gang" comedies produced by Hal Roach came in for an unusual citation this week in the way of an exclusive first run booking by the Famous Players for their new Paramount demonstration theatre in Boston, the Fenway. The contract involves four of the "Our Gang" series beginning with "Derby Day" which was released by Pathe November 18.

S. Barrett McCormick has been appointed manager of the Fenway and the inclusion of the "Our Gang" pictures by Mr. McCormick, is hailed by the Pathe officials as a distinctive mark of approval.

'DAVID COPPERFIELD' RUNS FOR THREE WEEKS

Educators Encourage Children to See Dickens Classic in Pictures

What was intended in the beginning to be a one-week run on Broadway of Associated Exhibitor's "David Copperfield" developed into a two weeks engagement. Then during the second week the crowds continued so strong that they were so enthusiastic that the picture was held over a third week.

So strong was the indorsement of school teachers, and their insistence that pupils should see the presentation, that the B. S. Moss issued special tickets admitting high school students at half price, all matinees but Friday and Saturday.

Besides, reports to Associated Exhibitor's Home offices, tell of enthusiastic receptions of the picture in all parts of the country. The Cameo Theatre, one of New York's leading houses, has been playing the feature for two weeks and has announced a third week's showing. This cordial reception is somewhat of a surprise since "David Copperfield" opened at the Moss theatre without any advance billing or pre-release heralding. The picture was obviously won over on its own merits, the daily critics and patrons of the Cameo having stamped the picture a decided "hit."

This praise has undeniably done much to make the picture a favorite and at every performance since its opening the film has played to capacity houses. This gives fair indication that the picture carries merit which will win it everywhere it goes.

Buddy Martin who plays the part of Little David infuses the part with such charm that his acting has merited special attention from the critics.

'NAME THE MAN' AND 'RENO' TO GET PREMIERES IN FRISCO

"Name the Man" and "Reno," proclaimed by Goldwyn to be his most important productions of the year and not in the history of the corporation, are scheduled for early release and will have their premieres in San Francisco.

"Reno" is a story dealing with the results that result from the variety of divorce laws in the several states. The scenario has been written by Rupert Hughes, author of "Souls for Sale."

Both productions are the first Victor Sea-strom pictures to be made in this country and besides the fine stories, include notable casts.

'PONJOLA' PLAYS RETURN DATE AT LOS ANGELES HOUSE

"Ponjola" the screen version of Cynthia Stockley's novel has been booked for a one-week engagement and run of a week just one month after its first appearance. After opening at Loew's State in Los Angeles the picture was brought back to the Ahmbrama to satisfy the public demand for its re-appearance.

This is the picture in which Anna Q. Nilsson takes the part of a man. It has met with hearty reception wherever it has played so far and is now entertaining large crowds at the Strand, in New York.

NEWSPAPERS RUN 'BLACK OXEN' IN DAILY INSTALLMENTS

The New York Evening Journal has started to publish Gertrude Atherton's "Black Oxen" in serial form. First National announced three weeks ago that two hundred and thirty newspapers would carry the serialization with a credit line above each installment announcing the forthcoming film, but since that date seventy additional papers have signed contracts to publish the novel.
Radio Audience Learns of Thanksgiving Film

Charles Ray Registers Enthusiasm When He Speaks to Radio Fans

One of the most far reaching exploitation stunts anyone could hope for was accomplished for Associated Exhibitor’s "The Courtship of Myles Standish" the other evening when Charles Ray spoke of the picture to a probable one million audience, by means of the radio. In glowing terms he sang the praises of the picture, its American setting, its fine subject matter, and its value as a romantic story.

Just at this time the picture has undeniably great box office value since the story incorporates as one of its features the celebration of the first Thanksgiving. Because of this fact there are many who are anxious to show it just at this time, and those who have been successful in booking it, the President Theatre in Washington and others, are smiling over their good fortune.

At the same time there are other managers who are making other plans for showing of the picture. R. J. Simnett of the Capitol Theatre, Dallas, Tex., has booked the film for Christmas and New Year’s week believing this to be his best bet for that time.

The stamp of approval on the picture by the Los Angeles Board of Education which has, for the first time, permitted a posting of notices of a picture on the school boards, will be of great value to Los Angeles managers. In fact, Grauman’s Million Dollar Theatre is already cashing in on the idea by staging a special Saturday morning performance at reduced prices.

The picture is of particular interest to children from the fifth to the eighth grade since it is during these years that “The Courtship of Myles Standish” is studied in the schools.

Despite the rags, Peggy Cartwright is a little lady of quality when she appears with Virginia Valli in the Universal Jewet, Hobart Henley production, “A Lady of Quality.”

Current First Run Programs

Brooklyn


Baltimore


Chicago


Philadelphia


Los Angeles

Lowe’s State—Selected Overture, Pictorial News, Felix the Cat Cartoon, Feature, “The Dangerous Maid.”

Rochester


St. Paul


‘Extra Girl’ Plays Eight Weeks at Mission Theatre

Picture Wins Praise of Dramatic Critics in Los Angeles

“The Extra Girl,” an Associated Exhibitor’s picture, is meeting with phenomenal success in Los Angeles. It has just completed an eight weeks run at the Mission Theatre where it played to capacity crowds all the time. Several of the Los Angeles papers in their dramatic columns, gave the picture elaborate praise. The Los Angeles Herald said a few days ago, “The current engagement of ‘The Extra Girl’ with Mabel Normand, now playing at the Mission, has proved so successful it has been found necessary to set the original date for the world premiere of ‘The Acquittal’ for a later date. It was scheduled to open last Monday.”


Sennett to Continue Spending Money

Will Not Economize on Production Cost at Sacrifice of Good Films

Mack Sennett, in a dispatch from the West Coast, states in no uncertain terms that although there is more than due justification for the production economy wave which is sweeping over the country, he will continue to expend as much as he feels is necessary “to unfold a good story, with a good cast, ably directed, amid beautiful surroundings and proper atmosphere, with attractive though not necessarily pretentious sets.”

Mr. Sennett feels that with the big success of his features starring Mabel Normand and the increased popularity attending the release of each Ben Turpin comedy special and Mack Sennett comedy, he is justified in taking this stand.

He emphasizes, however, that he believes with the others that expenses should be curbed as far as wasteful extravagance is concerned. While it will be his policy to spend whatever he feels is required for a finished production he will keep a watchful eye on the expense account and not permit lavish sums to be spent to no avail.
Under the Red Robe


CAST OF CHARACTERS

Gill de Berard ............ John Chivers Thomas
Cardinal Richard ......... Robert B. Mantell
Revere .................... Alma Rubens
Father Raphael ............... Sydney Herbert
Duke of Orleans ............ William H. Powell
Queen of Sheba ............. Genevieve Hamper
King Louis XIII ............ Ian MacLaren
Anne of Denmark .......... Marie de Medici
Marie de Medici, Wife of Richard Barthselme .............. Rose Coghlan
De Cocheforet ............... Otto Kruger
Olen ......................... Gustav von Seyffertitz

By Eddy Eckels

YES, it is another picture of revolutionary days—in France. Another costume-period play of laces and graces. Another story of a man, a woman, and a compromise.

But, wonder of wonders—"Under the Red Robe" is a real showman's picture!

At last you get a really great production with an honest-to-John-box-office value, while these days it looks like profit possibilities in the small town movie and the Main Street palace alike.

First, Cosmopolitan picked a winner in the picture. The tale of Richelieu, the Cardinal who ruled the French while Louis the thirteenth wore the crown. Then the producers did themselves proud by selecting a cast that seemingly might have been the universal choice of Stanley Weyman, the author, and all the photoplay critics of the nation. With the world to choose from! At any point, Mr. Heart must have selected. "Now then, go ahead—do a good job ... and stick to it until you have done it." And they did.

What's more W. R. H. was proud enough to admit it and had it copyrighted in his own name. Knowing full well that the producers would do all they could to make the picture successful as a gem of research realism, a classic of lovable literature, and a material money-making spectacle—because it is not "over their heads."

Cosmopolitan Productions desire your fullest booking support on this picture and accordingly will get it. And you, in turn, will be casting your vote for more of their really worthwhile "Greater Movies."

Note the cast. That's the first-box-office slant on the "Red Robe". If there were nothing but those names and the title of the picture you would have enough.

It's too bad they are not all in their youth. They would face brilliant futures for their roles. Take, for example, Robert B. Mantell and Rose Coghlan! Seyffertitz, too.

As a matter of fact, the picture "makes" John Charles Thomas. With his devil-may-care, dashing heroism, he brings his way through the story with his sword of heroism to the pinnacle of popular favor.

His role is "a man's man" and he lives it! Fortunately, he is able to lead his way through the story with his sword of heroism to the pinnacle of popular favor.

His role is "a man's man" and he lives it! Fortunately, he is able to lead his way through the story with his sword of heroism to the pinnacle of popular favor.

Robert B. Mantell as a character-artist—if such is possible—for, "with his heart of fire and his head of ice," Richelieu is withal your priest and your hero's idea of a leader.

Always a player of charm, Alma Rubens eclipses all former efforts and is revealed as a delightful Romeo in a swarming box of gems and pearls.

In truth, honors are really difficult to award, there are so many. In passing, however, it might well be added that the production would easily have stumped the director, Alan Crosland, a genius, were it not for his almost pitiful attempts at realism.

The elimination of all those attempts would erase the one slight blotch on the escutcheon. And not a scene would be missed.

There are thousands about them to magnificently entertain Mr. and Mrs. Public and the whole American Family.

Old and young folks alike will revel in the romance. Boys and men and youth, women and marriageable maidens, will all equally enjoy the great simplicity treatment of the spectacle situations, spectacle thrills, and spectacle settings and gowns.

And the kiddies? To them, a great big story book of sensation, which is extra-great for their indulgence because it teaches tolerance and предостere of delightful-sugar-coated moral of fair play.

Exploitation possibilities are glaringly plentiful. Art stores, gown establishments, libraries, schools, churches, clubs, beauty shops—book—music—clothing—department—and what-you-may-call-em-stores are all on the list of link-ups for your advertising and publicity.

Yes, it is truly a showman's picture—because it stands to make you money. And it won't hurt a bit if you double the number of days you are in it for everyone who sees it will talk and pass it on and want to come back!

"Twenty-One"


CAST AND SYNOPSIS

Julian McCullough ............ Richard Barthselme
Lynnie Willis ............... Dorothy Mackall
Mr. McCullough ............. Joe King
Mrs. McCullough ............. Helen Conaway
Peter Strakski ............... Bradley Barker
Mrs. Willis .................... Blanche Lawson
Mrs. Jordan ................... Ivan Simpson
Mr. Willis .................... Wallace Spaulding
Mrs. Jordan ................... Helen Tracey

Julian McCullough, a wealthy boy, is anxious to marry Lynnie Willis. His parents will not give their consent, so Julia decides to hide him as a courier to a foreign city in order to make a living. Mr. McCullough bribes her to marry his boy friend or else she will expose one to the other. She steals away before the wedding, but the man she was to marry tries to collect the money. A fight ensues. Julian risks his life trying to save his father. Mr. McCullough reunites Lynnie and Julian.

By Helen V. Swenson

THIS is a picture that will please all audiences. It has everything in it that the people like, an up-to-the-minute story, a beautiful background, and a popular star.

Richard Barthselme has always been a fine actor, and is as good if not better than ever in this.

The story has a jazzy background, with pleasing scenery, good comedy plays, and gay motor rides. And there are the realistic scenes as well, to give the human touch.

It has plenty of good comedy. The whole story is light, with nothing highbrow. Yet there is enough plot and good snappy action to keep the interest alive.

The heart appeal is nicely handled, not overdone. There is excitement in the fight between the father and the crooks.

The play is entirely clean, with a little dash of sex stuff that will offend no one, and love interest that is beautiful.

Richard Barthselme plays the part of a dashing son of wealthy parents. He dresses stylishly, looks handsome, and makes love like a Valentino. His characterization of a boy just about to enter manhood is perfect. The ladies will doubtless want to see him again and again.

The rest of the cast is good. Dorothy Mackall looks lovely. "Twenty-One" is a perfectly pitched story which does not wear any pretentious gowns. The settings in and about the McCullough Estate are beautiful. The Will's home is realistic. The photography, technique and direction are good.

It is a snappy, up-to-date, interesting story, with a dashing star, who is positively at his best.

"White Tiger"

Universal Photoplay, Author and Director, Tod Browning. Scenario by Charles Kenyon and Tod Browning. Cameraman, William Fildew. Length, 7,177 Feet.

CAST AND SYNOPSIS

Sylvia Donovan ............ Priscilla Dean
Dick Longworth ............. Matt Moore
Ray Donovan .................... Robert C. Holton
Ray Browning .................... Roy Densley
Hawkes ......................... Wallace Beery
Count Donelli .................. Ray Brown
"Count Donelli," Sylvia and Ray Donovan, brooks, visit another Ray's brother, but neither is aware of their relationship. They are Van Dusen's "knight-errant," walking the streets of Paris and go to the north woods. They are trailed by Magruder, detective in the guise of a young society man. Urged by Donelli, the girl marries Ray. She learns that he is her brother. Donelli escapes but dies. Roy recovers. Sylvia marries Longworth.

By George T. Pardy

A very entertaining and unusual crook melodrama! Its strength of appeal lies principally in well maintained suspense, due to the queer twists given the plot, by means of which the spectator is kept guessing as to just what is coming next and gets a surprise jolt at the finish. Add to this, timely shots of humor which flash through the mystery. "White Tiger" is a photoplay with a feature which promises mighty good box-office results. It can easily be exploited as something altogether out of the ordinary run of films, touting both extremes of society, from slums to the Upper Ten, with the names of Priscilla Dean, Matt Moore, Ray Griffith and Wallace Beery layered up prominently.

Another item in which "White Tiger" differs from most pictures dealing with escapades of under world inhabitants is that it gets clean away from the entirely mistaken idea that the crook is a hero. Each one of the crooks is dealt with by films built around the exploits of light-fingered gentry.

Wallace Beery, dressed up "fit to kill" in silk, and the crook is absolutely convincing. The crooks pickpockets, the result of the Donelli's efforts, play by plays, the part of Donelli with lots of spirit and force, getting plenty of fun out of the humorous situations. He is loyally backed by Raymond Griffith in their respective roles of the hero detective and the heroine's brother, while Priscilla Dean wins instant and lasting favor by her fine work in the part of Sylvia Donovan.

There is a wealth of good photography in evidence, excellent close-ups, handsome interiors, skillful long shots and perfect lighting effects over all.
FEATURE PREVIEWS (Continued)

'Reno'


CAST AND SYNOPSIS

Mrs. Emily Dysart Tappan — Helene Chadwick
Roy Tappan — Lew Cody
Women — Grace umbrella
Mrs. Dora Carson Tappan — Carmel Myers
Miss Emily Tappan — Miss Alda Kane
Miss Gladys Tappan — Dale Fuller
Tappan — Raymond Hatton
Jerry Dysart — Ruth Hughes
Marjory Towne — Margarita Bonner

Reno has reached New York! It's a planned 48 hours, a planned 48 hours. And you can see what is happening in the picture...

Emotions—gripping, heart-ache, mother-love emotions. Buffalo surprise, wholesome, reason-able, woman-love emotion.

Fights and original chases for the lovers of thrills. Gowns—the last word for the ladies. The cleverest juvenile stuff of the season for the kids.

And, for everybody—the great and powerful thought: It is high time our law makers quit making us actors thousands of innocent children. And quit making mistresses of hundreds of innocent women.

The most sincere tip I can pass you ex-ists, the movement of the picture is so subtle it is. But it is only one of those pictures that absolutely sure-fire whether you push it or not.

But if you give it the average quota of showmanship you'll be able to get a heap of chummers with your banker.

And you actually get behind "Reno", which, with the power and persuasive action of printer's ink and general campaign work, you can start planning now the erection of a bigger theatre to take care of "Reno's".

More such consistent and sensibly priced productions. More pictures built according to showman specifications. Vote for this type while you have the opportunity—by booking it.

I only wish that I were an exhibitor again. I wish that I were an exhibitor again—that I might have that opportunity.

By Eddie Eckels

'Tonjola'

First National Photoplay. Author, Cynthia Stockley. Director, Donald Crisp. Length, 6500 Feet.

CAST AND SYNOPSIS

Perdita — Anna Q. Nilsson
Frederico — James Kirkwood
Cesar — Armand Breck
Mr. Hone — Claire Marcus
Mrs. Hone — Claire McDaniel
Mrs. Gey Lopez — Bernard Randall
Dick Lopez — Ruth Clifford
Conrad Lopez — Claire DeBry

Rendered desperate by a false murder accusation involving their daughter's death, the Countess Tyr- castile is forced from a position of power. Disc- ovelled, as a man she accompanies him to South Africa. Perdita's fiancé, dispossessed, becomes a drunkard, but the girl posing as Desmond, wins him back to life, and he shall become a new man. Their results, theatter, the latter falls and is fatally in- jured. Desmond, in the act of fatal, said to have killed her, is taken to the law and is tried. Desmond, with his girl, is acquitted, her real sex is disclosed and she is freed hap- pily with Desmond.

By George T. Pardy

'The Mask of Lopez' is a western picture and as such is a success because it will please both men and women. Not only contains an appealing love story which brings out with vivid force the well-pleased faith of a woman who has every reason to be- dore the man.

Of course this picture is filled with plenty of mystery, mad chases over mountains and deserts, and camp, and gumpay, but not too much of the latter.

As a business proposition to the exhibitor it should be well worth while because there has been a twist in the movie. For instance, the hero posing as an ex-convict to get into the ranch of the girl he loves, turns out to be the legitimate owner of the very man of the ranch, and then at a moment when Lopez is about to have him shot get- ting free and making Lopez change places with him, and then the hero escapes from the ranch a bit away from the usual and yet supply climaxes that thrill and please.

By Elizabeth Burt

Director Donald Crisp has done a neat workmanlike job. The continuity of the plot is well maintained throughout, with unusual com- plications and unexpected twists. Suspense runs high, and the melodramatic sweep of events never loses force or consistency and the scene management is faultless.

A male role is perhaps the most difficult thing an actress can be called upon to interception. Crisp's portrayal of the supposed Desmond must be credited as an unusually realistic and convinc- ing bit of character work. She plays the part as a smallpox patient carried out and is ably seconded by James Kirkwood, as Lundia Druro.

But Misses of Tully Marshall, Joseph Kilgour and Ruth Clifford deserve hearty commendation, and well balanced sup- port is given the principals by other members of the cast.

"Ponjola" should "go over" big. It poses puzzles, human interest, sympathetic lure and sustained fast action, a combination of entertaining qualities which can scarcely fail to bring golden box office results where- ever the film is shown.

The Mask of Lopez

Monogram Production. Director Albert Rosell Story by Marion Jackson. Length, 5,000 Feet.

CAST AND SYNOPSIS

Jack O'Neill — Fred Thomson
Richard O'Neill — Wilfred Lucas
Dopee — Angela, Face Harry
Doris — Hazel Keener
Drey — George Lopez
Eliza — George Agar
The Baron — Paul Hurst
Dorothy — Miss Myers
Bob Rovet — John Lewis
Pete — Jeff Sterling
Silver King — By His Name

Jack O'Neill, brother to the prison warden, per- suades the latter to pose as an ex-convict that he may qualify to work on the ranch run by Doris Hampton, who gives work to ex-convicts, then to open up the muson of her dead father. Jack, with the gang, discovers that the cattle thief Lopez and the foreman of the ranch are one, explaining the strange way she has been handling the ranch. He trails Lopez to his hideout, and when caught, is doped, then ordered to be shipped. He is released, and the girl arrives. End shows Jack and Doris de- claring love.
FLAMING YOUTH is a jazz picture with a story. It is a picture with a tremendous cast. Colleen Moore, Milton Sills, Ellis hill, Betty Stedman, and a few of them. It is a picture that but one thing in mind—the box-office. Perhaps college professors will call it trash. The people who should be pleased, those who pack the movie houses every night. They are going to crazy about it. Because it flames with youth. It turns with love, and it scintillates with interest.

It is like a drink of champagne. It opens up a new, sparkling world. Alive with beautiful women, handsome men, and homes so luxurious that they are like palaces. Sunday School teachers may find fault with it by saying that Colleen Moore is too much of a cay, but the best Harlan (with whom has been "The Virginian" in four different legitimate companies) lives the part and makes you love this taciturn but kindly, winning man.

When the producer says he is giving us not a Western picture but a picture of the West he defines it very well. Not that you may not see the West. McKay. You do see it gloriously! The cameraman has caught a suggestion of vastness that thrills in itself—and the woodland scenes where the Virginia courts Molly Woods are beautiful in their wildness.

All the players are well cast. Florence Vidor is a very realistic Molly Woods, and Myrtle Stedman plays an admirable struggle such a woman would experience, reconciling her strict New England training with the then wild west—where punishment was swift and sure, and the fate of any one of a gang caught hustling cattle—which to her was not justice but murder.

Pat O'Malley's excellence as Steve, the Virginia's journeyman, is shown. Steve and the Virginia's various encounters are handled with much finesse—we can imagine what a good draw this would be in the days of the great affection these two bore each other without inserting a lot of tiresome titling, which let us add is kept down to the minimum—just enough to make the story clear and fell of the homely philosophy of the Virginian.

In one scene the two are out on a lonely stretch and Steve complains of the life. "What with judging and jurying up," he says, and the Virginian asks him whether he would care to be like a man he once saw "setting on a hight stool all day long, puzzling over figures." The half shrug of Steve and the look that passes between them shows the perfect understanding the two had.

Raymond Hatton presents pathetic Shorty—wuth interest, for we have enough to discard his harmonica for an accordion—and for that reason listens to Trampas' schemes. Milton Sills also plays the villainous part of Trampas well, in fact the whole cast seem made for their parts.

Which all means that we liked the picture very much indeed even if we can't human, to weep and laugh as the director unfolded this engrossing tale conceived by Owen Wister, who by the way, assisted in the direction.

Stress Kenneth Harlan's fitness for the part in view of the fact that he has played "The Virginian" many times in stock and promise your him some true interpretation of the story, because the author helped direct it.

THE VIRGINIAN is possibly one of the best loved characters ever created by fiction and in this photoplay he is presented just as he lived in Owen Wister's mind. Ken-

The Virginian falls in love with the new school ma'am. When he is appointed foreman of Judge (among whom is his one-time pal, Steve) she turns on her husband. But only after he is shot by Trampas, the ringleader—and in his delirium reveals how heartbreaking is the task of hanging those men, does she see things in his light. Even then—when the Virginian announces he must get his man—their romance is threatened.

THE VIRGINIAN is so satisfying from the standpoint of artistry, plot, suspense, the side-splitting comedy as to give promise of being one of the season's best productions.

Its outstanding feature is its humor, although no slapstick, but more used. The comedy is based on the solid foundation of a good story which moves steadily forward, and presents situations and situations which keep the audience in uproarious laughter.

Yet despite the fact that the humor is so overwhelming as to exclude all thoughts of technique, the picture has all the attributes which go to make a first-class story.

It is artistic. The scenes both exterior and interior are exceptionally good, and the photography for the most part excellent.

The heart interest is keen during the opening scenes which show a tragic development of McKay's father and the basis of the feud.

The suspense is so well handled as to make the audience eagerly wonder to the outcome. And there are thrills, which keep them gasping one minute and holding their sides with laughter of the next.

Buster Keaton has made his period of 1830 when Broadway and Forty-second street was a cow pasture, when watches were wound like coffee grinders, and when the "outhouse, limited" was a way to show that a dog had to slacken his pace to remain with it.

Buster Keaton, as William McKay has shown, is a master excellently in his unique serio-comic way, and adds another very potent reason for his widespread popula-

And the reason this picture will be a success, is that the cast, although Natalie Talmadge as Virginia Credel and all of the others are excellent.

To repeat this picture will be a success. The name of the star will bring everybody in. He is better than ever.

Buster Keaton, Jr., was the most interesting of the remainder of the cast, although Natalie Talmadge as Virginia Credel and all of the others are excellent.

To repeat this picture will be a success. The name of the star will bring everybody in. He is better than ever.

In addition to that, get out all the old fashioned bicycles, blunderbusses and watches you can.

Use old fashioned costumes. Find old fashioned pictures. Anything that will bring a laugh.
**The Big Little Feature**

**‘Short’ Feasts for the Thanks Day**

**TAKE your Thanksgiving program significant of the occasion. The feature pictures are not the only ones to consider either.**

There are several "big little features" released at this time for just that purpose. There's Will Rogers' "Jus' Passin' Through," in which there's an actual Thanksgiving Day feast and the setting serves for a background of some of Rogers' funniest gags in the picture, in which he plays a tramp role and again and again his attempts to get a meal are defeated.

Pathe's other subject that lends itself to the occasion is "Jamestown," the second of the "Chronicles of America" series, released on November 4th. The historic romance of Pocahontas and John Rolfe is embodied in this four-reel production. Here is all the spirit and atmosphere associated with the period when the Pilgrim Fathers laid their first Thanksgiving spread.

**‘Fan Magazine of the Screen’—C. B. C.**

*Movie Favorites at home*  
Issue No. 3

These series will find favor all over the country. The young idol worshiper, the regular fan and the dignified fathers and mothers of the family will all be interested to see the players in their away-from-work moods. In this issue bright scenes of Bryant Washburn, Lionel Belmore, Billie Dove, Edward Everett Horton, are shown. Jackie Coogan is seen racing in a tiny automobile with Eddie Hearn, James Abbe, Betty Blythe, Patsy Ruth Miller, Lenore Ulric, Smokey, Priscilla Dean Wheeler Oakman, Eddie Lyons and Robert Frazier are also seen in various amusing stunts and play moods. Last but not least there is the world's little sweetheart, Mary Pickford. This idea has been worked before with great success. Young and old, they all respond. It's worth your while to book this and be sure to let your audience know about it. Advertise it!

A tighter touch during one of the scenes showing the sole survivor of the massacre in "Vincennes," third of the "Chronicles of America" series, produced by Yale University Press and distributed by Pathe. It is a true and authentic story of the opening of the Northwestern. Identifying the screen with another achievement in the progress of visual education.

**‘Kidding Katie’—Educational**

**Light comedy**  
2 reels

This Christie comedy presents Dorothy Devere as Katie the attractive young sister of Queenie (Babe London) who tips the scales at something over two hundred pounds. The mother keeps Katie in short dresses to enable Queenie to marry Dick (Jimmie Harrison) to whom she has sent a picture of her sister, pretending it was herself. Poor Katie is very much suppressed but takes advantage of the kid role trust on her by sitting on Dick's lap and cooing baby talk to him. It's just full of amusing encounters between the sisters and there are some good laughs when Queenie tries desperately to reduce.

**‘Under Covers’—Educational**

**Average comedy**  
2 reels

Furniture turns topsy turvy and fleeing figures blur before your eyes, so fast is the action in the hospital scene, as the action gets into full swing in this Cameo comedy. The head nurse causes all the trouble for she's so attractive that the young intern can't keep his mind on his work. The fatal errors he makes coupled with a patient suffering from melancholia (who tries desperately to commit suicide all over the place) furnished the material for this comedy which has action and laughs enough to round out your bill satisfactorily.

**‘My Boy Bill’—Educational**

**Nature subject**  
2 reels

"My Boy Bill" couples beautiful photography with an appealing little study, depicting in glorious detail the desolation of the sea. An old man waits besides the sea; watches and waits for his boy whose boat was brought back one night, empty. The old man can't believe his Bill is gone for good for he says, "You can never tell what might happen around the sea," and then as his eyesight dims with time he says, "I couldn't stand the horizon creeping up on me—I left the sea." But the quiet inland country seems so lonesome and the sea calls him back. In the fadeout he is back in his old place on the rocks, muttering to himself, "I'll just bet I'm mighty glad his old man is waitin' up for him."

Words fail to describe the beauty of the scenes. The sea is photographed in all its phases. Be moonlight and at dawn —when it is calm and again when it is an angry sea, dashing against the rocks. A beautiful short subject that is sure to find an appreciative audience everywhere.

**‘Flip Flops’—Pathe**

**Good action comedy**  
2 reels

This is a Mack-Sennett offering with Alberta Vaughn, Lewis Sargent, Jack Cooper, and Andy Clyde in the principal roles. The action starts off with some clever gags and as soon as the audience is caught up in the serious business of the next gag, which is a real laugh, they are set laughing again —this time —at the situation. The story is a simple one of two couples (Jimmie Cooper and Alberta Vaughn) trying to get married, and finding a rival for the duties of the pretty Miss Vaughn. Then a circus atmosphere is introduced, and when Cooper offends the feelings of Mary Ann, the elephant of the circus company, he is promptly pursued all over the circus lot. Every obstacle to Mary Ann's progress is unceremoniously handed over, and when Cooper takes refuge in a nearby hotel the elephant continues the pursuit through hallways and rooms taking walls and partitions with him. The latter is a genuine measure of good comedy gags, and an occasional touch of the thrilling serve to make this subject laughable and entertaining piece of business.

**‘The Great Outdoors’—Pathe**

**Good comedy and characterization**  
2 reels

This is another of the "Spat Family" series. The English husband, his wife, and wifey's know-it-all brother undertake to prove to a skeptical uncle that they can maintain their household efficiently for two weeks without the help of servants. Left to themselves the trio blunder into all sorts of mishaps. When the cooking store is put out of commission as a result of one of these laugh-provoking exploit, wifey produces a whole set of electric cooking utensils. They all set up triumphantly and all goes well until the discovery is made that the nearest thing to electric current available in the location is the kerosene in the battered old camp lantern. And so it goes, one mishap after another until the distracted family accidentally start a forest fire and are forced to flee for their lives. Uncle unaware of what has actually beenfallen them, pays them the thousand dollars he promised but they are promptly called upon by a forest-reserve official to hand over the money as a fine for starting a forest fire. Plenty of action in this one and some genuine laughs.

**“Fan Magazine of the Screen”—C. B. C.**

*Movie Colony News*  
Issue No. 4

One of the specially bright spots in issue number four is a scene of George Crane, Claude Gillingwater and Alec Francis "the grand old man of the screen," practising some new dance steps with King Vidor. Ben Turpin gives a fantastic and hilarious performance in this issue are Colleen Moore, Rupert Hughes, and Antonio Moreno. We see little Walter Woolridge with a chip on his shoulder, and Claire Windsor, Harrison Ford, Louis Gasnier and Ethel Shannon, and numerous others of the colony members are shown in little personal views that are sure to go over big with your audience.
News Reels Told in Brief


Pathé No. 93: Italy, Como Lake floods city—Hospitals make toys for kiddies Christmas—Log-rollers exhibition at Hoquiam, Wash.—U. S. Ambassador to Great Britain confers with President Coolidge and Secretary Hughes—Miami, Fla.—photos of man with revolving head—Seattle, Wash. Co-eds shine shoes for charity—Kansas City, 25,000 men in world's largest Bible Class—Rome, Ga. unwell tomb of Charles Graves—Food riots sweep Germany—Oehmichen achieves record with helicopter at Valenciennes, France.

International No. 95: Yale swamps Princeton, 27-0 at New Haven—Snapshots of news of day, London, Lady Louise Mountbatten becomes bride of Sweden's Crown-prince; Bavaria begins building new army to down "Separatists"—in England hold archery meet; Chicago, Joe Ray wins annual cross country race—Cycle-plane, operated by foot power of inventor W. F. Gebhardt flies at Dayton, Ohio—"Oshkosh" aristocratic white Scotch collie to be "First Dog of the Land"—Air giant Shenandoah, moored to steel mast at Lakehurst—Churchill Downs, Ky. In Memoriam wins race; Col. Matt Winn, sportsman who made race possible.


Camera Disputes Race Decision

The race between Zev and In Memoriam and its outcome are now history. So close was the finish that despite the verdict of the judges in favor of Zev there have been many among the thousands who witnessed the final moments of the great struggle, who disagree with the official decision. In the general wrangle, the Pathé News' slow-motion views are very likely to be called into service in the settlement of the controversy, as their camera shows In Memoriam's nose ahead.

Track expert and writers gathered at the studio to view the picture, prior to the showing of which Emanuel Cohen, Editor of Pathé News, described the exact location of the cameras so that proper judging of the angles from which the pictures were taken, could be used. This was illustrated by charts drawn up by Dr. Paul Sorel, Professor Mathematics at City College, N. Y.

Woe to the man who has spent his winnings. He may have to return the sum plus his losings and he'll have Pathé's slow-motion to thank—or curse!

Clowns cutting comic capers, acrobats, "animals," and pretty girls get into a jamboree that makes the Battle of the Marne seem like a luke-warm skirmish in Pathe's "Join the Circus." Snub Pollard leads the fire-works.

‘Miles of Smiles’—Universal

Century's Baby Peggy 2 reels

Peggy is one of a pair of twins, daughters of a wealthy couple. One day she gets away from the house and is almost killed by a train. The engineer, however, saves her and, when she grows up, uses her to help run the train. One day Peggy drops a coin her adopted father had given her and sees a man follow it up and follows him. This takes her to her real home. She sees her twin sister, a starved up little snob and Peggy (who's a bit of a standoffish face) has the entire household upset by bobbing up every other minute in a different costume, that than worn by her twin sister, so that the house is walled and bewildered and think they are seeing things. When the engineer enters the house to claim Peggy, the young couple march in with Peggy's twin sister and after an engineer expection when and how she found her, she is claimed as their lost child.

This makes a good story and gives Baby Peggy a chance to register a good many sides of her versatility. She is just as cute and lovable in this as in any of her other pictures. Your audience will be sure to approve your choice of this picture.

‘The Way of a Man’—Pathé

Pioneer Days 9 parts

Pathé has established a noteworthy innovation in cameraphone film—picture has been assembled into nine part feature and is also developed shortly after the feature reel and to be distributed in serial form. The tale depicts the struggles of the early pioneer days when the courageous ones risked life and limb to get to the California coast and share in the wealth of gold that was to be had for the taking.

There is a capable cast including pretty, blonde Allen Lee, Harold Miller, Florence Lee, Bud Osborne, Kathryn Appleton, Lilian Gale and Max Terhune.

John Cowles a young Virginian starts West to borrow money of his late father's business partner, Colonel Meriwether, after his father has been mysteriously murdered and robbed of valuable securities. Under unusual circumstances he meets the Colonel's daughter, Ellen and falls head over heels in love with her. He chases her girl back in Virginia to which he was engaged. Gordon Orme follows Cowles to prevent his accomplishing his mission (for secret business reasons) but proves to be his friend. Among numerous encounters with Indians the party finally reach California and in a fight for possession of the gold found, Gordon Orme is shot. Mr. Vining (who is a scheming woman in love with Orme) so John is free to marry Ellen. A delightful comedy touch is ably handled by Lillian Gale and Chet Ryan as two backwoods mountaineers.

‘Vincennes’—Pathé

Historical drama 3 reels

This is the third of the "Chronicles of America" series being produced by the Yale University Press. The story deals with the famous expedition of George Rogers Clark during the Revolutionary War, which resulted in the capture of the British fort at Vincennes and the saving of the states of Ohio, Indiana, Illinois, Wisconsin, and Michigan for the new American Republic. The character of Clark is played by Leslie Austin. The British Military Governor Henry Hamilton is portrayed by George Calhoun. Patrick Henry is played by William Walcott. The spirit and atmosphere is reproduced in realistic fashion, Clark's outpost in the then unchartered West and the British stronghold at Vincennes on the Wabash being features of the setting. There is something more than instruction here; there is action and drama, cleverly handled.
Common Law Lobbyology that Carries a Message

Effective Lobby Display Used by Loeu's Theatre, Ottawa, Canada in Exploiting the Selznick Production
Hodkinson has prepared an attractive herald for Shifting Sands. On the first page is a colored illustration of Arabia and a laconic summary of the heroine. The stills and synopsis give a fine idea of the action, and pep of the picture. These are available to all exhibitors.

New Orleans is building up advance interest in its showing of First National's Black Oxen thru the voluntary co-operation of the "New Orleans Item." The paper is running a contest to find New Orleans' youngest old woman and youngest old man. No specific age is mentioned but they must be past middle age. A reward is offered to the winners.

Manager Edward Lewis of Keith's 81st Street Theatre, N. Y. C. threw a practical slant on the Goldwyn production, Red Lights, in his exploitation stunt. Using the marquee he fixed up 800 red bulbs while on top of the theatre were two big flood lights which played on the marquee, the front of the theatre and street. Along three sides of the marquee were cut-out letters from the "Red Lights" poster, giving the name of the picture.

Here's what LeRoy V. Johnson, manager of the Liberty Seattle, did with Hodkinson's The Drivin' Fool. He arranged with the Yellow Taxi Company to have each cab carry a card fitted into the spare tire at the rear. The card read: "This taxi cab is driven by a safe and sane driver. Not by a 'Drivin' Fool'—now at the Liberty Theatre."

To help put over First National's Singing Them Again series, Manager S. K. Vineland has secured John Henry (Everybody sing) Lyons who is drawing big crowds to the Strand in Seattle, Wash., and sending them out happy.

The Letter Carriers' Band of Newark, N. J., volunteered to play for a street ball whose in front of the Strand Theatre during the showing of Vitagraph's Loyal Lives. The same picture was exploited by the Mozart Theatre in Canton, O., by supplying the mail carriers of the town with a herald calling attention to "U. S. Mail Week." These were displayed on their letter bags.

October 17, "Navy Day," was observed by many states throughout the country with the showing of The Silent Command. This is a Fox Production glorifying America's fighters.

A questionnaire published in the Long Beach Sun was the means of a direct tie-up with Manager of the Liberty Theatre, Long Beach, Cal., for the showing of First National's Her Reputation. Some of the questions the readers were asked to answer were: "Identify the best dressed woman dancer. What screen actress is called America's sweetheart? Who made the first U. S. flag?" "Who wrote Uncle Tom's Cabin?" and numerous others put among the questions.

Hodkinson has prepared an attractive herald for Shifting Sands. On the first page is a colored illustration of Arabia and a laconic summary of the heroine. The stills and synopsis give a fine idea of the action, and pep of the picture. These are available to all exhibitors.

New Orleans is building up advance interest in its showing of First National's Black Oxen thru the voluntary co-operation of the "New Orleans Item." The paper is running a contest to find New Orleans' youngest old woman and youngest old man. No specific age is mentioned but they must be past middle age. A reward is offered to the winners.

Manager Edward Lewis of Keith's 81st Street Theatre, N. Y. C. threw a practical slant on the Goldwyn production, Red Lights, in his exploitation stunt. Using the marquee he fixed up 800 red bulbs while on top of the theatre were two big flood lights which played on the marquee, the front of the theatre and street. Along three sides of the marquee were cut-out letters from the "Red Lights" poster, giving the name of the picture.

Here's what LeRoy V. Johnson, manager of the Liberty Seattle, did with Hodkinson's The Drivin' Fool. He arranged with the Yellow Taxi Company to have each cab carry a card fitted into the spare tire at the rear. The card read: "This taxi cab is driven by a safe and sane driver. Not by a 'Drivin' Fool'—now at the Liberty Theatre."

To help put over First National's Singing Them Again series, Manager S. K. Vineland has secured John Henry (Everybody sing) Lyons who is drawing big crowds to the Strand in Seattle, Wash., and sending them out happy.

The Letter Carriers' Band of Newark, N. J., volunteered to play for a street ball whose in front of the Strand Theatre during the showing of Vitagraph's Loyal Lives. The same picture was exploited by the Mozart Theatre in Canton, O., by supplying the mail carriers of the town with a herald calling attention to "U. S. Mail Week." These were displayed on their letter bags.

October 17, "Navy Day," was observed by many states throughout the country with the showing of The Silent Command. This is a Fox Production glorifying America's fighters.

A questionnaire published in the Long Beach Sun was the means of a direct tie-up with Manager of the Liberty Theatre, Long Beach, Cal., for the showing of First National's Her Reputation. Some of the questions the readers were asked to answer were: "Identify the best dressed woman dancer. What screen actress is called America's sweetheart? Who made the first U. S. flag?" "Who wrote Uncle Tom's Cabin?" and numerous others put among the questions.

The manager of Universal Theatre at Aurora, Ill., got to-gether with the Sager Drug Co. in putting Metro's Rouged Lips across. A large lobby painting of Viola Dana was used as the feature of the display. The picture was draped with red silk and grouped around it were standard toilet articles. On the inside of the window was pasted about one hundred of the paper lips novelty that the exploitation department has gotten out. These were also used pasted on each package that left the store.

Vitagraph is supplying an Indian head to exhibitors booking Pioneer Trails. Last week the Sight Seeing Employees of Greater New York held their first annual outing. One of the committee asked Vitagraph for an Indian head costume and the 150 members who attended the outing donned them when they mounted their cars at Broadway and 42nd street. The "Indians" created quite a furor in front of the Rialto Theatre.

Trilby has presented to a number of exhibitors, a variety of tie-ups all of which have had good results. While the First National feature was showing at the Capitol Theatre in Winnipeg, Canada, readers of the local paper were given away $25 worth of shoes in return for the advertising the more world would receive from the tie-up. The exploitation won a remarkable window display for ten days.

News periodicals have been prepared by Hodkinson for the exploitation of Shifting Sands. These contain views of the statue of Rameses the Great, Arabian troops on the Libyan desert, a sheik's body guard. Arabian caravans and desert tribesmen taking part in "Shifting Sands." A number of exhibitors have already made use of them for window displays and declare them very effective.

When The Green Goddess played the Rialto in Newark, N. J. Charlie Cohen, exploiter for the Goldwyn Exchange conceived the idea of a window display reproducing the airplane crash which occurs in the play. The figures bear a B-listess to Green's Ar- liss, Alice Joyce, David Powell and Harry T. Morley who figure in this episode. The display which was executed by Frank Muchmore appeared in the window of a vacant store on the main street and not only attracted attention to itself but had a noticeably good effect on the box-office.

Duke, the duplicate of the good old dog used in First National's Penrod and Sam, is now the pet of thirteen- year-old Irene Moore of Louisville, Ky. The dog was awarded by the Louisville post for the best five-hun- dred word essay on a dog. The essay created quite a furore in local journalism, while the receipt of free admission tickets by fifteen other competi- tors, proved good publicity for Manager Payne who says his box- office receipts are very encouraging.

On Navy Day in Seattle, Wash., Manager Robert W. Bender of the Columbia Theatre tied up with the bands of the Navy for two concerts, in co-operation with the Navy League. Special pictures of Navy life were shown, too, and nicely rounded out the bill. Manager Bender showed he is always on the alert for a new opportunity and in this way is succeeding in building bigger business for himself.

O. D. Clokey of the Regent Theatre, Ottawa, Ont., probably the most active theatre manager in the field of exploitation, found thirty different stunts for the exploitation of The Green Goddess. Most of these were designed to emphasize the Oriental atmosphere of the picture as for instance an elaborate display of oriental rugs, tapestries and statuettes.

For the showing of Goldwyn's Elinor Glynn picture Six Days, at the Blue Mouse Theatre in Portland, Ore., an aviator was employed for a flying stunt over the city. He made flights in the early evening and at the hour when the theatre patrons were leaving the theatre on their way home. In large electric letters on the under side of the wings of the plane appeared the words, "Six Days."
STANLEY CO. SIGNS UP ‘CHRONICLES OF AMERICA’

Makes Practical Test to Determine Acceptability of Film

CONVINCED by actual test that Pathé’s “Chronicles of America” represent a product of exceptional showmanship value, the West Coast Company of America has signed for the entire group of these historical dramas. Under the terms of the contract just closed, the entire thirty-three subjects embraced by this series, being produced by the University Press for Pathé, will be shown over the Stanley Circuit.

The great success attained by “Columbus,” the first of the series, during its recent engagement at the Aldine Theatre in Philadelphia, one of the Stanley Company houses, is directly responsible for the consummation of this arrangement.

The showing at the Aldine was accompanied by an exploitation campaign directed principally to the educational authorities of the Quaker City. A week before the opening a letter was addressed to each school principal inviting him and the members of his teaching staff to view the picture at the Aldine. In this way over fifty of Philadelphia’s schools and colleges were circulated and apprised of the showing of the picture at the Aldine. In every instance letters from the principals gave assurance of the universal interest in the production and promised co-operation in bringing the picture to the attention of teachers and students. So interested was the interest displayed in the showing that nearly every school principal asked for additional tickets over and above the original enclosure of five.

While the campaign was directed principally to the educational authorities, letters with enclosure of tickets were also addressed to city doctors, dentists, reproofers, clergy, lawyers, and physicians, and prominent welfare workers. Rear Admiral A. H. S. Coles, Commandant U. S. Navy Yard in Philadelphia, was among those addressed, who promised to attend the showing and lend their personal assistance to the promotion of these historical dramas.

WEST COAST’S BOOKLET FULL OF GOOD IDEAS
Lesser Suggests Numerous Stunts for West Coast Theatres

OVER I Am Going to Put Over The Meanest Man in the World,” is the name of a very clever little booklet that has been prepared by Sol Lesser, vice president of the West Coast Theatres, Inc., Mr. Lesser has outlined a complete campaign, giving complete data on the more than fifty stunts he means to employ to exploit the picture. A great many of these are unique and original and indicate that the man who spent a great deal of time on the possibilities that the picture presents.

He has provided for an expensive advertising campaign by the display lobby devices which include inexpensive trifles like a sign over the window of the ticket seller, “Don’t be The Meanest Man in the World, Laugh and the World laughs with you. I do,” a doorman’s box sign which reads: “I’m happy ‘cause I’ve seen The Meanest Man in the World.” Also several wraps which attract the eye and make the patrons smile.

Numerous street bally stunts have been included on the list. One especially funny idea is the carriage horse which has been placed in a cage in which is seated a disagreeable looking man with a ball and chain on his ankle. On the side of the cage there is a sign which reads: “This is not a booked with one mean guy but you ought to see what cupid does to course this was carried as an advertisement in the Sunday papers preceding the run.

In addition to this, the launching of the first demonstration run was made a festive occasion and a ceremony marked the event. Three hundred invitations were sent to prominent Atlanta men and women to attend the first performance Monday and just before starting time, a large crowd gathered in front of the theatre for the presentation of the can containing a print of “The Spanish Dancer,” the first demonstration subject.

After the formal presentation of the film, Mayor Sims proceeded to the projection room where he set the machines in motion for the first showing. The papers gave the ceremony generous publicity and word-of-mouth comment likewise advertised it.

TROLLEYS CARRY ADS FOR ‘ENEMIES OF WOMEN’
Liberty Theatre Manager Gets Stunt Past City Ordinance

FOR the first time in the history of Beaumont, Tex., the street car system of that town allowed banners for a motion picture production to be strung along its wires and carried on its cars as an advertisement for the Metropolitan’s “Enemies of Women.” James Clemmons, manager of the Liberty Theatre, turned the trick despite the fact that a city ordinance prohibits hanging of any banners along the street car lines.

This stunt is, of course, a fine one for getting widespread publicity, and time enough to manage to pull it. But there are lots of others which are almost as effective. For instance, Manager John S. Ward of the Classic Theatre in Stratford, Ont., placed a reliable merchant tie-up for his showing of “Enemies of Women,” with the Rexall Drug Co. which gave an entire window to the display of toilet goods and articles of make-up. The idea conveyed was that these articles help women to subdue the enemies which would destroy their beauty.

The Hydro Shop hook-up was devoted to the present day kitchen with its labor saving devices, as opposed to the kitchen of former days when most of the work had to be done by the lavish use of elbow grease. The display included an electric range, toaster, percolator, washing machine, water heater, vacuum cleaner, refrigerator, and electric lights. The old fashioned kitchen, on the other hand, included a wood range, kerosene lamps, hand wash-tubs with hand wringers and other kitchen implements and devices that were in use before these “Enemies of Women” were replaced by modern inventions.

SYNDICATE TO RUN STORY OF LUCRETIA LOMBARD
Producer Has Arranged With McClure for Serial Run in Daily

EXHIBITORS are to have a splendid exploitation tie-up with the Warner picture, “Lucretia Lombard.” The film has been advertised from the first, and arrangements have been made with Kathleen Norris, and arrangements have been made with the McClure Newspaper Syndicate to publish the whole story of the picture through newspapers throughout the United States and Canada.

This tie-up will undoubtedly be very valuable to the showman who can also take advantage of the large sales that the book has been having. Book stores are also lending their co-operation in the launching of the picture, and window displays everywhere that the picture is shown will have tremendous publicity value.

Besides this tie-up there has been a music arrangement which exhibits the music and is most helpful. The Irving Berlin song hit, “Love” has been published with a special cover with pictures of the picture stars, Irene Rich and Monte Blue in a drawing of the picture.

Since the song is used for the theme of the musical setting an effective prologue can be presented. Stropey’s record of the song are of a sentimental nature and therefore also in keeping with the character of the picture which is described as a ‘story of tender passion.’

By co-operating with local music stores in securing window displays and in other ways pushing the song there is a good possibility the music publishers themselves will lend their aid to any exhibitor who solicits it.

A Lombard” in its screen version has a double title arranged for the convenience of the exhibitors. Those who find a descriptive title more to their purpose, may bill the film under “Flamingo Legs” while others whose patronage would prefer that title, may call it by its original name.
Scores of Booking-Urge in Week’s New Films

New Features Present Multitude of Ideas Designed to Aid You Materially at the Box Office When You Show Them at Your Theatre

‘The Shepherd King’
Released by Fox  November 15, 1923
BRIEF: The story of David, Shepherd King of Israel, from early youth to his ascension to the throne. Picture taken from stage version by Wright Lomer and Arnold Reever. Princess Michal played by Violet Mercereau. A. J. Gordon Edwards Production.

INTEREST in biblical stories never seems to wane. The rise of the lovely, gentle David to the realm of the king holds romance for all. And there is romance, too, in David’s marriage to the lovely Michal, daughter of Saul.

Mr. Edwards has omitted none of these in his filming of the story. All the colorful atmosphere of Egypt and Jerusalem is beautifully included. The desert scenes ring true. The camels, herds of them, are not faked. Because here is a picture which was filmed out where the scenes are laid. Almost in the very spot where David, ages ago reigned supreme, the silver screen performers went through the history again. And so the picture carries with it a note of conviction beside all its picturesque beauty which is almost sure to get across with a large part of the audience.

Here is a picture which should get the support of the church. And that is your cue, Mr. Exhibitor, for a neat little tie-up that will warrant the effort. Make arrangements with the Christian Endeavor Societies, the sisterhoods and the Sunday Schools whereby each will come in for a liberal share of the total box-office receipts depending upon the amount of sales they turn in.

Get each one to work as a separate organization perhaps offering to the most successful, a certain bonus over the others. You should experience no difficulty at all in enlist ing the Sunday Schools because here is a splendidly graphic means of bringing home to the children of this phase of biblical history. You might even run some sort of a contest and offer a prize for the child who, after seeing the picture, writes the best essay on David.

Besides the church, there is the department store with whom you can hook up on a window display of silks and trimmings of Egyptian style. Get stills and window cards showing the women of the picture dressed in Egyptian attire. This will help surround his display with the proper atmosphere and at the same time every card will be an ad for your showings.

You might be able to get space in the dailies by the use of the news stories of experiences with which the company met while the picture was being shot. These are all contained in the press book. Then, too these will make good ad copy. But your campaign should all be carried on in the most dignified of channels since the picture is one which demands this sort of treatment and does not readily lend itself to the loud flare of exploitation trumpets.

‘The Marriage Market’
Released by C. B. C.  November 15, 1923

HERE is a title with a “teaser” exploitation value as a starter, and it will pay you to play it up big. There are all kinds of possible tie-ups that can be effected regularly, and merchandising in your town should be glad to co-operate.

Given this good starter on the title, ideas for teaser mailing cards are plentiful. Start the first day mailing out a blind card to your list as follows: “King Solomon could have told you something about ‘The Marriage Market.’” Follow up the next day and days after, using the names of men known through the ages as interested in women and marriage, as for instance “Henry VIII spent half his life studying ‘The Marriage Market’” — also the Sultan of Turkey, Brigham Young, Bluebeard, Nat Goodwin, etc. The final day before your opening say “You, your family and friends will be interested in ‘The Marriage Market’ at the . . . . . .”

If you don’t want to send postals, use these as teaser ads.

The “marriage market” idea also suggests good throwaway material—for instance—a printed bill-head or even a typed one, with “The Marriage Market” across the top, and some teaser publicity in the form of a bill—at thirty-five cents or whatever the price of admission is, marked C. O. D. will attract a lot of attention.

The “Get a Sale” idea can be worked up to be an eye-opener by having a printer make up some cheap 14-28 signs to the effect that girls are for sale for the marriage market at your theatre on a certain date.

The local “sob” newspaper writers should easily be sold the idea of writing special articles on marriage today—whether it is on a more commercial basis than formerly, and other like articles. There’s good opportunity for “sob-stuff” there. The good old stunt of a real wedding on the stage makes a great tie-up with the title. Tie-ups with shops for window display ought to be easily secured also. Gown shops, for instance, might bear the legend “These gowns will increase your value in ‘The Marriage Market.’”

Your lobby is your show-window. Dres-

it. An effective and cheap display can be secured by getting a number of dolls, dressed—any toy or department store should be glad to lend them for screen or lobby credit. Line them up in a booth, constructed by your carpenter, which you will call “The Marriage Market.” — Almost labels them in a different way. One might read “Arístocratic but pin-money—a prominent who in which—who will exchange a social position for bank account,” etc. This has a laugh and a kick in it.

‘Pioneer Trails’
Released by Vitagraph
BRIEF: Romance, adventure and hardship occupied the lives of the early pioneers. David Smith has filmed this in an exciting manner. The main idea, you can get a nice slice of free publicity where you would most desire to see it.

Then there are the schools. Don’t approach the children, get to them through the school principals and teachers. You might adopt a scheme like this and find it is good policy. Offer through the school special cut rate tickets for all school children. Kids are great talkers and you couldn’t hope for better publicity than you can get from this source. The picture appeal is good and you will be delighted at the enthusiastic way in which they will talk to the grown-ups on the merits of the picture.

Then there is the lobby to be considered. With a picture of this type it is a good idea to reflect the atmosphere of the story in the lobby display if it is possible. You might do so by the use of theSioux, the hawks, spears, shields, bows and arrows. (This can be borrowed for the occasion.) Look up an old stage coach and if you can get ahead of one, place it in the lobby with a man and woman dressed as pioneers seated in it. This must arouse the curiosity of all.

Consider this idea, too. Dress a man and a woman in old style Indians. See if the man is tall and well built and that the woman is dark and made up. Then give them a wig and a blanket and they will be delighted at the enthusiasm way in which they will talk to the grown-ups on the merits of the picture.

Besides the use of the lobby to catch the eye, there are plenty of tie-ups with the interments through the streets are sure to attract attention and what is more will start tongues wagging.

If you live in a town where the cigar store Indian still stands as a symbol, you might get permission to hang a bow and arrow on him and dress him with an attractive poster. It might also be a good thing to get some candy store or stationer to give out little toy bow and arrow with each purchase. These could be gotten at a very small cost and should have the name of the picture either printed on them or bear an attached tag with the name. By an arrangement of this kind with a merchant you should get him to bear half the expense since he issuing them as souvenirs will get patrons to his store.
**CAN YOU FEEL THE NORTHERN CHILL?**

**In the Palace of the King**

*Released by Goldwyn-Cos.*

**BRIEF:** Screen version of Marion F. Crawford's novel of the Spanish court at the time of King Philip II. Blanche Sweet plays the role of the heroine, Delores Mendosa, while Don Juan is played by Edmund Lowe. Directed by Emmet J. Flynn.

**WHEN** the proverbial "crab" pans modern youth, and sourly declares modern morals are rotten, we always wonder what his grudge is. And we are further inclined to doubt his knowledge of the morals of previous days. Surely he can't think we are bad if he is familiar with the court life at the time of Philip the Second of Spain.

But this much even we will admit; that the people at that time wore more picturesque clothes and their apartments were more elegant. We know because we've seen them in the movies. Which leads us to this; "In the Palace of the King," in its lavish beauty of setting and costuming, presents a wealth of exploitation angles, and tie-ups with all sorts of merchants.

Department stores of the better type very often devote their window space to merely decorative and interesting displays. Such a store might easily be sold on a display whose background is the simple yet elegant anteroom of a queen's chambers. Seated in a period chair in the center is the figure of a lady dressed in the veritable costume of the Spanish Queen. Near her is placed a sign stating merely "Here sits Queen Isabella in The Palace of the King." On the bottom appears the name of the theatre and the dates of the showing.

And here's a good thought for the furniture store—a window made to resemble a man's den. Not an elaborate thing but such a one as might plausibly belong to the average man. The copy idea is; "Every man is a king in his own palace. This reading lamp, pipe rack, tobacco humidier, book-case, are his subjects. We have everything that is necessary 'In the Palace of the King.'" The bottom of the notice should bear the name of your theatre, etc.

If you want to set off your lobby you can do so by the employment of bower beards which can be constructed into a replica Spanish castle. By converting the front of your theatre in this manner you can secure a most unusual effect.

Do you like street ballys? If they suit your purpose you can make use of this one. Dress a girl like a page and have her ride through the principal streets during the day. She should carry a trumpet with a silk banner bearing the inscription: "In the Palace of the King Now Showing at the ______ Theatre." She'll get attention, you bet.

---

**David Copperfield**

*Released by Associated Exhibitors Sept. 24*

**BRIEF:** Screen version of Charles Dickens' famous novel with a splendid cast directed by A. V. Sanderberg.

**THERE is nothing stereotyped nor hackneyed in the mirroring of this impressionable story of love and adventure.** From the trials and tribulations of David, the boy, to the adventures in love and life of David, the man, the characters are orthodoxly portrayed as they were conceived by Dickens. Here is a picture which will serve to vividly impress upon the minds of both adults and youth an animated and picturesque impression of life as Dickens lived it and wrote about it. A picture whose name carries with it its own publicity and a story whose fame suggests its own exploitation.

Associated Exhibitors in connection with this picture are financing an essay contest which you can use to advertise your showing. Cash prizes of $3,000 are being offered to the girls and boys under twelve years of age who submit the best paper on "The Characters I Like Best in Dickens and Why." To those of thirteen years and over other prizes are offered. The subject: "In a Five Reel Picture of 'David Copperfield' Which Scenes and Characters Should Be Included?"

The awards consist of a first prize of $100; four prizes of $25 each, and ten prizes of $5 each. The additional $1,000 will be awarded in prizes to the schools, public or private, having the greatest number of prize winners in proportion to the size of their enrollment.

This contest, of course, will help you tremendously in getting attention not only from the children but from the educators as well.

For this reason a great deal of your energies should go toward emphasizing this contest and your exploitation should be directed in the simplest channels so that you reach the children.

Now the children who will try for the prizes, and there will be a great number in every community, to know that every picture, will probably want to buy the book. Here is where you can urge a big tie-up with the book shop not only on the sale of this one volume but on all Dickens' works. However, David Copperfield should be featured and the window well supplied with stills and posters.

You might also make some arrangement whereby every purchaser of a copy of David Copperfield would receive a cut rate admission ticket to your theatre. You might also set aside one special afternoon and announce that everybody coming to the theatre with a copy of the book, by showing it to the doorman could gain free admission.

---

**The Eternal Three**

*Released by Goldwyn October 26*

**BRIEF:** What happens when a busy surgeon, intent on doing his noble for humanity, neglects his pretty young wife. Claire Windsor plays the wife, and Robert Bonwirth, the doctor. The picture was directed by Marshall Neilan.

**WHAT are you going to do about it?** If you're a doctor and busy day and night, your wife is neglected. And when you start to neglect your wife, there is always some gay Lothario ready to take her in his arms and give her comfort and solace. And when this boy steps in, you step out.

This is precisely what happens in "The Eternal Three" which is one reason why box office receipts on this attraction should make you smile. In other words here is a picture with love, honor, devotion, yes, and risks situations. Those are the essential elements for a box-office attraction, are they not? Then why shouldn't this film be a success, if you put it over forcefully enough.

To aid you to do this there are a number of good ideas. First of all as an attention arrester and a talk arouser there is the puzzle idea. The "Three" is the essential thing to impress on the minds of the public. And here's how you can do it. Announce that the first one hundred (or fifty) persons who solve the puzzle will be given free admission to the picture. This is the puzzle: An ancient Egyptian Pharaoh as a reward for the capture of one of his subjects who ran away with his wife offered three grains of wheat the first day, the amount to be doubled every day for thirty days thereafter. How many grains did he give away?

Do not run this contest more than two or three days, and do not allow the names of the winners to be known until the close of the third day.

The picture being the story of a physician, you should solicit the patronage of those in your town by a personal letter. If you feel you can afford it you might make a special doctors' performance and invite all the medical men of your community to attend free. They will then carry by word of mouth the publicity for your showing which you desire since they, in their visits, meet a great many people in the community.

Here's a good drug store tie-up. A window display in which appear stills of Claire Windsor and window posters of scenes from the picture, there should be shown vanity cases containing rouge, powder and lipstick. Conspicuously displayed there is a sign reading: "Rouge, powder, lipstick. Miss Windsor has named them "The Eternal Three." This will get the women and you can't tell how many of the men might fall.
Tried and Proved Pictures

FILM THOROUGHBREDS LOGICAL WINNERS

It is true that—when we think of tried and proved pictures we think of how Shakespeare's famous rose would act if called by another name.

Undoubtedly, the flower would still retain its beauty, its fragrance, its life. Now—why do Tried and Proved Pictures make us think of the celebrated rose. Simply because a wide and varied experience has taught them that over the years, pictures may be judged like flowers. A thoroughbred rose will act the part of a rose, always. It will never smell like a daisy.

The same with Tried and Proved Pictures. They are the thoroughbreds of the film world. They have proved themselves profitable from a box-office point of view. They can always be expected to have the savory smell of sales profit. It is a pure matter of logic to place your money on something that has already passed the test of public taste. Pictures are made for the public. And no greater guide can there be as to what will take with the public than something that has already been given this self-same public's stamp of approval.

Human beings are peculiarly alike in one element—their desire for emotion. The intellectual, the rank and file, bootblacks and brokers alike. What stirs the emotions of one has an equal tendency to tug at the heart-strings of another.

Despite the differences of nationality, race and creed, we are all one in human emotion. Psychologists, students of human nature, and researchers, point to the fact that man all over the world originally sprang from a single source. Thick, eloquent volumes have been written to show that despite the divergence of customs and habits the greatest common denominator of all humans is their oneness with each other.

Love, hate, jealousy, pride, sacrifice—these are as much the attributes of the English Lord as his servant. Love gilda the scene and woman guides the plot is as true of Earls and Kings as a race-track touts and pushcart peddlers.

Read Sousa's Opinion

Therein lies the guide line in choosing Tried and Proved Pictures. It means choosing something that has been tried before movie-going people, and proved irresistible in the elements that appeal to human emotion.

That is another reason why Tried and Proved Pictures fit all points of the compass. The screen speaks the same language to the people of the South that it does to the folks up North. The same is true of the East and West.

In support of this contention we recall the words of John Philip Sousa with whom we chatted a few weeks ago. When asked what he thought of the reception given his band performance in a little town up-state, the eminent composer and conductor replied: "Music, like the movies, is a universal language. "Once a piece establishes itself with favor in the hearts of an audience I find that it invariably appeals wherever it is played. People seem to be peculiarly alike in the selection of which they are fond.

Mr. Sousa has appeared before the public for almost fifty-eight years. Obviously, if anyone knows the public, he does.

Economically Speaking

Speaking of thoroughbreds—it takes a spotless pedigree and an unquestionable record of past performances to establish a horse as a thoroughbred. The animal then commands a fabulous price in the horse market.

By the same token Tried and Proved Pictures are called thoroughbreds because they have established distinctive records as box-office attractions. But the price of the audience-winner remains within reason.

'No Trespassing'

Rich Girl Story . Released by Hodkinson Brief: Irene Castle as the pampered daughter of a millionaire leads her fiancée a merry chase but finally settles down "to love, honor and obey" the man, who is unknown to her father, aids him in putting over an important deal.

IRENE CASTLE is a screen favorite—there's no denying that. Just give her pretty of lovely clothes and fine jets and she'll carry the crowd away with her. "No Trespassing" gives her all this and more—a part which she plays with understanding and appreciation. First as the social butterfly in the city and then as the resigned yet happy girl who goes to the country with her parents who need rest, she carries off the part with a vivaciousness that gets the audience.

It is easy enough to exploit this type of picture by playing up Irene Castle's name as big as possible. To do this, give yourself all the advertising space you feel you can afford and effect a tie-up wherever it is possible. In this connection you will probably find it a comparatively simple matter to get the women's clothiers and outfitters to cooperate by window displays in which they use stills and posters.

You should also be able to make some arrangement with the dancing school in the vicinity. Irene Castle is the recognized leader of modern dancing which immediately suggests splendid advertising value to these people.

Using the prepared lobby cards and the twenty-four sheet which will supply cut-outs, you should arrange an elaborate entrance display to attract the passersby.

'Brass'

Marriage Tangle Released by Warner Brief: A picturesque of the recently popular novel of the same name by Charles Norris, Monte Blue is the hero who seems unable to find himself in the business. His fiancée is the first flighty wife. Directed by Sidney Franklin.

This picture depicting the life of a man who is unsuccessful in marriage is undeniably one with universal appeal. The lives of people in almost every conceivable station of life and the utter failure of marriage as an institution in every case save that one where the principals have practically no desire for the material things, make the subject matter for this story. That is what gives it its widespread appeal. 'Brass' permits of a number of exploita-
TRIED AND PROVED PICTURES

‘A Lady’s Name’

Love Comedy Released by Selznick

BRIEF: A young authoress, a bit fed up with the requirements of a doting husband and a bit bored with her husband, is looking for adventure. She receives an invitation from a rich admirer who has a splendid adventure in mind for her. She accepts and finds that her adventure is not what she expected. She returns to her husband, but he is not as understanding as she thought. The story is a comedy of errors and a delightful way to spend an afternoon.

‘The U. P. Trail’

Early West Life Released by Holdin

BRIEF: Another Zane Grey novel purloined, this time with a dual plot. One plot involves a love affair between a young man and a beautiful woman, while the other plot involves a duel to the death between two cowboys. The story is a thrilling adventure and a great read for fans of the Western genre.

‘Love Is an Awful Thing’

Comedy Released by Selznick

BRIEF: A delightful farce wherein two young couples get hopelessly embroiled in their own affairs and the affairs of others. In order to win his aunt’s fortune, Owen Moore, as the hero, pretends to be married to his friend’s wife. But it all works out and he gets the money and the girl he wants it with.

When your showing for the week is a good wholesome comedy, don’t fail to make the most of it. The public is always ready for a really funny comedy—not the slapstick sort. "Love Is an Awful Thing" holds tremendous possibilities in this respect. Moreover there is opportunity in putting it over thru wide exploitation.

Use the bride to enlist the merchant. A window of bridal attire could be immensely improved by the use of window posters and signs. Besides this the dealer could also use the name of the picture advantageously in a mailing campaign. Here is how that could be done.

The merchant can get out a special bridal catalogue including it in a letter like this: "Love is an Awful Thing" when you have to rush from store to store to get what you want for your outfit. But love is by no means an awful thing when you can come to (name of shop) special bridal department, sit back in a comfortable chair and order just what you want from the hundreds of samples our salespeople will gladly display for your approval. You can see specimens of some of our models in "Love is an Awful Thing" showing all next week at the Theatre. In all your advertising play up Owen Moore as the star. He is undeniably a drawing card.

‘A Dangerous Adventure’

Adventure Released by Warner

BRIEF: Two girls and their uncle go into Africa in quest of a buried treasure. They encounter wild animals, terrible motives and rampaging storms but they escape them all and are brought back by their sweethearts who have rescued their hero. Directed by Sam Warner.

Tag a key with a number, and put it away where no one but yourself can learn what the number is. The key will be the one used to open a large treasure chest which you have on display in the lobby. The person holding the number which coincides with the one on the key will receive the contents of the chest— a brand new ten dollar bill. The only way in which a patron can secure a number is to purchase a ticket to a performance of "A Dangerous Adventure" which you are showing at your theatre.

Here you have the idea for an exploitation gag which carries publicity for the showing of the Warner production in two ways. You are inciting the urge to attend by the idea of a substantial reward for the lucky patron, and at the same time you are providing a fitting lobby display in the form of a treasure chest which should be arranged to look as genuine as possible to convey the impression that this is the very chest upon which the story of the picture depends.

Since a number of the scenes feature wild animals and their habits you have a strong appeal to the school children on this score. You might stimulate interest from this source if you inaugurate an essay contest and offer a prize to the boy or girl who writes the best composition on the peculiarities of wild animals. This will also center the attention of the teachers and the school board.

Something a bit more daring might be accomplished if you can get hold of a "human fly." His stunt will always draw a tremendous crowd. On his back he will wear a sign, "This is a Dangerous Adventure!" But this stunt isn’t nearly as thrilling as the picture now showing at the Theatre. Also have several men or boys in the crowd holding similar signs nailed to long poles so that they can be easily seen.

‘A Man’s Home’

Luxury and Love Released by Selznick

BRIEF: How sudden wealth almost blotted out love and caused sorrow (to all), makes the subject of this fine photodrama featuring Harry T. Moore and Grace Valentine.

Here’s the most successful tie-up we can suggest. It has worked successfully with others and there’s no reason why it shouldn’t do you as good results. Get one of the newspapers to run the story of "A Man’s Home" in serial form about four weeks before its appearance at your theatre. The story makes excellent reading matter and once the public has read the story they will want to see the picture. In connection with this you should run straight copy and teaser ads in the same paper.

Make use of the lobby cards and posters which have been prepared for this picture to make your theatre as attractive as possible, and at the same time to reach as many people as possible.

FOUR THOUSAND
Satisfied exhibitors have made money with

“ONE WEEK OF LOVE”

co-starring ELAINE HAMMERSTEIN and CONWAY TEARLE

Directed by GEORGE ARCHAINBAUD

WHY NOT YOU?
Another CERTIFIED Box Office Winner

SELZNICK DISTRIBUTING CORPORATION
TRIED AND PROVED PICTURES

'The Abysmal Brute'

Forceful Love Story Released by Universal BRIEF: The crude, outspoken brute capable of finer things is finally brought to his knees by the loving appreciation of them thru the girl he loves. He wins her esteem by carrying a secret revenge for his own father and he wins his biggest fight since he entered the ring. Directed by Hobart Henley.

This is based on the Universal's picturization of Jack London's story you should experience no difficulty in putting across for a first or second showing. The picture contains no scenes of real life, nor clashes of contending forces which Jack London has himself experienced. Which is perhaps why he has been able to fuse the story with the force and strength he has. The picture is a real he-man one, yet it has a fine love theme which will appeal to all classes as advertised.

The best angle for exploitation is perhaps the sport element which the picture contains. There is the boxing episode which could be used for some tie-ups, ring hook-ups and sporting page co-operation. Besides these there is an unusually fine opportunity for making profitable connections with the American Legion.

Arrange with your Legion Post for an American Legion Day or Week during the showing, dedicating the entire engagement to the Legion. This would be a percentage of the profits. In return they would stage an advance prologue and would get behind the ticket sale, placing specially printed tickets on sale at cigar stands, pool rooms, etc.

You might suggest for the prologue that they stage a two round bout between two Legion boys, or that they prepare a patriotic presentation in which propaganda for a membership drive could be injected. If you succeeded in arranging this stunt, you would do more for the publicity you would gain in the public press, but the Legion would carry stories and ads in their "American Legion Weekly."

The Road of Ambition

Story of a Millhand Released by Selznick

CONWAY TESSE, an ambitious millhand, by diligent work completes a valuable invention and wins fame and fortune. He meets a pretty girl of the upper classes, loves her, and finally marries her. The picture is of a millhand who works nights to better himself and accomplishes his purpose, and the same time winning the love of the girl who once scorned his tale, the story of a millhand, something new to the screen, but will, because of the quality of the picture, gets exploitation stunts. A good publicity idea is this.

If your theatre chances to be in a milltown, have a special performance to which mill hands will be admitted free or partially free if they flash their employment cards at the door. Give this plenty of publicity, and in return you will probably get space in the local newspapers.

Make your advertising campaign as simple as possible and placed the parts of the town where these people live.

'The Flirt'

Reckless Girl Life Released by Universal BRIEF: Once more we meet the pretty, indolent, pampered, but pretty girl who is getting anything she wants and get away with it. The picture can be used as an exploitation stunt. Directed by Hobart Henley under the direction of Hobart Henley.

The cast includes a number of stars. The script offers plenty of exploitation angles. First of all there is the name of Booth Tarkington which will carry your picture a long way. There is no denying that he is one of the most popular authours of the day and his books are widely read. A special edition of "The Flirt" illustrated with pictures from the film is now on the market and you should certainly get together with the book merchant in handling this addition at the time of the showing.

The universal publicity department has gotten up a very clever little throwaway called "The Flirt's Book of Proverbs." These consist of several booklets each containing ten humorous sayings. A good way to work the distribution of these is to give the first and the second perhaps, wide circulation etc. to the boys who will give them out or, if you prefer, through the mail. State on the second one that the other two or three may be secured at the box office by merely asking for them.

These proverbs also make good teaser material for ads in the daily papers. You might use them in this manner and distribute the others.

There is a song on the market called "The Flirt." You would undoubtedly have no difficulty in hooking up with the music store in the featuring of this song in connection with the showing of the picture.

'The Flame of Life'

A Coal Mine Tragedy Released by Universal BRIEF: An ignorant but noble worker in the coal mines, saves the life of the overseer in a mine disaster, which allows him to win in winning the admiration and love of the man. Directed by Hobart Henley.

Using the title, "The Flame of Life" as a chat line you can effect a number of successful exploitation stunts with the city or town officials to allow you to place on every traffic sign or at each street crossing a sign which reads: "Drive carefully. The Flame of Life is due to all. Give and give till it hurts."

Or this unusual scheme might net you good results. Costume a man in uniform with the words, "meter tester" on his cap and coat. Let him go from door to door. When he doorbell is answered have him ask how the gas is working. Then he will hand the person an envelope in which is contained a facsimile gas bill on which is printed: This is not a gas bill. It is an announcement that 'The Flame of Life' opens at the . . . . . . . . . . Theatre (date). This stunt is sure to get the publicity talking.

A good way to attract the eye is to arrange to burn four or five street torches as are used in political campaigns, on the block in which your theatre is located. These flares are visible for some distance and will bring a large number of the curious to your house.

Still another means of getting newspaper publicity is this: announce in your ads that anyone, man, woman or child, bringing a bucket of coal to the theatre will be admitted free. The coal is to be distributed to the poor by you. This will not only secure for you a most gratifying amount of publicity, but will probably get you more business.

In addition to this you are opening an other avenue of exploitation, namely a tie-up with the coal dealer who may chance to be in your neighborhood. With the publicity your picture will be getting from the charity coal idea, signs and pictures in his window linking up his coal and the name of your picture, will probably be very beneficial to him, and of course, to you.

If It's a Paramount Picture It's the Best Show in Town

Hollywood

A James Cruze production.—An A picture that will please them all. First class in every respect and a good box-office tone. This and "The Old Homestead" will surely boost your bank balance, so the banker will stand up for the best you can say for the movies.

W. H. Goodroad, Strand Theatre, Warren, Minn.—General patronage.

The Cheat

With Pola Negri.—Pola Negri gives a wonderful performance in this attraction. A picture that will please all of your patrons. Directed by Joseph Henabery. This and "The Flame of Life" are both of them of the picture. Directed by Hobart Henley.

Lawful Larceny

With a special cast. —This was absolutely one of the finest shows we have offered our patrons this fall. A picture that will help you behind the boxoffice. Directed by W. N. McNichol. This and "The Flame of Life" are both of them of the picture.

The Law and the Woman

With Betty Compson.—All that failed to see this missed one of the finest things of the fall we have seen with the screen. Shown this on Tuesday night. Small crowd, all well pleased. Reels in fine shape. No bad shows from Paramount to me yet. Seven reels.—G. L. Blastingame, Hall's Theatre, Halls, Tenn.—General patronage.

Prodigal Daughters

With Gloria Swanson.—One of the best we have shown. Pleased 83 per cent. Six reels.—F. F. Van Court, Royal Theatre, Princeton, W. Va.—Small town patronage.

The Trail of the Lonesome Pine

With Mary Miles Minter.—Can you beat it? This picture drew more people into my house than any other picture since I played "Robin Hood" early last spring. When you can stand out in a rain storm waiting for the second show the picture must have a wonderful drawing power. That's what "The Trail of the Lonesome Pine" did, and that's going some these days.—R. W. Bickman, Lyric Theatre, Greenville, III.

What's Your Hurry?

With Wallace Reid.—A good picture and was surprised to see how they came out to see Reid. The screen held picture I have run in a long time, but had never had the average crowd of Tuesday night. Probably this account for the increase in patronage. Five reels.—A. A. Meese, Beaville Theatre, Haw River, N. C.—General patronage.

The Exciters

With Bebe Daniels.—This is good. Should satisfy any audience anywhere. Best Daniels picture we've ever run. Tony Moreno's knock-out. Six reels.—L. J. Mason, Queen Theatre, McAllen, Tex.—General patronage.

Paramount Pictures
TRIED AND PROVED PICTURES

‘The Beautiful and Damned’
Flapper Film Released by Warner

BRIEF: A light-hearted, wisecracking flapper after firing much and conquering many finally marries the grandson of a millionaire. The marriage will turn the boy but it starts him on a wilder pace, his wife leading him on. Finally the worn three meet they both "settle down." Which is reason enough why the interest in Warner's "Beautiful and Damned" has not yet waned and has still large audiences to whom it will appeal.

The style of headdresses has changed, the shoes are different, the top coat has given way to the snug wrap around model nevertheless a flapper is still a flapper. With "The Beautiful and Damned" has not yet waned and has still large audiences to whom it will appeal.

The flapper boy and girl are the most talked of "class" at the present time. They are being condemned by many, scorned by some, and championed by a few. Whatever the attitude toward them, they have succeeded in holding the conversational stage for three or four years now. All this is good reason to believe that a picture which is wholly "their story" has not yet exhausted itself. The novel of F. Scott Fitzgerald from which the picture was made has had a tremendous sale, but has by no means exhausted itself. Get the book shop to tie-up with you.

Both are very helpful. The merchants can be sold on the idea of a tie-up because of the tremendous value of the text of the picture and the posters in the sale of clothes for the flapper girl and boy. They can arrange cooking displays and even initiate new styles on the strength of the picture. Approach them and see how they can tie-up with the idea.

It is also possible to get the local paper to run the novel in serial form. If you can get space about four weeks in advance of the showing you will be delighted with the results it will net you.

‘The Heart of Wetona’
Indian Story Released by Samuel

BRIEF: It is a half white girl who has for a lover, a good-for-nothing white man. Her father learns of the affair and determines to kill him. Her half white friend Harding, the hero, for the guilty man. Harding, to protect the girl, marries her. He learns to love her and they live happily.

No one can deny that Norma Talmadge makes a charming Indian. Not the fiery, red face type, because she is half white, but the lovely looking, placid maid who thinks she loves and will do almost anything to save the one man she wants. All of which helps to make "The Heart of Wetona," the Selznick production, interesting and picturesque.

Indians make fine material for street ballys. Dress a man like an Indian chief and have him stalk thru the streets handing out handbills. You might also play up the same idea through a lobby display. It might also be a good idea to dress the ushers like Indians.

‘Conceit’

Man's Frailty Released by Selznick

BRIEF: A wealthy man, self centered, and selfish, is intent on nothing but his own affairs. Even his pretty wife does not much interest him. On a hunting trip he meets a girl who likes. Her lover suggests fighting for her. He finally does, but instead of taking the girl he goes to his wife with her new found love on Leaving her."

The hunting scenes in this film are the clue to a successful tie-up with the sporting goods merchant and the department store or specialty shop handling riding habits. Their window displays can be improved many times by the use of poster cards and stills of the picture. It might also be effective, if it is possible to arrange it, to have a large peacock, the symbol of conceit, conspicuously displayed in the window. Another interest arouser might result from the employment of a mirror in front of which stands a figure dressed in a riding habit. This too, would help convey the impression of "Conceit."

You can make the picture very attractive by transforming it into a hunting lodge, using posters to up-take the idea with the picture. If you would rather not go to quite so much expense, you might just make a suggestion of the things by a large campfire whose red flame effect is supplied by concealed red electric bulbs.

‘The Woman’s Game’

Society Life Released by Selznick

BRIEF: A woman who has known better days gets her daughter into society in hopes of getting a rich husband for her. The girl is pretty, plays the game and wins the love of a fine man. She confesses she is playing a trick, but he laughs and takes her to his heart.

A STUNT that will attract the idea of the passersby and in most cases (if he isn’t too busy) will arouse his curiosity is, to hang from every available hanging place in the lobby, cardboard hearts of all colors, sizes and description. Just have a large question mark in the center of each heart, nothing else.

"The Woman’s Game" ends with the lovers happily perched in their love nest in the suburbs. Doesn't this suggest anything to you? Of course, that's the idea. Get the insurance man to put some of these posters and stills in his window with a tiny model bungalow. Who knows, some happy couple may chance to pass and decide to get married immediately in order to own one like that. Your ad should urge them before taking the final step to see the picture to get some pointers.

It might not be a bad idea to carry on a mail campaign directed toward the young women of the town. Get confidential and offer them advice on how to get THE MAN. Advise them to see how Elainne Hammerstein turned the trick.

‘Riders of the Dawn’

Wheat Belt Story Released by Hodkinson


Directed by Hugh Ryan Conway

A NY idea which is suggestive of the type can be developed. Perhaps the Ku Klux Klan, has an appeal to the general public at this time. Whether they are in sympathy or opposed to this type of organization, they are, nevertheless, interested in seeing how they work. The Night Riders, in this picture are an organization formed to eliminate from the community, a gang of plunderers and murderers who are menacing the inhabitants. The story, besides this, holds a love theme which is stirring and genuinely exciting. The hero of the play is also a war hero.

All these themes suggest plenty of exploitation ideas. The latter may be the basis for the enlistment of the support of the Americo Leaguer with whom you could arrange for the sale of tickets in return for which you would give them a certain percentage of the total receipts.

You are sure to attract attention by the appearance in the streets of a man on horseback, dressed like an Indian.

THESE PROVEN SUCCESSES
PLAY THEM NOW!

The Story

with Virginia Valli and "The Frail" Tommy Tucker


Foolish Wives


Universal Jewel

Trilling with Honor

with an all star cast


The Flirt

with an all star cast


The Absyal Brute

Starring REGINAELD PENNY


The Shock

Starring LON CHANEY


Hunting Big Game in Africa


A Whole Evening's Entertainment

Educational Pictures

"THE SPICE OF THE PROGRAM"

UNIVERSAL PICTURES CORP., CARL LARMMLE, President
‘French Doll’ Wins Over Doubtful Critics
Metro Feature Forces Favor
With Miss Murray’s Pep

YOU may like Mae Murray in “The French Doll” or you may not, says Polly Wood in the Chicago Post, but “there are lots of fans who think Mae is quite all right. In fact, the theatre was packed with them.” “They struggle hard to get a chance to see her picture,” according to Genevieve Harris of the Post, Chicago, who adds:

Little does a Mae Murray admirer know who writes a letter to the paper what sort of a thrill she gets from the sight of her hero. You can call her a poseur, affected, simpering, every day there are people who are like her twits, her quirks and her gamings.

In explaining the cause of her popularity the Newark (N. J.) Ledger calls her “piquant, fascinating, even more fetching than ever.” It goes to the lengths of praising her gowns. Grossness of sets is the highlight of the production according to the Indianapolis News, which says in part:

The lack of largeness of the picture is something to be admired. It is a post, and sabe. Especially notable for its richness is the scene in which Miss Murray has the opportunity to show her abilities as a dancer.

“With Miss Murray it has always been a matter of personality. We are told by the San Francisco Chronicle, but a new phase of her charm is pointed out by this paper, that she is a peerless actress.

The critic who observed that Miss Murray is improving somewhat in the art of acting is no exception. In fact, all the elements, with the possible exception of the cast, that contribute to a spectacular performance, are the same.

As to the comedy element of the film, it must be admitted,” admits the Chicago News, “or it could not keep the audience constantly ripping.”

“Frenzy! is laughable at times and other times borders on the ridiculous,” adds the Indianapolis News, and the Chicago American sums it up in these words: There is a commingling of slapstick and sophisticated comedy—a tipped hoop and a crook for a stroll with a fragile silk-clad pap.

There seems to be little doubt as to the dancing ability of Miss Murray. This, it is safe to say that she surpasses her former exhibitions,” we hear from the Chicago News, which goes on:

This is partly due to stagecraft. Her dancing is performed on a variety level, but the comedies form the majority. The movements are doubled in the gleaming water and the dance is the highlight of the picture.

In summing up the picture we are told that it is “dull and alive and that it takes a swiftness of action, and does not take the time of a swift of action, and that does not take

In this Department Is Delivered to You the Condensed Form of All Release Data. Productions Available for Booking Are Arranged by Months. Future Releases Are Listed Under “Coming Productions.” In the Outer Columns of Each Page Are the Highlight Opinions of the Press on Current Features.

**JUNE**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dollars</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>Cast</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>Right</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>To</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>Make</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>Miss</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>Murray</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
</tbody>
</table>

**AUGUST**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>August</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>8th</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>15th</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>22nd</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
<tr>
<td>29th</td>
<td>special</td>
<td>special</td>
<td>special</td>
</tr>
</tbody>
</table>

‘Eternal Struggle’ Gets Hesitant Praise
All Like Metro Picture for Beautiful Scenery

This picture is “just another” of the eternal Canada North-west films,” we are told by the New York Review and, indeed, it is the type that dies as the art develops, but the Philadelphia Ledger points out that even though it is tiresome, it has some good points:

Of this type of picture there is no end. But this does not mean that the Eternal Struggle has its characteristics, the suspense, and the fine exter-

Thrilling realism is the keynote,” comments the Philadelphia Public Ledger, while the Inquirer reads:

“I am replete with thrills, with love and romance, and with scenes of the Northland that only one who dwells along the countless miles of ice and snow can furnish.

As to the scenic effects, “every foot is a beautiful picture,” we are told by the N. Y. Evening Post, and, in the Baltimore Sun, goes to great lengths in praising its setting grandeur:

The backgrounds have been handled cleverly. The marvelous scenes are sometimes more effective than the most picturesque. These stretches of calm mountains make a marvelous setting for the vividly active story.

That certain sections of the country feel differently about the theme is seen in the criticism of the Seattle Times:

“It is the finest playhouse that could possibly be screened.

In contrast with the Baltimore News, which poses the question:

In the Royal Northwest some as gun’s iron the policeman will have to arrest his wife or his mother. It happens again in the ‘Eternal Struggle.’

As to the cast, the Cleveland Plain Dealer says:

“We see a tried and tested company of seasoned performers acting out this little drama, among them are Rene Adore stands head and shoulders above the rest. He is the best thing in this film. Miss Adore’s face is not always pretty, but it is nearly always expressive.

The story is commonplace,” says the New York Review, and “obvious in detail and development, but certain scenic effects are fine.” They go on to praise the photography.

Also there are the beautiful long shots of the dogs and sleighs which are carrying our heroine into the great ice-field.

Taking the production as a whole, the consensus of opinion seems to be that it is “full of action, and shows a lot of healthy outdoor scenery.”
FEATURE RELEASE GUIDE (Continued)

SEPTEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Studio</th>
<th>Director</th>
<th>Distributor</th>
<th>Licensee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age of Desire</td>
<td>Select Cast</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barefoot Boy</td>
<td>All Star</td>
<td>Kirkland</td>
<td>C. B. C.</td>
<td>5,800</td>
</tr>
<tr>
<td>Billboard</td>
<td>United Artists</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bluebeard's Eighth Wife</td>
<td>Gloria Swanson</td>
<td>Paramount</td>
<td>5,960</td>
<td></td>
</tr>
<tr>
<td>Bright Lights of Broadway</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Broadway Gold</td>
<td>E. Hammerstein</td>
<td>Dillon</td>
<td>Trust</td>
<td>6,814</td>
</tr>
<tr>
<td>Cell of the Wild</td>
<td></td>
<td>Fred Jackson</td>
<td>Pathe</td>
<td>6,000</td>
</tr>
<tr>
<td>Chapter in Her Life, A</td>
<td>All Star</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clean Up, The</td>
<td>Neigh-Burr</td>
<td>Paramount</td>
<td>5,560</td>
<td></td>
</tr>
<tr>
<td>Coveredy Wagon, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Devil's Daughter</td>
<td>F. P. O.</td>
<td>Fox</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eighteen Hour, The</td>
<td>Mason-Jones</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eternal Three, The</td>
<td>Special Cast</td>
<td>M. Nellin</td>
<td>Goldwyn</td>
<td>6,642</td>
</tr>
<tr>
<td>Fair Cheats, The</td>
<td>All Star</td>
<td>King</td>
<td>F. P. O.</td>
<td>6,000</td>
</tr>
<tr>
<td>Flying Doll, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gold Diggers, The</td>
<td>Hope Hampton</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Golden Madam</td>
<td></td>
<td>Sidney Olcott</td>
<td>Goldwyn</td>
<td>5,100</td>
</tr>
<tr>
<td>Green Goddess, The</td>
<td>Special Cast</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gun Flight, The</td>
<td>William Farnum</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Haldane of the Sec. Serivce</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>He's Buried Alive</td>
<td></td>
<td>Houdini</td>
<td>F. P. O.</td>
<td>6,000</td>
</tr>
<tr>
<td>Her Reputation</td>
<td>Special Cast</td>
<td>J. Wray</td>
<td>First Nat'l</td>
<td>6,566</td>
</tr>
<tr>
<td>Hunchback of Notre Dame</td>
<td>Lon Chaney</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lawful Larceny</td>
<td>Gray-Nahl-Nagle</td>
<td>Allan Dwan</td>
<td>Paramount</td>
<td>5,555</td>
</tr>
<tr>
<td>Lone Star Ranger</td>
<td>Tom Mix</td>
<td>Net credited</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main Street</td>
<td>Blue-Vide</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marriage Maker, The</td>
<td>Ayesa-Mont</td>
<td>Wm. de Mille</td>
<td>Paramount</td>
<td>6,295</td>
</tr>
<tr>
<td>Merry Go Round</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miss Vanna</td>
<td>Leroy, Elisher</td>
<td></td>
<td>Fox</td>
<td>8,000</td>
</tr>
<tr>
<td>Monocle Man</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Potash-Perrinthe</td>
<td>Bernard-Carr</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pursued</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red Lights</td>
<td>Special Cast</td>
<td>C. Badger</td>
<td>Goldwyn</td>
<td>6,841</td>
</tr>
</tbody>
</table>

OCTOBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor</th>
<th>Licensee</th>
</tr>
</thead>
<tbody>
<tr>
<td>April Showers</td>
<td>Harlan C. Moore</td>
<td>Tom Sorman</td>
<td>Preferred</td>
<td>6,000</td>
</tr>
<tr>
<td>Ashes of Vengeance</td>
<td>Victor McLaglen</td>
<td>Frank Lloyd</td>
<td>First Nat'l</td>
<td>7,000</td>
</tr>
<tr>
<td>Bad Man, The</td>
<td>John Gilbert</td>
<td>Mary Pickford</td>
<td>First Nat'l</td>
<td>7,000</td>
</tr>
<tr>
<td>Big Sioux</td>
<td>John E. Taylor</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cameo Kirby</td>
<td>John Gilbert</td>
<td>Jack Fox</td>
<td>7,000</td>
<td></td>
</tr>
<tr>
<td>Day of the Faith, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Does It Pay?</td>
<td>Hope Hampton</td>
<td>Charles Horan</td>
<td>7,000</td>
<td></td>
</tr>
<tr>
<td>Driving</td>
<td>Prescilla Dean</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eternal Struggle, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flyin' Fool, The</td>
<td>Tom Mix</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Governor's Lady, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Held to Answer</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In the Palace of King</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Limited Out</td>
<td>Ruth Stonehouse</td>
<td>F. P. O.</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Long Fighter, The</td>
<td>J. B. Warner</td>
<td>Wray</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Long Live the King</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Meanest Man in World</td>
<td>Eddie Kline</td>
<td>First Nat'l</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Mile a Minute Romeo</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Death of a Gentleman</td>
<td>Edward Cline</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No Mother to Guide Her</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Poor White, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Prince of a King, A</td>
<td>Dinky</td>
<td>Albert Austin</td>
<td>Selznick</td>
<td></td>
</tr>
<tr>
<td>Prisoner's Devil, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Pursuit Passion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rambolim Kid, The</td>
<td>Hoof Gibson</td>
<td>E. S. Exceedwick</td>
<td>Universal</td>
<td>6,000</td>
</tr>
<tr>
<td>Shattered Chain</td>
<td>Special Cast</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Six-Fifty, The</td>
<td>Jack Holt</td>
<td>Nat Ross</td>
<td>Universal</td>
<td>5,000</td>
</tr>
<tr>
<td>Skip to My Lou</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Steadfast Heart, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sting of the Scorpion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thumbtrapper</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Times Have Changed</td>
<td>William Russell</td>
<td>James Ford</td>
<td>7,000</td>
<td></td>
</tr>
<tr>
<td>Way of the Transgressor</td>
<td>Wm. J. Crapo</td>
<td>Independent</td>
<td>5,000</td>
<td></td>
</tr>
<tr>
<td>Why Love Will Win</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wild Party, The</td>
<td>Gladys Walton</td>
<td>Her. Blase</td>
<td>Universal</td>
<td>5,000</td>
</tr>
</tbody>
</table>

NOVEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor</th>
<th>Licensee</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blow Your Own Horn</td>
<td>Louis-Perle</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Crooked Alley</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dangerous Mail, The</td>
<td>C. Talmadge</td>
<td>V. Heerman</td>
<td>First Nat'l</td>
<td></td>
</tr>
<tr>
<td>Dangerous Waters</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>Colleen Moore</td>
<td>Jack Dillon</td>
<td>First Nat'l</td>
<td></td>
</tr>
<tr>
<td>Human Mill, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>In the Hush Hudson</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kentucky Days</td>
<td>Dustin Farnum</td>
<td>David Selznick</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little Old New York</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Woman, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mastodonte</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Maid of the Mohicans, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scars of Hate</td>
<td>Jack Livingston</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shillers and Scoundrels, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>South Seas Love</td>
<td>Viola Dana</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>South Sea Code, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thundering Dawn</td>
<td>Kerrick-Nilsson</td>
<td>Harry Ossan</td>
<td>Universal</td>
<td>7,000</td>
</tr>
<tr>
<td>They Name in Woman, The</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wages of Sin, The</td>
<td>M. Stahl</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>When ODDS Are Even</td>
<td>William Russell</td>
<td>James Ford</td>
<td>7,000</td>
<td></td>
</tr>
</tbody>
</table>

‘Drivin’ Fool’ Declared Fast and Funny

Hodkinson Picture Suffers Diversified Opinions

Few of the metropolitan critics differ on the point that "The Drivin’ Fool" is fast and funny. It is also universally acclaimed as pleasantly amusing. On several issues, however, their opinions vary. Probably the most favorable is that of Norman Lane in the N. Y. American who says, under the heading “Picture of the Month for this Season,” that it is “a realistic effect of breathlessness quite in keeping with the title and amusing.” Lane closes with the abridgments:

There is more scenery than acting. Most of the story is told in five minutes and the rest of the film is devoted to the cross-country trip. It is cut after the "same familiar pattern" of the "Drake Reid's" way of drawing racing pictures. We are told by the Cleveland Plain Dealer, but it "moves rapidly," and "proves to be the principal role "admiringly." This paper finishes its review by calling it: "Improbable, frothy stuff, but it’s fast. This is another of the 'Drake Reid' type. You can't even catch a breath before they’re off. You're always making fun of the world." Lane closes with the abridgments:

Carl Sandburg sums it up as the best, ‘'the ordinary rambler." It is a series of key positions in a great length at great length in the columns of the Chicago News. The high speed, high gear, ready ac-ceptance of the rider's methods, and the off in its heels. It has the wild rides and the smooth, which the hero blocks the filmgame against his father, and wins a wife for himself. The N. Y. Journal review is in a happier vein. It speaks of the Hodkinson film as:

One of the joys of a race car that the spectator into settling comfortably into his seat to laugh his heart out. It does not make his heart beat as fast as his when its incidents, but who cares, as it is so

"Why make a hero of a relickless, black-gowned, snoopy car? A study of Genevieve Harris in the Chicago Post, ap-parently looking for the moment the real box-office value. Probably embellished with that thought, she has emphasized on the same weak point several other reviewers mention in passing. It is:

That Genevieve is reminiscent of those auto-mobiles which the audience would be made so enjoyable, and in many respects superior to anything now in the screen, but is distinguished from this presentation.

Denise’s general consensus of opinion seems to be, as the N. Y. World says, that is it is "superficially entertaining chiefly because it makes no pretense of being anything else."
Among the Showmen

A. H. SCHWARTZ, well known builder and operator of theatres in BROOKLYN, N. Y. (among them the Farragut, Rialto and Kingsway) and the Merrick in Jamaica) is building a new theatre at 90th Street and Jamaica Avenue, Woodhaven, L. I. Mr. Marcus Loew, under whose banner the theatre will be operated and Mr. Henry Clay Miner, are interested in this proposition.

Mr. L. Libon, one of the leading local exhibitors of CINCINNATI, expresses the sentiments of his fellow exhibitors, when he offers support to the Theatre Owners' Chamber of Commerce of New York in their campaign against the Federal Admission Tax.

J. A. Schuchert, who operates the Colonial and Columbia, at Buffalo, has returned from an extended tour of Europe. Joseph A. Schuchert, Jr., manager of the Columbia, gave his dad an enthusiastic welcome.

C. L. Kendall has become manager of the CINCINNATI office of the Vitagraph Company. He succeeds M. G. Shafer who recently resigned to go in business for himself.

Albany, Nov. 19—Samuel I. Berman, secretary of the M. P. T. O. of New York State, was a visitor at the State. Mr. Berman arrived in town and called on a number of exhibitors and at SCHENECTADY he met a number of the exhibitors and discussed matters there. From Schenectady, Mr. Berman proceeded on to Utica, Syracuse, Rochester and Buffalo.

W. C. Ansell, who seven years ago started his film career as salesman for Standard Film Exchange of KANSAS CITY, has returned to his old job.

"The Country Kid" starring Wesley Barry, has been booked by Harry Brouse, proprietor of the Imperial, OTTAWA, for presentation during Christmas Week, starting Monday, December 24th. He has enjoyed remarkable success through this policy of booking special children's features during the holidays.

Sherman S. Webster, who recently resigned as a Goldwyn salesman, has left BUFFALO to take over the management of the Hodkinson office in Cleveland.

Mr. Kerty, associated with the CINCINNATI office of Pathe has been promoted to branch manager at Memphis, Tennessee. R. O. Law has taken his place in Cincinnati.

C. Weinberg has been appointed manager of West Virginia territory for the Standard Film Service Company. He will work out of the Cincinnati office. Mr. Weinberg was formerly with Universal in West VIRGINIA.

M. Margolis, of the West Virginia branch of the Standard Film Service Company, has been transferred to DAVTON, OHIO.

M. W. Moir has sold the Grand Theatre, ELDRORA, Ia., to L. F. Wolcott, of Sabetha, Kansas, who will be in active management of same.

Julius Singer, who has opened up a new exchange in OMAHA under the name of CoLUMBIA Pictures Exchange announces that he has booked the entire series of the C. B. C. Film Sales Corporation output over the Hostettler Circuit to appear at an early date.

Mr. Ralph W. Abbott has retired from service after eleven years of activity with the INDIANAPOLIS branch of the Universal Film Exchanges, Inc. He announces he will take a two months' rest and the intends entering into a new venture.

David Borshon, the alert booking manager for West Coast Theatres, Inc., has secured the Jesse L. Lasky production, "Hollywood," a Paramount picture directed by James Cruze for all suburban houses, to be played immediately.

The Ziose Corporation of BUFFALO will build a new house in Westfield, N. Y., to take the place of the Grand theatre, recently destroyed by fire. Fred M. Zimmerman, Maurice Cohen and George Ferguson are interested in this company.

W. D. Fite, a veteran exhibitor of WICHITA, KANSAS, and also of El Dorado, Kan., is at present "taking life easy" in Kansas City, Mo.

L. J. DITTMAR
Who successfully manages two very popular theatres in the south, the Rialto and Majestic Theatres, of Louisville, Kentucky.

Ray Powers has resigned as assistant manager at the Goldwyn exchange at Buffalo, to become office manager at the Pit National headquarters. Ray is a nephew of "Pat" Powers.

Robert W. Bender is the new manager of the Columbia Theatre, SEATTLE, WASH.

J. H. Mayer, former publicity director for the CINCINNATI office of the Universal Film Exchange, has been appointed publicity director for Company D of "The Hunchback of Notre Dame."

Tom Byerly, assistant manager of the Kansas City First National office, is passing around the "exclusive" cigars this week. Was not a future great light in the film industry left at Tom's home the other night? Bruce Byerly is the name.

Jack Soby, of ASHLAND, PA., has leased the Shickshinny Theatre at Shickshinny, PA., and has re-opened the place.

Julius Boxhorn, the new musical director at the Mark Strand, in ALBANY, has a stickpin which was presented him by the Emperor Charles, of Austria.

Phil Chakers has taken over the management of the Grand Theatre at MIDDLETOWN, OHIO.

Messrs. Callahan and Ray have re-opened their Best Theatre at PALESTINE, TEXAS. The theatre has recently been re-decorated and made over.

E. Frazier of PITTSBURGH, KANSAS, spent a week at the famous Excelsior Springs resort in Missouri a few weeks ago, and he reports that his health is much improved after the brief vacation.

The first feature to be presented under the new policy of the Orpheum, WINNIE, to-morrow, (a full-length moving picture feature and short releases, added to six vaudeville acts, forming distinct performances) was "Her Fatal Millions" starring Viola Dana.

Charlie Babcock of the Babcock theatre, WELLSVILLE, N. Y., is recovering from an operation performed in the General Hospital, Buffalo.

Harry H. Young, representative for the Universal Film Exchange, has been replaced in Columbus territory by L. E. Davis, their CINCINNATI representative for the past six months. L. Sugarman has become the Cincinnati representative.

B. Orie has sold the Victory theatre, SUPERIOR AVENUE, CLEVELAND, OHIO, to Bryant who has taken active management of same last week.

William H. Lee, Philadelphia architect, has finished plans for the new Samuel Palmer High School at PALTERTON, PA. It will cost $50,000 and will be put up at once. Motion picture facilities will be provided in the structure.

The policy of the Oxford theatre, ENID, OKLA., owned by H. B. Manning, will be changed, motion pictures being shown one-half of the week and vaudeville the remainder.

S. J. Davidson purchased the Empress theatre in Enid last week, while the Rialto theatre in WICHITA, OKLA., has been re-opened after being completely remodeled and refurbished.

An 1843 dollar was received through the admission ticket at the Mark Strand theatre in ALBANY last week and is now being called by Herman Vineburg, manager of the house, as a pocket piece.

M. S. Barnett is now traveling through southern OHIO for the Universal Film Exchange. He was with Warner Brothers in Cleveland for several years.

The personal appearance of Gaston Glass, motion picture star, at the Apollo theatre, KANSAS CITY, in conjunction with the showing of the picture, "Koko," has proved to be attractive enough to obtain cuts and detailed stories in the newspapers.

The new $200,000 Victoria Theatre of the Chamberlain Amusement Company of SHAMROCK, PA., just opened at Mount Carmel, PA., been equipped with special drops, elaborate curtains and stage effects so that road shows can be played as well as movies.

T. Fortune has recently taken over the Dreamland theatre at CARDINGTON, OHIO, formerly managed by E. C. Carter. Pictures will be the policy.

Max Graf, supervising director of Graf Productions, stopped off in BUFFALO to visit Henry W. Kahn, manager of the Metro exchange. Larry Weingarten, director of publicity for Jackie Coogan Productions, was another West Coast luminary in town for a few days.
Artists Acclaim Ambassador as Capital's Best

Washington League Calls It Perfect Pictorial Setting, and Utilizes
Promenade as Permanent Exhibition Place

Crandall's new Ambassador Theatre, at Eighteenth Street and Columbia Road, Northwest, Washington, D. C., has been acclaimed one of the most beautiful playhouses in the United States by all who have viewed its many distinctive features.

The exterior of the monumental structure is of limestone in straight lintel construction with a handsome copper marquise surmounting the Eighteenth Street entrance to foyer.

Over this is hung a large perpendicular electric sign with a horizontal, multi-colored house sign also beautifying the flattened apex of the building directly upon the corner of the intersecting streets.

The lobby is a long and artistically embellished foyer that takes on the dignity of a salon with its marble staircase and low hanging bronze lighting fixtures. From the Columbia Road end of the lobby rise the stairs to the promenade lounge that extends the length of the Eighteenth Street side of the building, and leads directly into the balcony.

The lounge is a spacious rendezvous furnished in exquisite taste with deep cushioned divans, easy chairs, settees, decorative lamps and a huge Japanese urn on a magnificent carved pedestal.

The beauty of this lounge is so marked that it was at once recognized as a perfect setting for paintings by the Washington Artists League, and that organization petitioned the Cran-
dall executives to be allowed to make the promenade lounge their permanent exhibition place.

The request was immediately acceded to, and the lounge now hangs on its walls the finest works of the most talented of Washington's resident and visiting artists. As fast as pictures are sold off the wall they are replaced by new ones by the same artists.

The lounge, like all of the rest of the theatre, is carpeted with a striking gold and black patterned carpet of exceptionally heavy pile. It is laid on thick padding to lend an added touch of richness, and do away with all noise.

The auditorium proper is a dream of beauty done in the Italian Renaissance style with a color treatment of soft grey, buff, tan and blue tones set off with gold leaf on black.

At each side of the proscenium arch, giant columns of Italian Senna marble surmounted by huge gold vases, lend an added air of elegance to an architectural design and color treatment that stamp the Ambassador as an artistic triumph.

The stage setting is another evidence of the thoughtful attention to detail that characterized the entire construction of Washington's most beautiful amusement place.

There are three sets of handsome satin hangings in canary and black that open one at a time to reveal the screen which stands well back on the stage.

The accessories are such as to magnify the visual beauty of this extremely artistic conception of how best a motion picture may be presented to the public. The proscenium draperies are of dahlia purple.

One of the most notable additions to the conspicuous beauty of the new Crandall house is the central ceiling dome lighting fixture.

This unique feature of the house's triple-color lighting system contains 750 light bulbs and can be thrown into blue, red or amber.

This permits the perfect harmonizing of color and pictured scene, or the added aid of appropriate lighting for any orchestral overture.
From the center of this gently indented dome hangs a Tiffany leaded glass fixture draped with crystal pendants that supplies the last touch of beauty, and signalizes a new epoch in the theatrical annals of the national capital.

The Ambassador is supplied both on the orchestra and balcony floors with wide deep-cushioned leather seats with handsomely embossed gold and black plush backs. The aisles are wide and the exits far in excess of the number required by law.

The ventilating and cooling system is the latest model Typhoon, operating with a set of giant fans which may be adjusted to exhaust or supply air, at will, either cool or heated.

Back of the balcony on the promenade floor is another innovation in theatre design. At the head of the stairway which leads to the end of the lobby opposite the stairway mounting to the lounge is a spacious inglenook, furnished with easy chairs and divans, writing materials and large mirrors.

There are retiring rooms for both men and women on both floors, the ladies smoking room on the orchestra floor being a dream of loveliness furnished in accordance with the most refined dictates of feminine taste.

The Ambassador is also unique in that in addition to the resident managers suite of offices, slightly below the orchestra floor level of the auditorium, there is a complete living apartment built in as an integral part of the playhouse without interference with the commercial conduct of the theatre.

The Ambassador was designed and constructed under the personal supervision of Thomas W. Lamb of New York City, probably the foremost theatre architect and engineer in the United States.

His manager of construction continuously on the job during the erection of the building was Sol Rosenberger, whose experience and judgment had much to do with the completion of the playhouse on schedule time.

In addition to the symphony orchestra of twenty-five solo artists, under the conductorship of Bailey F. Alart, a composer-pianist with two comic opera libretti and several symphonic compositions to his credit, the Ambassador is equipped with a huge new triple-manual pipe organ, installed by the W. W. Kimball Company of Chicago.

The ladies' room on the orchestra floor is a dream of loveliness, furnished in accordance with the most refined dictates of feminine taste. The color scheme is soft grey, buff, tan and blue tones, set off with gold leaf on black. It is carpeted with a striking gold and black patterned carpet of exceptionally heavy pile, laid on thick padding to lend a touch of richness.

The Ambassador, fourteenth link in the chain of Crandall Theatres in Washington and vicinity, is under the resident managership of Robert Ettris, with Paul Hurney acting in the capacity of assistant house manager. The projection booth is in charge of Edgar Tracey, one of the veteran projectionists of the District of Columbia.

Crandall's Ambassador is a strictly fireproof theatre with a total seating capacity of 1600. It is built on the cantilever system of steel construction with the steel structure and the masonry interdependent at no point.

The steel uprights have their footings on concrete slabs deeply imbedded in the earth, and the weight of the building has been distributed over the ground at the rate of two tons to the square foot instead of three tons as is customary.

This gives the building an added margin of safety beyond all reasonable demands. The roof framing is securely riveted to the upright supports and at no place is there a wall-bearing piece of steel.

The roof slab is of gypsum, much lighter than the concrete slab customarily used. The construction of the Ambassador, in short, is such that should the walls be knocked away the balcony and roof would still stand intact.

The stage setting and projection booth equipment, among the most important of all the features in which the Ambassador stands preeminent, were designed and installed by Abe Dresner, manager of the Washington Theatre Supply Company.

On the stage is a special Raven screen and the two box-offices are equipped with two 4-unit ticket registers that function automatically, all supplied by Mr. Dresner.
Among the Showmen

G. G. Fry opened his new Star Theatre at Omaha, Texas. His equipment includes motiongraph machines, Atlas booth and Gardiner screen. The theatre is modern.

The Garrick Theatre at Dallas, Texas, was robbed of $375 in currency and several checks, but the robbers missed several hundred dollars in a money bag.

Paper mills in certain sections of New York state are idle through low water conditions, and as a result motion picture theatres in these villages are complaining of a loss of revenue.

PERCENTAGE NOT GOOD FOR THE LAZY, SAYS KENT

(Continued from page 5)

that the flat rental price will be increased just the same as can the percentage.

"Of course, the matter of determining percentage, particularly in the case of the first run house, is not entirely an easy matter, as you can cite several big theatres where the picture is only a part of the entertainment.

"These houses when you are discussing percentage with their managers have to be treated differently than in the case of the houses where the picture is the whole show. I am firmly of the opinion the exhibitor would be willing to play percentage if he were not afraid of where percentage would lead him.

"If some plan could be worked out that would give the exhibitor assurance that percentage would stay put, if some method could be employed whereby the percentage originally adopted could be kept around an established figure and the exhibitor be given absolutely a square deal it would be the best way to arrive at picture values.

Will Come as Necessity

"I feel that eventually it will come into vogue, not by force, but as a necessity to prove true values.

"As to the method of applying the percentage of course there are varying opinions. The producer's contention is that if the house gets its expenses all out and then splits fifty-fifty that the fifty the exhibitor gets is profit and that the fifty the producer gets is not profit because the producer's pro rata negative cost and cost of prints and distribution must come out of that fifty.

"On this point the independent producer is in a different business on each picture, whereas the theatre man is there permanently with a tremendous investment, and it is a question whether the latter should not have a shade of the percentage; that the percentage should be split fifty-fifty after the theatre man has deducted his overhead, the remaining $0 per picture going to the producer as his share of the cost and profit.

"As the theatre man has a permanent institution he can't walk away as the producer can at the end of any one of a series of pictures.

"As to the percentage of the gross there is a question as to whether this is entirely practical because the exhibitor contends that on a bad picture the producer might register a profit against his loss and even on fair pictures a percentage of the gross to the producer could be profitable while the exhibitor might get a loss as result of running a picture that didn't go over.

Percentage Right Method

"These are all questions that have got to be gone into thoroughly and worked out amicably as to what is the basic figure of percentage. I am certain that some time the producer and exhibitor will come to an understanding, because I don't think anybody questions that percentage is the right method of determining values if the right procedure can be found.

"I'm for percentage," said J. G. Bachmann of Preferred. "I will take percentage deals with anybody or everybody on the first run of every picture. We produce pictures that can't draw at the box-office we deserve a kick, and on the other hand if we have a good picture we want results and we know that we will get it. That's all it narrows down to.

"There's no healthy, beautiful road to the perfect basis percentage," said R. H. Cochran of Universal. "It's a hard and one factor entering into the problem and no two of them are alike.

"Among these are the picture—rarely is one of the same value as the one which preceded it from even the same company; the theatre, the neighborhood and all the surrounding circumstances.

"It is one of the things that have got to be worked out individually, picture and house, and until that is done there will be no general adoption of percentage. In the instance we welcome percentage when we can't agree on a production otherwise.

"I have given that percentage thing a lot of thought," said Dr. W. E. Shallenberger, "but I doubt if it will work out, excepting in the finer houses.

"Don't think the plan can be operated in the small towns on program pictures or where there are changes every day or every other day. So far as concerns serials you can't put them on a percentage basis any more than you can short subjects, yet an episode of a serial might bring a crowded house in spite of the presence of an admitted poor feature. Of course, it might be done in the case of a unit program."

Exhibitors Trade Review

WE MANUFACTURE
STAGE SETTINGS — SCENERY
Velvet and Velour Curtains

Nobby Scenic Studios
"STAGE SETTINGS OF DISTINCTION"
230 West 46th Street
New York City

Want Ads Fill Wants

World's Largest Exclusive Amusement Ticket Plant

Arcus Ticket Co.
352 N. Ashland Avenue
Chicago, Illinois

ROLLED RESERVED COUPON
FOLD FOLDED
TICKETS
Twenty-six Years Experience at Your S.-E.
NEW MUSIC
For Photoplays

<table>
<thead>
<tr>
<th>Title</th>
<th>Composer</th>
<th>Style</th>
<th>Suitability to Pictures</th>
</tr>
</thead>
<tbody>
<tr>
<td>Because</td>
<td>d'Hardeat</td>
<td>Strong</td>
<td>Emotional Love Scenes</td>
</tr>
<tr>
<td>Christ in Flanders</td>
<td>Ward-Stephens</td>
<td>Dramatic</td>
<td>After Battle</td>
</tr>
<tr>
<td>Cheer (L'Adore de Mon Coeur)</td>
<td>Du Pre</td>
<td>Flowing</td>
<td>Picturesque Scenes</td>
</tr>
<tr>
<td>Colonel Bogey</td>
<td>Allford</td>
<td>March</td>
<td>Marital</td>
</tr>
<tr>
<td>Hark! Winter Comes</td>
<td>Tennent</td>
<td>Romantic</td>
<td>Optimistic</td>
</tr>
<tr>
<td>Land of Might Have Been</td>
<td>Novello</td>
<td>Patetic</td>
<td>Meditative</td>
</tr>
<tr>
<td>Mill by the Sea</td>
<td>Adams</td>
<td>Lively</td>
<td>Cheerful</td>
</tr>
<tr>
<td>On Miami Shore</td>
<td>Jacob</td>
<td>Melodic</td>
<td>Sentimental</td>
</tr>
<tr>
<td>Phantom Legions</td>
<td>Ward-Stephens</td>
<td>Wood</td>
<td>Victorious</td>
</tr>
<tr>
<td>Roses of Picardy</td>
<td>Gounod</td>
<td>Romantic</td>
<td>Birth of Love</td>
</tr>
<tr>
<td>Smile Through Your Tears</td>
<td>Hamblen</td>
<td>Plaintive</td>
<td>Consolation</td>
</tr>
<tr>
<td>Some Day You Will Miss Me</td>
<td>Darenski</td>
<td>Patetic</td>
<td>Sympathy</td>
</tr>
<tr>
<td>There's Silver in Your Hair</td>
<td>Wright</td>
<td>Calm</td>
<td>Mother Scenes</td>
</tr>
<tr>
<td>Where the Lazy Mississippi Flows</td>
<td>de Freyne</td>
<td>Plaintive</td>
<td>River Scenes</td>
</tr>
<tr>
<td>World Is Waiting for the Sunrise</td>
<td>Seitz</td>
<td>Romantic</td>
<td>Love Scenes</td>
</tr>
<tr>
<td>In a Rose Garden</td>
<td>T. Accisani</td>
<td>Reversible</td>
<td>Depicts yearning, love, sorrow, being flexible and very melodious; excellent as theme for forsaken sweetheart, wife or mother</td>
</tr>
</tbody>
</table>

La Grande Paque

Rimsy-Korsakov

Russie

First part till (5) or four bars before (6) From Allegro Agitato

Marche Heroique

Saint-Sans Festival

Sprint Zephyr Waltz Intermezzo

O. Vesella Flowing

Danse Lithuanaanse

Rimsy-Korsakov Lively

Land of the Blue Sky Symphonic Suite

Augusta Holmes

Religious Passionate

Imposing Nature scenes, contentedness, calmness, Heavy Dr. Agitate (emotional)

from (1) till (3) from (1) till (6)

from (6) till the end

11. By the Sea First part till Poco plains lentono

Barcarolle

Mysterious

Whenever a slow mystery is necessary Water scenes, also for love, friendship

From (4)

Land of the Blue Sky Symphonic Suite III. Festival at Sorrento

A. Holmes

Tarantella

Italian carnivals, lively street scenes, as a light burry

Londonderry Air My Heart's More Than Your Gold Can Buy

Edna

I Want to Be Loved

Like a Baby

Oriental Dream

You Must Come Over Tonight

I Don't Believe You Say it with a Ukulele

Emma Rennie Jere De Graff Wm. Witol J. Leonard Ivory Art Conrad Art Conrad Art Conrad

Ballad Waltz Waltz Fox-Trot Fox-Trot Fox-Trot

Melancholy Sentimental Sentimental Sentimental


They're Published!

THE SYNCHRONIZER
(A complete movie library in a nutshell)
Let us tell you about it
SOLORCHESTRA ORGAN ALBUM
Can be used either with the orchestra or by itself

Carl Fischer
Cooper Square, New York

Have You Heard Our
Three Latest Hits?
The World is Waiting for the Sunrise
—If Winter Comes—
ROSSES OF PICARDY
Orchestra Cable Light on Request
CHAPPELL — HARRMS, INC.
41 East 34th Street, New York.

The Big Summer Hit
Say It with a Ukulele
— Hawaiian Melody
FOX TROT
Full Orchestration $1.00
SPECIAL OFFER—5 Late Orchestrations, Including "Say It With a Ukulele" for $1.00—ORDER NOW

Classified Ad Department
Rates
For Sale, 8 cents per word. Help Wanted, 6 cents per word. Situations Wanted, 4 cents per word. Special rates on long time contracts.

Camera Exchange

Wanted to Buy
Slightly used motion picture camera and laboratory outfit, professional goods only. Address Camera man, 1440 Penn Ave., Pittsburgh, Pa.

Manager
Wishes position with first class house starting first of year or next season. Six years experience with pictures. vaudeville and legitimate. Apply Exhibitors Trade Review, Box H. P. H.

For Sale
400 feet Universal practically new with cases, accessories, etc., $195.00. Donald Malkames, 219 East Chestnut St., Hazleton, Penn.

Welded Wire Reels
For Sale By Howells Cine Equipment Co.
260 7th Ave., New York.

Titanic Tickets
By ITALIAN ORCHESTRA ORCHESTRA
TRIMOUNT PRESS
115 Albany Street
Boston, Mass.

Largest plant in New England specializing in Theatre Ticket Printing.
Insist on prints on—

EASTMAN POSITIVE FILM

—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
SYNONYMOUS WITH PROTECTION - PERFECTION

VENT TO OUTER AIR.

UNIT HOOD

AUTOMATIC PRESSURE RELIEF VALVE.

CONTINUOUS FLUE TO OUTER AIR.

EACH COMPARTMENT IS INSULATED FROM ADJACENT COMPARTMENTS AND SEPARATELY VENTED TO OUTER AIR.

EACH REEL IS MAINTAINED IN SEPARATE COMPARTMENT.

THERMONON GREATEST HEAT RETARDANT OF THE AGE.

MONOLITHIC CONSTRUCTION OF THERMONON COMPLETELY SURROUNDS EACH REEL.

UNIT BASE

HUMIDIFYING PROPERTIES OF THERMONON CONDITIONS PRESERVES AND GREATLY PROLONGS LIFE OF FILM.

ASBESTOS WIRE CLOTH FIRE SEAL COMPLETELY AROUND DOORS.

UNIT CONSTRUCTION EASILY EXPANDED IN HEIGHT AND WIDTH.

AUTOMATIC LATCH POSITIVELY HOLDS DOORS CLOSED.

LABEL HOLDERS FOR PROPER INDEXING.

DOORS CLOSE AUTOMATICALLY WITH OR WITHOUT FILM.

BUILT OF STEEL DURABLE, EVERLASTING AND BEAUTIFULLY FINISHED.

THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION
BALTIMORE, MARYLAND, U. S. A.
HERE can you buy one reel comedies with so much diversity?

Here you have the great novelty series of the "Dippy Doo Dads," bird and animal comedies that have attracted wide attention.

You have "Snub" Pollard; and you have Charles Chase, a new one and a good one, playing a lone hand, and a good one too, in others.

You can play these comedies every week with full knowledge that your public can't get tired of seeing the same faces week after week; that they'll find new gags, new laughs and new faces in liberal profusion.
JESSE L. LASKY PRESENTS

George Melford PRODUCTION

"THE LIGHT THAT FAILED"

from RUDYARD KIPLING'S famous novel

WITH

JACQUELINE LOGAN
PERCY MARMONT
SIGRID HOLMQQUIST
DAVID TORRENCE

"The best of the season," the movie editor of the St. Louis Times said of "The Light That Failed." The business at the Missouri seems to confirm this.

Melford's picturization of the Kipling love tale has a happy ending. There's a print for you at your Paramount exchange.

adapted by M. McKee Willis
by Jack Cunningham

A Paramount Picture
Painting the Lily

ANY wonderful creations come into these laboratories — masterpieces of producers, directors, actors and cinematographers.

It would be a difficult task to improve them. But it would be an easy task to spoil them.

Careless developing of the film would do it. An inferior release print will mar the greatest masterpiece.

On the other hand careful, conscientious laboratory work, which can only come from thorough experience and the desire to give the very best, will bring out the very best in the picture.

So while it might parallel the painting of the lily to say that Standard Film Laboratories improve these motion pictures, we do say that the care we take and the knowledge we possess, enables us to deliver master negative and release print without the loss of one iota of perfection.
"Has All the Necessary Elements for Success"

"We claim that Mary Pickford's 'Rosita' is entitled to first honors in the parade of big pictures across the screen because of its skilful treatment, its color and background, its dash and adventure, and the fact that it is seasoned with all the necessary elements for success."—Laurence Reid, film reviewer for Classic and the Motion Picture News.
GLENN HUNTER is "Hitting" on all

Grab his smoke now—get into his speed—make Hunter's fame mean money to you. The whole country wants to see this youthful star. Here are three great action pictures, smashing box-office successes that will fill your theatre (a fourth, "Grit," will follow soon).

"Puritan Passions"
Played to crowded houses at the B. S. Moss Cameo Theatre on Broadway for two weeks. The year's most discussed picture on the world's most famous show street. A thrilling story with a dual life, and midnight duels, projected against a background of fascinating Puritanical life in the critical days of American History.

Exhibitors say:
"Brought out the flappers." "Gay scenes and jazz." "Has Class." "Youthful appeal." "Gets the young "uns." "Everybody happy." "Pep and pulling power."

"Youthful Cheaters"

"Second Fiddle"

"Another fine Hunter picture." "They all liked it." "Good business three days." "A first fiddle for me." "Played a sweet tune in the box office." "A winner everywhere."

FILM GUILD PRODUCTIONS
NAME THE MAN!

A production that reaches the highest point of drama. It is bigger than anything you've seen this year!

GOLDWYN presents
Victor Seastrom's production
Name the Man!
from "The Master of Man" by Sir Hall Caine
With a great cast including Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale.
Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

Goldwyn - Cosmopolitan
Here is the fulfillment of a promise to State Right Distributors to make Pictures on a par with the best on the market.

Have you bought or booked

"RESTLESS WIVES"
"YOUTH TO TELL"
"Beverage Woman"
"END ME YOUR HUSBAND"

"The New School Teacher"
with Charles “Chic” Sale
Now ready for release

The six outstanding attractions of the season

Wire or write today for a franchise.

Distributed by

MASTODON FILMS, INC.

C. C. BURR, Pres.
C. R. ROGERS, Vice-Pres.
WM. LACKEY, Treas.

133-135-137 WEST 44TH STREET
NEW YORK CITY, N. Y.

Foreign Rights Controlled by Richmount Pictures
220 WEST 42ND STREET, NEW YORK CITY, N. Y.
MURRAY GARSSON presents
BROADWAY BROKE
Story by EARL DERR BIGGERS with a notable cast including
MARY CARR
PERCY MARMONT
GLADYS LESLIE
DORE DAVIDSON
MACLYN ARBUCKLE
MACEY HARLAN
Directed by J. Searle Dawley—
BROADWAY BROKE Explains The Fear of Going Broke

CHUM MARY CARL

GLADYS. LESLIE
That Rarest of Things,
A Real Audience Picture

That's
BROADWAY BROKE

Picture jai's BROADWAY BROKE
The Cast

MARY CARR
PERCY MARMONT
GLADYS LESLIE
DORE DAVIDSON
MACLYN ARBUCKLE
MACEY HARLAN
EDWARD EARLE
PIERRE GENDRON
BILLY QUIRK
HENRIETTA CROSSTON
SALLY CRUTE
"LASSIE" BRONTE
High Above All Competition!

Century Comedies

"The name 'Century', means additional business"

"Book Century—and your comedy worries are over."
Jefferson Theatre, Huntsville, Ala.

"Best on the market!"
Palace Theatre, Buffalo, N. Y.

"Have run about every other kind and consider Century the best of the bunch."
Victory Theatre, Union City, Mich.

"For clean entertainment they cannot be beat."
Brooklyn Theatre, Detroit, Mich.

"Consistently good all the way through."
Opera House, Lenora, Kans.

"Exceptionally consistent in quality. Highly profitable. My patrons enjoy and look for them."
Midway Theatre, Montreal, Que.

"Best two-reel comedies I have ever shown."
U. S. Theatre, Cleveland, O.

"Consistent attractions. Please the majority of audiences."
Grand Theatre, Rochester, N. Y.

"Any exhibitor who is not using these is cheating himself."
Radio Theatre, Ozark, Mo.
$2.95
Brings You
A Complete and Concise Ledger System Created Especially for Exhibitors Who Need a Simpler Business Base. It Was Created As—

A Time Saving System for Showmen

When the staff of the Exhibitors Trade Review designed and built this simplified system of accounting for the practical every-day needs of exhibitors, they had uppermost in their minds the thought of Service. The time has passed when the hit-and-miss methods are possible in the management of a theatre. Hundreds have recognized the necessity for a special systematic layout that would solve the problem.

The special offer of $2.95 for the complete system, including binder and all, cannot possibly last long. That amount practically covers only the cost of the cover, the assembling, packing and handling.

If you pass this opportunity by even for a day you may be too late. The offer is made on the basis of "While They Last" and that won't be long. That's a sure-fire tip to showmen!

There are too many showmen who have asked us to go forward on this movement for us not to urgently warn you to get your order in quickly.

Especially if you believe in sound business and really desire a simplified and easily understood system of charging and crediting under such headings as:

The Daily Cash Record, General Assets and Liabilities, All Transactions, Bookings, Advertising, Exploitation, Depreciation, Inventories—and how to arrive at the Balance Sheet—Profits and Loss.

Every one of these "systems" sold at $2.95 is a loss to us in actual money, but we feel that your appreciation will many times over make up for the difference.

Address your letters or wires to

Exhibitors Trade Review, Broadway, at 42d Street, New York City
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
GEORGE B. MERWEDE
News Editor
GEORGE T. PARDY
Review Editor

CONTENTS
December 8, 1923

EDITORIAL FEATURES
MEET THE ORIGINAL EXTENDED-RUN EXHIBITOR
AND WE LEARNED ABOUT MUSIC FROM THEM
PREVENTING PUTTING PARTIES IN YOUR THEATRE
OLD LADY ASTOR SAYS
EDITORIAL—A FIGHTING CHANCE
SALACIOUS TREND OF STAGE POINTS SCREEN MORAL

HIGHLIGHTS IN THE NEWS
BLAME EXCHANGES FOR CLOSED TOWN
PUBLIC CONCERNED ONLY IN RESULT, SAYS FRIEND
HAROLD LLOYD BUYS NEW STUDIO TRACT
REICHENBACH’S FRIENDS GIVE HIM PARTY
‘JANICE MEREDITH’ CHOSEN FOR MARION DAVIES
CREDIT CONTROL PLAN FOR LABORATORIES
BOB HORSELY PROMOTED BY VITAPHONE
HORKINSON TO RELEASE KIRKWOOD AND LEE FILMS
JOHNSON EXPEDITION OFF FOR AFRICA

PICTORIAL PRESENTATIONS
LEADERS ALL—WILLIAM W. HORKINSON
THE ETERNAL FEMININE AT IT BEST
EIGHT REASONS FOR JEALOUS HUSBANDS’ SUCCESS
PERFECT SCREEN ADAPTATION OF ‘ANNA CHRISTIE’
BEAUTY OF STARS AND SETS IN ‘UNDER RED ROSE’
SWEETHEART POSTERS ENHANCE ‘MAYTIME’

SHOWMANSHIP
EXPLOITATION IDEAS AND LOBBYING
OLD FIRE HORSE BOOSTS ‘MIDNIGHT ALARM’
MAIL COACH ROBBERY HELPS PUBLICITY
CLASSIFIED ADS SHUNT PROVES STIMULATING
TREASURE HUNT TAKES OTTAWA BY STORM
PICTURES USED AS TEST FOR FEEBLE MINDS
BOOKING URGED IDEAS GROVE IN LATEST PICTURES
TRIED AND PROVED PICTURES

REGULAR DEPARTMENTS
EXHIBITORS’ ROUND TABLE OF PERSONALITY
ROUND ABOUT THE STUDIO
UP AND DOWN MAIN STREET
PLAYERS WE KNOW
FEATURE PREVIEWS
THE BIG LITTLE FEATURE
PRODUCTION CHART AND PRESS OPINIONS
THE MODERN THEATRE
CURRENT FIRST RUN PROGRAMS

Copyright 1923 by Exhibitors Review Publishing Corporation.

When Grandma Was Sweet Sixteen

CLARA BOW is shown here as a beauty of another type. In these days of jazz, jazz—bore and jiffy—kind of restful on the eyes, you must admit.

Like old wine, a flashback to the womanhood of old, sort of warms up the cockles of the heart. It is a fair illustration that not all good things are new.

EXHIBITORS TRADE REVIEW doesn’t take the stand that it pays attention to the new things to the exclusion of the old. Its reputation for keeping pace with the latest is definitely established. Not only for keeping pace, but for contributing a few new things to the film trade on its own account.

It does urge, however, that some things are valuable only when they have survived the tarnish of time.

Good will, for example. Time alone will build a reputation for good will.

Confidence. Only a record with an unquestionable past will create confidence.

More explicitly—the same thing is true of “Tried and Proved” Pictures. There are better and perhaps better pictures. But there is one positive thing about “Tried and Proved” Pictures that the others have not yet achieved.

That is its sales record. Its box-office rust. When you select a “Tried and Proved” Picture, you’re hitching your booking order to a star with a winning record of audience-good will.

EXHIBITORS TRADE REVIEW means to win your good will and confidence by telling you these things.

By the same token it expects to earn your confidence. That’s why it is so strong for a “Tried and Proved” policy.

And to you like for itself, it urges you “Give deep consideration to the old, but don’t entirely disregard the new.”

Beauty That Wins Appreciation

BEAUTY has been known to do many things. It has tumbled kings from their thrones. Plunged nations into wars. Torn men with doubts and passions.

One look at Kathleen Key shows her beauty not to be that kind. Here is a loveliness that calms. Her expression is a combination of grace and dignity that soothes.

THAT is the type of beauty that Exhbitors Trade Review strives for in its reader interest.

Innovations? Yes. But not the kind that merely reeks of bare and fanfare.

Calmy, coolly, it reaches out for intimate contact with the whole film world.

Inevitably, it goes to the heart of things. Digs out facts and ideas. The kind that mean the most to the showman. The stuff that keeps him abreast of enterprising associates.

Co-operatively— it asks the showman for any ideas of his own. For accounts of his successful stunts. For the story of his great attack on box-office malnutrition.

Co-operatively— it circulates these ideas and stories among the other folks of the trade. It brings to the fore the high points. The vital things.

Thus it creates a clearing house for ideas. An exchange for business truths.

This means that when you contribute an idea to The Exhbitors Review you get it back with interest. It is tested not alone by discussion, but in actual practice.

Other showmen notice it. Whether it be a selling stunt, an advertising feature, or a publicity innovation. The enterprising ones will immediately try it. This magazine will get a report of it. And you’ll read of it. And you’ll know how it worked out—practically.

Could you think of a sounder investment for an idea?
WILLIAM W. HODKINSON

BECAUSE sixteen years ago he sensed what was wrong with the motion picture of that day and boldly entered the lists to correct the more glaring faults and with large success; because he was one of the first to seek better pictures, longer runs and advertising of shows; because consistently he has adhered to his initial policies.

Leaders All
MEET the original better pictures, long run and higher admission—man—yes, and newspaper advertising advocate, too: William W. Hodkinson. Sixteen years ago Mr. Hodkinson became an exhibitor to prove out an idea, a belief that the motion picture in 1907 was running on the wrong track, one that would lead it nowhere.

It was in Ogden, Utah, in that year that he looked in on a motion picture show, but decided the interior was too forbidding to justify him also in taking in his companion—forbidding in physical appearance of the store itself and in those who made up the gathering.

Mr. Hodkinson bought the place at a low price. When he took it over school benches and kitchen chairs provided seating capacity for 160 persons. The program was one reel of film and one song, for which five cents was charged, with change of pictures every other day.

The new owner made arrangements for three reels and two songs, so that the performance would last an hour, and increased the admission to ten cents. Also he announced in the local newspapers that the show would run a full week, changing each Monday.

By utilizing space behind the screen the seating capacity was increased to 205. The overhead was increased from $140 to $175 a week, and the house showed a profit almost from the first. Two other places were bought and similar changes made.

In 1909 up-to-date motion picture theatres were erected, each house equipped with two machines motor operated, and the precedent was established that there should be no break in the shift from one picture to another.

In March, 1910, Mr. Hodkinson in an article appearing in the Film Index, the official organ of the General Film Company, made this significant remark: "Consider Ogden, Utah, and Boise, Idaho, with their 25,000 inhabitants each, and New York City with its millions. A play makes a great success in New York and runs six months or a year. Later it goes to Boise or Ogden and stays one night."

"Biograph, Schig, Essanay, Pathe or some other manufacturer makes a wonderful film, a masterpiece, a work of art. It runs a week in Ogden and it runs one day in New York City. "Could anything under the sun be more inconsistent? I have stopped trying to figure out why it should be so."

Another point he registered was that the motion picture cannot die, but it may be killed, and he expressed the view that it would work into the hands of men broad enough to save it. He added that the five-cent shows must go, except in the poor localities.

The foregoing demonstrates the soundness of Mr. Hodkinson's first impressions of the motion picture.

The head of the W. W. Hodkinson Corporation was born in Kansas, "along with Arthur Kane," as he explained to a friend not long ago. Until ten years ago he lived the greater part of his life in Colorado, Utah and California.

His first experience in the workaday world was in Pueblo, Col., in the telegraphic department of the Denver and Rio Grande Railroad.

He had left this service and was in Utah selling text books dealing with engineering and technical subjects when he entered the nickelodeon to which reference was made in the opening.

The educational possibilities immediately appealed to him. There was an element of curiosity in his approach to his new work, a determination to find out whether the business had to be conducted on such a cheap scale. He believed the pictures could be so developed as to afford entertainment for the discriminating.

Almost simultaneously with the taking over of his theatre he secured the distributing agency for the Twentieth Century Optiscope Company, of Chicago, opening one of the first branch offices. Mr. Hodkinson realized the necessity of instituting some more selective process for securing product than obtained in following the conventional lines of that day. In 1907, it may be stated, distribution of film was largely centered in Chicago.

Within four months Mr. Hodkinson so thoroughly demonstrated the correctness of his belief that better entertainment properly advertised would be approved by the public that he had the local business "sewed up" for his company and he was called to Chicago as the general manager of the new concern.

At the end of 1908 came plans for the formation of the Patents Company. Mr. Hodkinson bought out the Ogden office he had established, which had not prospered after his departure, and arranged to be supplied by General Film product. Also he went into the theatre business on a larger scale.

In 1910 Mr. Hodkinson disposed of his Ogden and Salt Lake interests and went to Los Angeles to take over the business of the concerns that were standing out as competitors to General Film, later going to San Francisco.

From 1911 to 1913 Mr. Hodkinson was engaged in building up the business of General Film west and along uniform lines of his earlier experiments, longer runs, higher admissions, etc.

In 1913 President Frank Dyer of General Film brought Mr. Hodkinson to New York as general manager. Here the "selective" policy proved unpopular among producers who found some of their product on the shelf; Mr. Hodkinson insisting a picture should be worth ten cents admission.

Consequently he went back to the coast, but when he got instructions that would break down the constructive work he had done he decided to form his own exchange.

The Progressive Motion Picture Company was the first concern ever steadily, continuously to offer feature pictures in that territory and perhaps in the world.

(Continued on page 47.)
"And We Learned About Music From Them!"

Says a Real Musician Who Warns Against Orchestras Getting "Off Color"

With the General Theme of the Picture

By JOSEPH FOX

Music Murderers

COON shouters in a church choir! Is that the effect your orchestra is giving? Do they play two-four tempo through the heavy scenes? And do they march out of the pit at the peak of story interest?

Read how a real musician took the trouble to find out about music. Your orchestra may not do any of these things. But this article hits home in many cases.

In spite of this, we do often hear music and mechanical changes that fit about as well as coon shouters would in a church choir. So many instances of this nature have come under our observation that to even attempt to enumerate them would be hopeless. But we will cite one or two.

The scene is in the north woods; snow on the ground, and the hero in danger of freezing to death.

The organist played "On the Beach at Waikiki." Very good Eddy. As a startling contrast between a cold scene, and a hot number the selection was immense, but as a piece of interpretive music, well you name it.

Another comes to mind. Scene is in an old cathedral—the caption on the screen run like this in part—"and the deep tones of the massive organ filled the church."

The organist of course rose to the occasion nobly—yes he did not. He played some dainty little catchy number and never sounded one note on the lower register.

To go on. When the picture is about half through, and we are wondering how the hero is going to get out of his troubles, the music must keep the thoughts of the audience right on the story. The atmosphere that may be created by a real bunch of musicians playing the proper music will do this without fail every time. And at about this time some leaders take about half an hour's rest!

Mind you, we are not saying that a musician should not have a rest. We know they must from experience. But why in the name of all that's musical don't they arrange their rest periods with some sense of the fitness of things?

When they do come back to the pit to take up the theme where the organist drops it, they invariably take the attention of the audience from the picture, until the patrons become used to the different music.

Then it takes more time for the musicians to get settled to their work, and the interest in the picture has been disturbed again.

The music that accompanies a picture should be so arranged that it follows the story the same as the action is portrayed. No picture worthy of the name, starts out with a bang, and dwindles down to nothing.

Yet we hear orchestras all the time that are guilty of this very fault. They start bravely to the task of making sweet sounds, and along about the time the picture is at the height of its emotional high-light, the orchestra leaves the pit, and the illusion of reality is absolutely destroyed.

We have seen but one orchestra leader who seems to sense this keeping up the illusion business. This man plays the first showing in the afternoon straight through, and the first show at night.

The other time he plays in part and when the time comes for the organist to take up the theme, orchestra, and organ takes first place without fuss or flurry. The pit lights all turn off together and the majority of the patrons do not notice change in music.

Boys, this is the only sort of picture playing that will get us anywhere with the people. And this is the only sort of playing that will make the managers change their opinion of musicians in general. So we would suggest to you, Mr. Leader, that you think this phase of picture playing over, and let's see if we can't give them music that will keep the interest up to the highest point possible.

When we do this the managers will have no further cause to declare that music and musicians are "off color" in any way in the picture business.
SUNDAY "blue law" for the District of Columbia which later would serve as a model law for the United States was the subject of Prof. C. S. Longacre's address to students in a Washington College.

Press—your intentions may be of the first water. You many feel justified in orating till you're red with rage, pur-ple with passion and indigo with indignation. If Sunday movies rub your grain the wrong way, by all means don't go. But in trying to force it on other God-fearing folks, you're pulling the stunt of the one-eyed poodle on a lion hunt. You're just barking up the wrong tree.

Please do stand aside, while a line of several million strong who can do clear thinking for themselves, and who want what they want when they want it, bring their families to as wholesome and clean entertainment as this country can boast of.

WANT to start a riot of discussion in your town? Buy a few copies of this week's Smart Set and set them off with legal advice, precedents and the like. The people may protest, but they can't stop you. Stories lies hunt.

SEMINOLE FILMS INCORPORATED announces a series of six Greek myths pictures. You know the kind. About the fellow whose touch of his little pinkie makes everything turn to gold, and the girl with the three golden oranges, and all that. We realize the story of King Midas teaches a moral, but after looking at some of the stills showing winsome sylphlike creatures flitting over the dew-sprinkled grass, in fleecy, gauzy costumes and, well—do you follow us? Or perhaps you're way ahead of us!

If you fellows in Minnesota and the Carolinas see any mysterious figures snooping around, all dressed up in gun shoes and magnifying glasses, you'll know they're the trained detectives hired by Andrew J. Callaghan of Monogram to trace alleged representatives of his company who have been closing contacts with exhibitors in Minnesota and North Carolina. Callaghan declares such representatives false.

Come on Slimon. Out with the bloodhounds!

TIMES SQUARE extends the glad hand to Sam Grand and Harry Asher, duo-pilots of the Grand-Asher organization, who are visiting the big village for an indefinite period. Gentlemen, our latch-string is decidedly in the ring. And by the way, we just purchased a pinchole table.

AN organization to be known as the Young Players Guild is being formed for the purpose of producing plays. The age of each member will average seventeen. If we knew that birth certificates weren't required we'd take a stab at it right now.

EXHIBITORS of Kansas City, Kansas, have opened up full swing with a campaign in behalf of the repeal of the Federal Admission Tax. Screen wives are being shown telling the people it is their fight as well as the exhibitors'. That's it. All for one and one for all, to the tune of "ALL Hands Around," and you'll have a fray that'll make the tax specialists think the Japanese earthquake is staging an encore.

NEWS comes from the coast that Harold Lloyd has pur-chased forty acres over in Westwood—a suburb of Hollywood—for his new studios. The site lies between the tracts recently taken over by Fox and Christie. Looks like another movie colony. Some more nice jobs for the architects.

WELL, well, brother Harry Langdon, welcome to the screen! We are seeing things under a different light. I'm hoping you're going to edge yourself into the celluloid spotlight in "Lilien Lesh." Only grooves, Harry old dear, that Mack Ben nett is letting no trick slip by him. Here's hoping the mob won't be tied into ring-tail pretzels watching you pull some of that drinking-fountain stuff.

LEW BRICE, brother of Fanny Brice, who is making comedies for William Fox, likes to tell stories—preferably funny stories. He tells this one:

Two business men, hastening in opposite directions, bumped each other rather forcibly.

"Why don't you look where you're going?"

"Why don't you?"

"You don't know who I am."

"No, who are you?"

"I'm Mr. Silverstein from Chicago, and I can buy and sell you!"

"Huh! Pooh! Pooh! I'm Mr. Cohen from New York and I can buy you and keep you—darn it I haven't to sell you!"

ON the night that the sale of the Mount Morris Theatre, 116th St. and Fifth Avenue, was cracked and separated from about $4,000 in cash, we passed by the door, never suspecting its fabulous activity going on underneath a placid surface. Whoops, mel-be nos we were as later we saw up close, how much meat for a neighborhood so well behaved it hurt. We would have given a stiff admission price to see his face the following morning.

STEPED into Vitagraph's projection room the other day to catch a showing of "The Man From Brodny's." Talk about atmosphere and illusion. All the fixin's and trimmings of a regular show were there. An orchestra with a full program of sweet music harmonics kept pace with the picture. Might just as well have been seeing the thing from a $2 top. Those Vitagraphians are easily at par with the realistic plumage.

BY the way, when Warren Kerrigan as Hollingworth Chase, kicks Prince Karl in a well-known squirely portion of his anatomy we let out a chip so loud as to draw the haughty eye from neighboring well-bred spectators. Can't help it. The film business hasn't frapped our appreciative sense. When we see something funny it just sticks to our laughing gland like a goat to a tin can.

A REPORT has it that Charles Goldreyer intends building a 1,400 seat theatre and a twelve story office building adjoining B. F. Keith's Palace Theatre. Not at all bad for a show stand. Wonder how much less than the German War Debt that site costs?

OUR Genie of the office has just slipped into the office with a face as long as an alligator's tail. Asked what was destroying his peace of mind he let it be understood that a brief from the old country interfered that butter is going at two billion marks the pound; bacon at not a penny less than 180 billion, and that if you invoked the aid of all the pink-whiskered prophets in the scroll, you couldn't get fried chicken for a fraction less than some trillion of marks. "How about the price of movies?" we asked. His face brightened. He gleefully told us that due to a fall in prices for public entertainment one could see a good movie for as low as 75,000,000 marks. The mark own some dis- traction. It is the only paper with a circulation greater than the Saturday Evening Post.

THE filmoglog Johno—Mr. and Mrs. Martin Johnson— have sailed for Africa. For five years they will spend their time in the heart of the Lake Paradise region photographing wild beasts for Metro. When they return the millions of film fans of the nation will already have seen what they have seen and experienced. But the fans will be much safer.
A Fighting Chance

The reaction of the voters of the country to the suggested tax reduction has been most favorable from the viewpoint of the motion picture men. Especially favorable has been the attitude of the newspaper editorials, the journals in the East being practically unanimous for the readjustment. In the West, while not 100 percent, nevertheless the large majority is for the change.

Several of the newspapers have given outright editorial support to the admissions tax elimination, disregarding the other and major items of the proposal.

The Detroit Free Press is one of these, and among the points it makes is a sharp distinction between an amusement tax and a luxury tax. As to the former it declares that “entertainment means recreation and recreation is a necessity, if tolerable living is considered something more than a mere drab.”

The New York Evening Mail is another of the newspapers which has given editorial support to the admissions tax removal. There is strong reason to believe there will be many other journals throughout the country which will take up the fight.

Exhibitors can do a real service to their cause if they will keep in touch with the editors of their local papers and urge upon them the justice of the claim of the public and the theatre owner for a change in the revenue law. The expressed attitude of the editors in a given congress district also is followed with very keen attention by the local representative in Washington.

As a result of the conversations between the committee selected by the mid-western states conference and Will H. Hays it has been decided to ask Michigan exhibitors to permit their executive secretary, H. M. Richey, to remain in New York during the campaign, with quarters in the Hays office.

Here Mr. Richey will serve as a sort of liaison officer, giving his full time to the furtherance of the campaign for elimination. It is the aim of the Michigan secretary to serve wherever permitted the interests of individuals and groups and to antagonize none.

It was a wise selection. Mr. Richey has ability and he has tact.

With the machinery that now is behind him and with the help that will be brought to him we are sure he will give genuine service to the industry.

And as the days pass the conviction is bound to grow that there really is a fighting chance to win the battle that not so long ago did not look so rosy.

A Salesman Hits Out

We have received some very interesting comments from a salesman in the Pittsburgh territory bearing upon a recent editorial article entitled “Getting Back to Earth.” Although the writer requested no protection we think it would be unfair, in view of his frankness, to print his name.

Our correspondent points out that a salesman comes in contact daily not only with exhibitors but with the public and that he is always on the alert to discover the popular attitude toward the screen.

It is his impression that in the minds of the great public there reside and call for eradication some things far deeper than questions about the kind of pictures and admission prices, which automatically may be adjusted by thoughtful, businesslike management.

Our salesman friend declares that where the average patron used to wonder how it all was done today he knows as much about the technicalities of the industry as do many connected with it.

He adds he has discovered that the average person is tired of seeing in print the sums paid to players, that the man whose hard-earned dimes and dollars formerly supported the business has revolted and takes the old attitude of the poor to the rich.

Our correspondent suggests that when readjustments are made at studios the public should be told about it, so that it may be known the “craziness is going out of pictures.”

“All of us have been shooting at an ideal, trying to induce the public with pretty bait to bite,” he goes on. “They have bitten plenty, but the bait is stale now. Give them something new, not only pictures, but exploitation on the business to think about. They’ll come back.”

Our friend plainly is pessimistic, but behind that note of evident discouragement there is a basis in fact.

The “situation” is one that is not confined to the United States. It was not so long since the exhibitors and allied organizations in England were assured the Commons would ease up on the onerous taxes under which the industry in that country was operating.

There came over the wires a story of a great sum that had been paid to a child player. The reaction among the legislators was immediate and disastrous to those who were seeking relief. No industry, the members said in effect, that could pay that sum of money to a child needed any help from them. The canard was immediately denied, officially, but it was without effect. The change of reduction was lost.

As we remarked in the article which brought the response from our correspondent only a comparatively small part of the production cost may be ascribed to salaries, but the public will not so understand it—not as yet in any event.

A great deal of discreet and tactful publicity will be required to offset a small amount of unwise and indiscreet outgiving.

On questions of salary and of selling the public about it experience teaches there is one rule which may be followed with absolute safety: The rule of Silence.

Is Good-Will an Asset?

Two exhibitors this week agreed as to the truth of a rather startling statement—that in the exhibition of motion pictures, in the purchase of product from an exchange for a theatre, good-will is not an asset.

Asked to explain, one of them pointed out that if a merchant had been buying goods from a wholesaler for a period of five years and a competing store should attempt to secure the line in question by offering a larger outlet the proffer would be declined—the wholesaler would adhere to the customer he knew and who had stood with him in dill times as well as in prosperous.

On the contrary, the exhibitor continued, if a theatre owner had been for five years a steady customer of a brand of pictures under circumstances of amity between buyer and seller, the bond of permanent and exclusive relationship would “cease and determine” if a new-comer in the immediate territory should choose to offer the seller $50 more for a desirable picture.

There must be somebody, somewhere, who can lay on the table specific instances or one specific instance at any rate to prove that there really is such a thing as good-will in the motion picture business and that it is an asset—to buyer and to seller.
Salacious Trend of Stage Points Screen Moral

Levy Agrees with Fred Stone That Broadway Should Wipe Out Stain and Declares Pictures Have Golden Opportunity

Colonel Fred Levy, of Louisville, one of the biggest motion picture men and clothing merchants in the South, agrees heartily with a demand recently made by Fred Stone, at a meeting of the National Vaudeville Artists, that "Broadway clean up its stage plays.

Moreover, Colonel Levy believes that now is the time for the motion picture industry to show that it is fostering a profession which ranks with the world's highest arts.

Colonel Levy, who is president of Associated First National Pictures, Incorporated, of Kentucky and Tennessee, besides heading a number of other big motion picture organizations in the same territory, is now in New York in connection with First National business.

He also is interested with Sol Lesser, president of Principal Pictures Corporation, in the Jackie Coogan pictures and in Baby Peggy, the child star whose first picture for Principal will be "Captain January."

During his stay in New York, Colonel Levy has seen every Broadway speaking production as well as the big first-run motion pictures. In giving out a statement on the speaking stage for Exhibitors Trade Review he emphasized the difference between many of these productions and the big motion picture successes.

The point he raised was that while many of the plays of the speaking stage are decidedly "beyond the border" as to decency, there is absolutely nothing questionable in the motion picture successes.

And this, he said, is in no way due to censorship but rather to the taste of motion picture patrons who, after all, regulate the moral standards of pictures.

"I am anything but a reformer," said Colonel Levy. "My views are liberal in every respect. But there is a distinct dividing line between tolerance and immorality. Fred Stone, in his talk to the National Vaudeville Artists, said: 'There are a lot of shows on Broadway that have got to be cleaned up.'"

"As one who visits New York occasionally and sees the current speaking productions, I agree absolutely with Mr. Stone. Certain producers of the speaking stage are living up to the fable of the Golden Egg. They are killing their own public by too much salaciousness.

"I have the highest respect for the playgoing American public and I know the public will deal with those producers as they deserve to be dealt with. Therefore, further comment on certain plays that have gone beyond the border is unnecessary. It is true that the play reflects life. So does the picture."

"It is my opinion that motion picture people realize that opportunity is knocking at their door. They are making better pictures—pictures that appeal to the finest human emotions. A house that plays good pictures creates an atmosphere of cleanliness and wholesomeness."

Colonel Levy is head of Levy Brothers, the largest clothing firm south of the Ohio River. In motion pictures he is president of the Big Feature Rights, the Strand Amusement Company, operating theatres in Louisville, Mayfield, Owensboro and Lexington; president of the Lafayette Amusement Company, operating theatres in Lexington; vice president of the Modern Amusement Company.

He is associated with the Keith interests in Louisville and controls a number of other theatre chains operating in Indiana, Kentucky and Southern Ohio. Asked as to the outlook for motion pictures during 1924-5, from the point of view of his territory, he said:

"I have looked over the situation, with care. In Kentucky and Tennessee business is much better. The public seems to be through entirely with costume pictures. What they want is true pictures of life. I believe the public is getting to a point where it wants realism in pictures instead of artificial gaudiness.

"The motion picture, like the newspaper, is regulated by the public because it reflects public sentiment; and each is always as good as the people who patronize it."

"Retrospetion proves this, in so far as the screen is concerned. Go back over the last few years and you will find certain kinds of pictures which have painlessly and peacefully passed away, because the public refused to nourish their kind any longer.

"The American people never lose themselves. They always know what they want, and right now, in motion pictures, I believe they want a fine, dramatic story with good players."
BEN ALEXANDER is Spud, in the First National Production, "Jealous Husbands." He is the twelve-year-old star who won fame for his work in Penrod and Sam. In this picture, his father, in a fit of jealousy bribes a band of gypsies to kidnap him. For five years he wanders about, a gambler in the streets.

Don Marion is Sliver. He is the foster-brother of Spud and the means of livelihood of the band of four. Through him Spud is returned to his parents. Below is Carmelita Geraghty whose charm adds much to the interest of the picture.

Eight Reasons for Success of 'Jealous Husbands'

Emily Fitzroy as Amaryllis, the partner of "Red Lynch," and a member of the gypsy gang.

"Red Lynch" is depicted by George Segalman, leader of the gypsies who kidnap "Spud."

Jane Novak is the wife whose happiness is destroyed by the jealousy of her husband.

Bull Montana is the "Portland Kid."

Earle Williams plays the title role.
In the motion picture theatre industry, the keynote of a talk given by Arthur S. Friend, president of Distinctive Pictures Corporation, before the Hays' Committee on Public Relations on the occasion of the presentation of Distinctive's picture "The Steadfast Heart," to that body. Mr. Friend said that he was not in sympathy with the publication of the views of the men in the industry as to what was wrong in the industry.

"It would be foolish and futile," he said, "for me to say now that there is nothing wrong in the industry. There is a good deal that is wrong, but that is not surprising for, after all, the industry as an industry is only a few years old—surely not more than twenty—and in its present phase only ten.

"It is a combination, this motion picture industry, of art and business, and every other art that we know anything about, and every other kind of business that we know anything about, is hundreds and thousands of years old.

"Our ills are all remediable but not through the public. The public is not concerned in anything except the result that is shown on the screen. The remedy for every ill in the motion picture industry is to be found, and that, alas for the industry, is not the public.

"Our problems are not insoluble, though many of them are difficult.

"A raid on the public has resulted in bringing to us the big finger of shame. One who has watched us with cynical amusement for some time told me the other day that if some of those in the industry, who were weeping and wailing about what's wrong in the industry, wanted the answer, they could get it by looking into a mirror. I am afraid its reflection is not entirely without justification.

CARL ANDERSON LANDS RIGHTS TO BIG STORIES

"Flaming Passion" an original story by Hal Ewen, and "Legend of a President," both of which have been secured by Anderson Pictures Corporation, according to an announcement made this week by Carl Anderson, President of the organization. It will be put into production immediately. California has been selected as the locale and a unit is leaving shortly to begin shooting.

Anderson has also closed for the screen rights of several of the famous old stage dramas, one of which is "The Danales," which will be filmed in New York.

Foster Gilroy, of the Anderson company, has just returned from Chicago after securing two outstanding stories which are to appear in a widely read fiction magazine in February.
Exhibitors Trade Review

C. B. C. DEVICES HELPS FOR EXCHANGES
Plans to Start Follow-Up System With Franchise Holders

FOLLOWING a study of the needs and difficulties of a "follow-up" system of cooperation among franchise holders of independently distributed pictures, C. B. C. Film Sales Corporation has worked out a campaign which is being put into detail — and the details are all Composers.

This campaign means that, following the territorial sales of its feature films by franchise holders, each of these buyers takes the status, so to speak, of the cost of the plans and advertising, of an exchange of a program organization, and entitled to the same exploitation backing-up and co-operation.

It is the belief of Joe Brandt, head of C. B. C., that many of the weaknesses in independent distribution have arisen from the fact that so many distributors feel their end of the job is done when they have disposed of their product to a territorial buyer. This explains, he feels, why so much good product does not draw as far as it is expected to.

C. B. C.'s plan includes a system of letters to each franchise holder sent out about three times a week offering timely suggestions on how the pictures may be put over to better advantage. This is separate and apart from the campaign books and advertising accessories which are issued to them when the features are released.

It also includes the working up of various novelties from time to time on each feature and the sending of them to franchise holders with suggestions for their use.

A direct service system to the exhibitor has also been worked out, whereby reports on what exhibitors are doing to put pictures in their territory are passed along to other exhibitors.

LOUELLA PARSONS TO WRITE FOR NEW YORK AMERICAN

Loevela O. Parsons, for six years motion picture editor of the Morning Telegraph, has accepted a position with William Randolph Hearst to edit news picture subjects for the New York American. Miss Parsons will conduct a daily and Sunday department and also act as advertising manager of the department.

Miss Parsons comes to her new position with many years' experience, having started her career as a reporter on the Chicago Transcript, and later as the scenario editor of the Essanay Film Company in Chicago. She is the author of one of the best books published on how to write for the screen.

With this background of studio knowledge the Chicago Herald engaged Miss Parsons to create a motion picture department. This was one of the first of its kind in the country and was the first to treat motion picture in a serious manner.

Miss Parsons has had almost twelve years experience in writing of the motion pictures. She is considered one of the best informed women on motion pictures.

JACK L. WARNER AND DIRECTOR LUBITSCH IN NEW YORK

Jack L. Warner is in New York from the West Coast studios. Accompanying him were Ernst Lubitsch, the famous producer; Eric Loder, Hans Krugler and Frank Cassidy.

Mr. Warner brought with him several prints recently completed. His arrival constitutes the first reunion of the four Warner Brothers in several years as one or two members of the firm have generally remained on the West Coast. His visit is expected to be of short duration.

Several pressing production problems once disposed of and a conference held on new material he will return to his post as production manager of the West Coast studios.

REICHENBACH'S FRIENDS GIVE HIM PARTY
Two Hundred at Ritz With Circus and Side Show Make Merry

THE party tendered by Harry Reichenbach at the Ritz on the evening of Wednesday, November 28, was an unusual function. It was a party, that is, when it was not a circus. For in the Crystal Room, where the dinner was staged, the two hundred friends of Mr. Reichenbach met up with an honest-to-goodness lion and took in the side shows that were so graphically toured by the energetic Barker.

Despite the promises of waiting police clubs the Ku Klux Klan made its first official appearance in New York City and was given a reception that may be mildly described as warm.


WHITMAN BENNETT TITLING 'HOOSIER SCHOOLMASTER'

Whitman Bennett announces that his screen production, "The Hoosier Schoolmaster," is almost finished and that he has already seen of the film edition of Edward Eggleston's mid-Western classic Mr. Bennett believes the production adheres faithfully to all those elements that have made the original story the most widely read pieces of American literature.

In the course of this picture Mr. Bennet spent much time. All the costumes were designed from the woodcuts which appeared in the original edition published in 1872. In the selection of the principals Mr. Bennett has striven for the same touch of local color. Henry Hull plays the title role and Jane Thomas is the leading woman.

LLOYD BUYS LARGE PLOT IN WESTWOOD
Will Erect Studios on Forty-Acre Tract and Expand Forces

HAROLD LLOYD, Pathe comedian, has purchased forty acres in Westwood, Calif., as a site for production facilities which will be erected by the Harold Lloyd Corporation.

No definite announcement concerning the details of the new enterprise will be forthcoming until Lloyd completes his present contract with the Hollywood Studios, where he is now renting studio space for the production of "The Girl Expert," his first independently produced feature.

Those close to the producer say that ever since the formation of his independent enterprise he has been planning an expansion of his activities permitting one or more companies under the auspices of his own organization. Several stars are understood to have already made overtures with a view to joining under his banner.

The site just purchased lies midway between the tracts recently purchased by William Fox and the Christie Brothers, who are planning a transfer of their activities from Hollywood to Westwood in the near future.

AL LICHTMAN JOINS UNIVERSAL IN EXECUTIVE CAPACITY

By Carl Laemmle

I am highly gratified to announce Al Lichtman's affiliation with Universal. I have always admired his ability and his foresight. He brings to Universal a far-reaching perception of film conditions and a driving power almost unequalled in the industry.

By Al Lichtman

I consider my coming to Universal the greatest opportunity I ever had. It is the biggest thing I ever did. The Universal organization, with its remarkable stability, its great good will and its worldwide activities, affords unlimited possibilities for big achievements in the film industry.

My first job is to direct the presentation of "The Hunchback of Notre Dame." I consider this picture the greatest I ever had anything to do with, and it has been in the film business, and that goes back almost to the beginning of the industry.

I am now concerned in making an exchange of rights with another of the pictures I own, and I am certainly going to be at it, in any event, for a week or so.

ELECT FRANK VICE-PRESIDENT OF HAL ROACH STUDIOS

W. B. Frank, who recently resigned as feature sales manager for Pathe to join the Hal Roach organization, was elected on Monday, November 25, to the position of vice president of the Hal E. Roach Studios. News of Mr. Frank's election was contained in a dispatch from Los Angeles, where Mr. Frank is at present conferring with his associates of the Hal Roach Company.

In his capacity as vice-president Mr. Frank will have complete charge of all the Hal Roach business activities, and he will establish headquarters in the Pathe home office building.

HEYL RETURNS TO LOS ANGELES

Martin J. Heyl, vice president of Anderson Pictures Corporation, left New York November 25, for Los Angeles. Mr. Heyl, who has been east for a series of conferences with Carl Anderson, will be permanently stationed on the Coast, in charge of all production for the Anderson organization.
STAGE GRAND BALL FOR WAR VETERANS

Cosmopolitan Gets Behind What Is Expected to Be Her Biggest

THE Cosmopolitan Corporation has begun arrangements for what is expected to be the biggest motion picture ball ever given. The affair will be held December 14 in the Hotel Plaza and the entire proceeds will be devoted to the Christmas Fund for disabled veterans of the World War.

Marion Davies, star of "Little Old New York" and "When Knighthood Was in Flower", and a long list of Cosmopolitan productions, has been named chairman. She is devoting practically her entire time to supervising the preparations.

In addition to Miss Davies all the other players in Cosmopolitan productions, as well as the executives of the corporation, are behind the affair and are giving it whatever help they can.


RED SEAL TAKES OVER EINSTEIN RELATIVITY PRODUCTION

The Einstein Theory of Relativity Film, which had been suspended so much favorable comment among moving picture circles, has been taken over by the Red Seal Picture Corporation, 1600 Broadway, for distribution, to be announced just made by Edwin Miles Fadman, president of the Red Seal.

Simultaneously with this advice Mr. Fadman has been asked to complete the Einstein Theory of Relativity Film into the State Theatre, Cleveland, for a Cleveland first run. In doing this a clever tie-up was made, with the Cleveland News, whereby on the Saturday prior to the public presentation the State Theatre was thrown open to all of the school children of Greater Cleveland for a free showing of "The Einstein Theory of Relativity." With the co-operation of the newspaper which gave the event a column of space, the showing went big.

At this pre-viewing, which began at 9:00 a.m., not only were the Einstein movies shown, but the regular feature picture of the following week's program. The News invited every school teacher in Cleveland and vicinity to attend as its guests.

HODKINSON TO RELEASE KIRKWOOD AND LEE

NEWLY WEDS TO BE SEEN IN SERIES OF FOUR PRODUCTIONS

WHAT is regarded in film circles as an important feature distribution contract is the announcement made by the W. W. Hodkinson Corporation that it has just closed with a producing unit operating under the name of Thomas H. Ince studios for four super-fabulous co-starring James Kirkwood and Lila Lee.

The first of these features, "The Painted Woman," has been actually completed, and will be ready for pre-showing shortly after the first of the year.

It has been common gossip in film circles for some time that many of the larger distributing organizations have been waging a brisk fight to sign up the Kirkwood-Lee combination, and the final signing of contracts by W. W. Hodkinson, on behalf of the distributing agency that bears his name, is the culmination of one of the most interesting contests ever waged in the industry.

James Kirkwood and Lila Lee each has won individual fame in silent drama, and the value of the combined talent of the two stars was recently enhanced by their marriage. Both have a legion of admirers, and their many followers are eagerly awaiting the initial appearance in a co-starring vehicle.

"The Kirkwood-Lee co-star productions will be super-fabulous in the fullest sense of the word," said Mr. Hodkinson of these features, following our recent announcement of the Harry Carey series, now in the making. "This is all to the trade of our intention to furnish the exhibitors with worthwhile pictures from the best independent sources during the coming year."

TOURNEUR TO NEW YORK IN SEARCH OF STORIES

Upon completion of "Torment," his newest M. C. Levey picture for First National, Maurice Tourneur will leave for a short visit to New York.

Mr. Tourneur's chief reason for his Eastern trip is to purchase new stories. He has been looking over a number of Broadway successes and, with the hope of obtaining some well-known plays for early picturization. "Torment" is now nearing completion at the United Studios and Tourneur expects to have it cut and titled within the next few weeks so that he can get away as soon as possible. He will probably take the master print of the production with him to show to First National executives and exhibitors in the East. Arrangements for the national premiere of this film will also be completed by the director in New York.

ROTHACKER SLOGAN CONTEST IS EXTENDED TO JANUARY 1

The Rothacker slogan contest has been extended and will not close until January 1. The extension is made for those in foreign countries time to get in on it. Watterson R. Rothacker received a cable from the European representative of the Rothacker company, desiring an extension that would give British film people time to try for the gold that is offered as prizes.

TRUARTS SALES HEAD RETURNS

Alexander Aronson, general manager of Truart Film Corporation, has been abroad for over two months now. He is making an extensive survey of the foreign market, and has spent considerable time in London and the principal cities of the Continent.
NEW PLAY CHOSEN FOR MARION DAVIES
Cosmopolitan Star Will Do 'Janice Meredith' After 'Yolanda'

THE COSMOPOLITAN CORPORATION announces that it has selected "Janice Meredith" as a special production in which Marion Davies will star, following her appearance in "Yolanda." The story has been adapted by Lilie Hayward from the celebrated novel of the same name by the late Paul Leicester Ford. It was one of the best sellers of its day when published several years ago, and later scored an enormous success on the stage with Mary Manners in the stellar role.

"Janice Meredith" is a romance of the Revolutionary period of American history, and many of its characters are those who were founders of the American Republic or who were conspicuous in its early development.

Many of those famous in American history who will appeal in the screen version are George Washington, Benjamin Franklin, Lafayette, Samuel Adams, John Hancock, Rochambeau, General Lee and Paul Revere. The period of the screen play will embrace the entire Revolutionary era from 1775 to 1783 and many of the important battles famed in history will be filmed, including the Battle of Trenton, Battle of Lexington, the occupation and evacuation of Philadelphia, the Battle of Yorktown and the surrender of the British.

The Cosmopolitan Corporation is preparing to make the screen presentation the most elaborate production in its history. Miss Davies will have in the little part a role which affords an even wider scope than any she has previously played.

BROADWAY PRODUCERS HELP LOEW OPENING
Flo Ziegfeld, J. J. and Lee Shubert, Earl Carroll and Al Jones of the Greenwich Village Follies are cooperating with Marcus Loew to make the opening of the Lexington Theatre, Lexington Avenue and 51st Street, Wednesday night the biggest success in history.

Mr. Loew will entertain his stars and the companies at a supper party and dance at the Alamac Hotel.

Arrangements have also been made for the winner of the Mineralava Valentino beauty contest at the Madison Square Garden to be presented that evening, including Dorothy Knapp, winner of the Physical Culture Beauty Contest, and Imogene Wilson voted by her associates as the prettiest girl in the 1923 edition at the Folies.

CREDIT CONTROL PLAN FOR LABORATORIES
Hoy's Reporting Service Idea Adopted at Astor Meeting

The credit control plan submitted by the Hoy Reporting Service to the newly-organized Film Laboratories Credit Association was adopted at the meeting of the laboratory men in the Hotel Astor last Thursday night and will be put into operation at once.

The meeting, which was held in the Yacht room of the Astor, reiterated its previously announced "for putting an end to 'wild-cutting' as a constructive contribution to the general rehabilitation of the picture industry.

Under the Hoy system persistent offenders against good business ethics will be placed on a cash basis and a huge loss hereof incurred by laboratories through advancing prints on negatives left as security will be eliminated.

Since it became known the laboratories were organizing to protect themselves and producers and distributors to protect their business properly there has been a marked activity on the part of the "bad actors" to set themselves right.

One of the leading laboratory executives told at the Thursday meeting of one account that had been dormant for several years which had, since the credit plan was announced, paid half of the old bill and gave a thirty-day note to cover complete payment.

According to reports, several other branches of the industry will follow the laboratories by checking waste through too liberal credits.

OVER ONE MILLION INVOLVED IN NEW WOODS' DEAL
The Woods' Theatre in Chicago has been taken over by Jones, Linick and Schaefer. When Mr. Jones was in New York several weeks ago the deal was arranged.

The entire building lease will be taken over. This is said to have ninety-two years to run at a price of $1,110,000. The theatre is situated in the business section of Chicago, and has an excellent location.

"Scaramouche" is to play at $2 top prices. In fact, the change in ownership will not alter the policy of the theatre in the least.

Mr. Jones was previously managing director of the McVicker's, a J. L. and S. house under lease to Paramount. His resignation, however, will not be on the arrangement covering it.

Jones, Linick and Schaefer will receive half of the profits as usual, but will not have any control over the actual management of the theatre.

Another item of interest in the exhibitor's circle of this city is the dissolution of Marks and Goldman. This firm controls a string of first-run theatres in Chicago. Their agreement is that one-half of the theatre properties will go to Marks and the other half to Goldman.

LOEW STOCKHOLDERS ELECT BOARD OF DIRECTORS


BOB HORSLEY PROMOTED BY VITAGRAPH
Leaves New York Branch to Become Philadelphia Manager

In recognition of his exceptional ability, Vitagraph announces that Robert S. Horsley, the popular assistant sales manager of the New York branch, has been promoted to the management of the Philadelphia office, effective November 27.

This promotion is in accordance with Vitagraph's policy to reward meritorious service, and the entire Vitagraph staff joins in wishing Horsley the best of success in his new appointment.

Horsley's record in the employ of Vitagraph is one of the most enviable in the entire industry. Starting in as a salesman in the New York state territory, on February 9, 1918, he went right up the line to cover all the territories in the New York office.

On December 4, 1920, he was promoted to the assistant sales managership when George H. Balsdon was made the sales manager of the New York branch.

Before his association with Vitagraph Horsley had had a long and varied experience as an exhibitor, which proved advantageous in his dealings with the New York territory theatre owners. He is one of the best liked men in the business, and is known to every exhibitor in the New York territory as "Bob."

On Saturday, November 24, the staff of the New York branch gave him a farewell party at which he was presented with a diamond ring.

RENEE ADOREE INJURED IN STREET CAR CRASH
Renee Adoree, petite little screen star, was seriously injured Thursday night in a crash between a North Broadway street car and her automobile while she was enroute back to the Louis B. Mayer Studio to work in some night scenes for Reginald Barker's new picture, "Cape Cod Folks."

After examination at the Angelus Hospital, Miss Adoree was removed to her home under the care of a trained nurse, Dr. Tice, is attending the case. Mrs. Lou Salter, who was with Miss Adoree escaped with only minor injuries from broken glass.

As Miss Adoree will be unable to rejoin the Mayer Company for some time, Mr. Barker has removed the scene of his filming activities to Laguna Beach where he will stage a number of episodes in which the star does not have to appear.

The first of the "Chronicles of America" series to be released by Pathé is called "Columbus." These historical films are creating much favorable comment by teachers and professors all over the country.
BABY PEGGY GETS BIG WELCOME HOME

Back at Studio Ready to Begin on Principal Pictures Contract

BABY PEGGY returned to Los Angeles after having had the time of her life on her visit to New York and other large Eastern cities. She will immediately begin work on the first of a series of photoplays for Principal Pictures Corporation.

The first story is now being decided upon, and announcement of same will be forthcoming in the very near future. While in the East, Baby Peggy, her parents, Mr. and Mrs. Jack Montgomery and her sister Louise, were guests of Principal Pictures Corporation. Their trip was a success from every angle.

The New York newspaper folks and magazine writers had the opportunity of personally meeting the starlet, and of becoming intimately acquainted with her. She met thousands of children wherever she went, and was made an honest-to-goodness Indian Princess of the Flathead Tribe of Montana.

Baby Peggy also celebrated her fifth birthday while in New York, and was tendered an elaborate luncheon at Hotel Biltmore.

According to Sol Lesser, President of Principal Pictures, the little star will make three or four feature productions a year. She has a three year agreement with the picture organization.

In speaking of the contract entered into between Baby Peggy and Principal Pictures Corporation, Lesser stated that the rumors of a fabulous salary paid the little actress for her camera services were entirely unfounded.

"It has been reported," said the film executive, "that Baby Peggy is to receive a million dollars or more a year. This is absolutely untrue—could never be possible.

"No motion picture organization can afford to pay a star, irrespective of who he or she may be, a sum of money as large as that. The motion picture industry must be conducted on strict business principles."

"This talk of stars receiving millions of dollars is absurd, and the sooner this sort of propaganda is stopped, the better for all concerned. It not only hurts the industry in general but is detrimental to the artists as well."

A SMALL TOWN MOVIE

Part 7

Fashionable Trade

By George Rice

T is a nice thing for any theatre to have a limousine stop in front, the uniformed chauffeur get out the door for the jeweled occupants, and members of the upper set of the town pass into a movie house after buying one or more of the best logs.

This gives tone and class to any theatre, and for this reason it was our ambition to have as many as possible of the fashionable people patronize our pictures.

Thomas considered that we were foolish to bother with the wealthy, because we had failed to reach them with every form of regular advertising but we felt differently. Occasionally a few of the wealthy set actually attended our theatre, and we thought that if the other rich people knew that they too could come.

I belonged to a local lodge in which there were several chauffeurs of rich men, and I requested one of these men to drive his car to the front of our Star Theatre for the purpose of getting a photograph taken.

The accommodating chauffeur was on hand the next day with the four thousand dollar limousine and an unexpecting employee. I had one of our usher girls put on her best, and a picture was made showing her leaving the car to enter our theatre.

A plate was made from this photograph, and used on the front of a little four-page circular. The limousine was of the common design, and the wealthy owner could never identify it as his, for the number plate was covered.

I got those folders out by sending them through the mails, by giving them to patrons at the doors of both our theatres, by tossing them on to automobile seats in public places, by scattering them in the hotel lobbies, and by other means.

While many of them failed to reach the people of the higher social set, I had many evidences of the folders reaching the middle classes.

I felt that the photograph of the fine car in front of our theatre impressed the people with the idea that our place was patronized by the elite.

This, of course, if so, would help any theatre. There are many people who are not of the millionaire class, but who have all of the tastes and ambitions of the rich, and will spend the same places of amusement if for no other purpose than to mingle with them.

I believe that the folder I got out attracted a considerable number of the families of the wealthy and of the common herd.

Still we had our anxious moments. For instance, a working man who had been coming to the Howe Theatre regularly and occupying the same seat, said that the audience was getting to be too nice for him.

"I don't have the time to change into evening clothes and I have come to like this or not at all," he said, as he pointed to a rather shabby pair of overalls which he wore, and a sailor's hankie in his mouth.

I advised him to take a seat off to one side down front where he would be away from the stylish people, and he did so.

We had glorious success in increasing the attendance of the children and the farmers. Our success with the high brows was doubtful.

Next we gave our attention to the working classes. (To be continued)
The Exhibitors’ Round

Regarding Sunday Service

O
VER a year ago I rented my Theatre to the Convention Board of Church for their use on Sunday evenings, making a satisfactory lease with them. As a result every Sunday evening I have a big crowd in my theatre; who see a picture picked by me from my exchangels, and showing my stars, presented to a sympathetic audience, and introduced by a half hour of fitting prologue, that it would cost me $100 to duplicate.

As a result I have a lot of satisfied people, who go away from my Theatre with the feeling that they are satisfied. I am positive that over 90% of the Sunday night crowd is more apt to come back during the week to see another good picture. My opposition here has had articles in several of the trade papers, to the effect that my Sunday Screen Service is unfair competition, and is killing the industry in Pierre. It is not.

Mr. Pettijohn and Mr. Fischer made a special trip out to Pierre to investigate the situation, and after looking over the local conditions, advised the opposing manager to also co-operate with the churches.

My opposition, however, refused to do so, and has for some time refused to allow the Church to use any picture, second run, that has shown in his house although he has no desire to run them second run himself.

The day after Mr. Pettijohn and Mr. Fischer were in Pierre, he came out in his daily paper—he owns the only newspaper in the community—in a long article, stating in effect that the Sunday Screen Service was a bomb thrown into the motion picture business in Pierre, and that his Theatre had lost much money because of it.

Among other things stated—"while we do not know the exact figures in the other show, we do know practically the attendance, and it is a big drop." I do not think it improves business to advertise that you are running it so poorly; that you are losing money, nor do I like to have my competitor tell my friends and patrons, that I am doing so.

But the only answer I have made to the above mentioned article was a slip of paper run at my Theatre exactly as follows: "After reading tonight’s paper, I am reminded of the old saying, ‘If you throw a stone into a pack of dogs, the one that goes off baying is the one you hit.”

He claims to have put over twenty previous theatre managers out of business in Pierre. His owning his own theatre, and his own newspaper makes him a hard competitor. I have succeeded, since returning from the War, in making a living from my Theatre, paid my $25,00 a month rent, and played out every contract I ever signed.

Oh yes! Talking about unfair competition I might mention that he has publicly announced that he will not accept any advertising in his daily paper from the Grand Theatre or from any organization renting same.

He has refused to take the Church notices or the Armistice day program, which included a free entrance to the Pierre Public, given in my Theatre, and he has told us we will never again print the name “Grand Theatre” in his paper.

CHAS. LEE HYDE

An exploitation stunt being used at the Main Street theatre, a combination motion picture exploitation outfit run out of Kansas City, has been getting big results the last week, as well as newspaper space. At each performance Miss Louise Lovely, motion picture star, selects casts from the audience and directs the “players” before the camera. The following week the complete pictures will be shown at the theatre. The banner newspaper story of the week came when Mayor Cromwell of Kansas City consented to appear in a "special" film with Miss Lovely.

Suit for a 5-reel picture, “The Dancing Fool,” was filed in the district court of Kansas City, Kansas, this week by the Famous Players-Lasky Corporation against L. G. Andra and others, owners of the Victoria theatre, Kansas City, Kansas. It was alleged that the picture was wrongfully detained by the exhibitors. It developed, however, that the picture in possession of the defendants was not “The Dancing Fool,” but “The Dancing Lover.” The possessors were using the “Dancing Fool,” a film which is reported to have been stolen in the East.

Reformers Creeping Up

W
HAT is regarded as a veiled and diplomatic movement in taking the first step towards a fight to obtain Sunday closing in Kansas City, Mo., was made by a delegation from the Kansas City Council of Churches this week. The delegation appeared before the finance committee of the upper house of the city council in behalf of a proposed ordinance prohibiting circuses from showing Sundays, on the grounds that it tended to detract from church service.

That circuses do not come to Kansas City in the winter no one need be told. It is not circuses that are worrying the church council, many exhibitors feel certain, but should the church delegation be able to "put over" such an ordinance it is believed that they would come right back with a Sunday closing ordinance for motion picture shows.

Little or no concern is felt by exhibitors, however, as the "battling average" of reformers is considered the real thing startling. Besides, with the city financially in the "red" the city council is too busy just now with a proposed county tax on motion picture houses to listen to any proposed ordinance that would kill the fatted calf.

And the exhibitors intend to battle to the last ditch before they submit to such a tax. Therein lies the rub.

A settlement has been reached out of court in the Clarke Estate Company suit against the Orpheum theatre of Kansas City, S. Wright, counsel for the theatre, declined to state the amount. Judgments totaling about $80,000 were returned in the federal court against the theatre last spring.

At a meeting last week of the Kansas City Division of the M. P. T. O. A. a plan of obtaining additional revenue for the association through an advertising slide was discussed, but no action was taken on the matter, as a similar deal is pending with a large Kansas City department store. The association also unanimously endorsed Motion Picture Day, sponsored by the M. P. T. O. A.

Truly B. Wildman of the Enterprise Distributing Corporation of Kansas City was elected president of the Kansas City Film Board of Trade at its special meeting this week. Sid Halderman was elected vice-president and George Ware, new Vitascope manager, was elected to sit on the board of arbitration. Mr. Wildman succeeds Harry Graham, former manager of the Kansas City Pathé branch, who has been transferred to St. Louis as manager of the Pathé branch there. Mr. Graham is to be succeeded at the Pathé office in Kansas City by Cecil Vaughn, formerly of the Memphis branch. As vice-president, Mr. Halderman succeeds Marty Williams, who resigned his office.

MILDRED DAVIS
Better known as Mrs. Harold Lloyd, Heralded as one of the sweetest girls on the screen. Mildred Davis is soon to appear in a Ben Wilson production for Grand-Asher release.

Robert Carnie, Metro salesman who formerly owned the Alamo theatre of Kansas City, won a suit in which misrepresentation of fact was charged against F. R. Tell the amount awarded being $9,750, which was about half of which Mr. Carnie lost on the deal.

A coincidence in Kansas City this week proved beneficial to Frank L. Newman of the Newman theatre, as well as the Orpheum theatre, when Hale Hamilton, who played in the picture, "His Children's Children," which was showing at the Newman, also appeared in an act at the Orpheum. It meant some of that much desired free publicity.
Round About the Studios

WARNER BROTHERS LIST WALES' 'THE YOKE'

Announcement comes from the Warner Brothers home office to the effect that screen rights have been procured to "The Yoke," Hubert Wales' sensational novel which has stirred all England and is now creating a furor in America. This story is to be adapted to the screen by Wisconsin scenarists for production by Harry Rapf. Mr. Rapf is delighted over the acquisition of screen rights to this story and is planning to make a strong, vivid production. He is also arranging for the assembling of a cast of well-known screen celebrities for the various characterizations.

This story has focused world-wide attention upon Hubert Wales as a sensational writer. It is said that this story ranks very favorably with Elinor Glyn's best, and is one that lends itself to picture adaptation admirably. It is predicted that this will be one of the big picture sensations of the year.

The book is published by B. Dodge & Co., in America. It is a story dealing with a series of passionate love affairs, strong in all the essential elements of good drama, fast in action and crammed with suspense and heart-thrilling moments.

In literary circles and book departments of various magazines, Hubert Wales is being discussed with more than usual interest—a fact that should be most acceptable to the public's desire to see his book production in a photoplay.

PRINCIPAL PICTURES CHOOSE 'CAPT. JANUARY' FOR PEGGY

"Captain January," by Laura E. Richards, now in its fifty-second printing and with a circulation of more than 600,000 copies, will be Baby Peggy's first screen vehicle as a star for Principal Pictures Corporation. This announcement has just been made by Sol Lesser, president of Principal.

Work on "Captain January" will be started January 21, three days after Baby Peggy returns to the Coast from her triumphant tour of the East and Middle West, during which she met hundreds of thousands of people and was showered with praise. The child star left New York City on November 9, went to Boston and surrounding cities as the guest of the Boston Post and then proceeded to Chicago. In Baby Peggy, Mr. Lesser believes he has a "find" that will prove equally as great as Jackie Coogan, whom he developed, and he considers "Captain January" the ideal story with which to introduce her to the public in a big special production.

GOLDWYN ANNEXES 'BANOLERO' TERRIS TO DIRECT

Goldwyn Pictures Corporation has bought the picture rights to "The Bandolero," a romantic melodramatic novel of Spain by Paul Gwynne, which was published by Dodd, Mead & Company. Tom Terris has been chosen to direct it.

The Bandolero is a man whose wife has been murdered struggling against the attempt to abduct her by a licentious Marquis. In revenge, he kidnaps the Marquis's son and years later, Marquis gives an order for a fresh bull to be introduced into the arena after Blas, the famous matador, has been worn out in previous fights. Blas is gored and almost dead when the Marquis learns that the bull-fighter is his own son.

The action is fast, furious and melodramatic throughout and should make "taking" motion picture material.

'THE GOLD RUSH' IS TITLE OF NEW CHAPLIN COMEDY

Announcement is made from the Charles Chaplin studio that "The Gold Rush" will be the title of the forthcoming Chaplin comedy, work on which has been begun and for which the star producer is now preparing his story.

The story will be a Chaplin story of the days of the "Forty-niners," when the world went mad for the muck called gold. Chaplin himself will again don the baggy breeches, the old shoes and the faithful derby, and from all reports from those "in the know" the story as being outlined will present the comedy genius in the funniest role he has ever attempted in what he intends shall be his most uproarious film.

This will be Chaplin's first comedy release for United Artists Corporation, and present plans are to have "The Gold Rush" completed about February 1st.

NEW BARTHELMESS FILM TO BE COMPLETE BY JAN. 1

The construction of the big cottage set in John S. Robertson's production of "The Enchanted Cottage," starring Richard Barthelmess, was completed at Inspiration Studio in Fort Lee, last week.

Work on the picture which is a First National release, is rapidly progressing and it is expected that it will be completed by the first of the year.

"The Enchanted Cottage" promises to be one of the finest of the series of films Richard Barthelmess has done for First National.

For the garden and cottage set which is now being used at the studio, real sod and artificial trees and flowers give the effect of a bit of English countryside. The exterior and interior of the cottage, designed by Livingston Platt, are excellent illustrations of good taste in studio design.

PICKFORD-FAIRBANKS STUDIOS ACTIVE

'Dorothy Vernon of Haddon Hall' at the Half Way Stage

Activity and more activity, with everybody on the jump, is the order of the day at the Pickford-Fairbanks studios. Not an employee on the lot has time even to think of the talled of slump in pictures.

Mary Pickford in "Dorothy Vernon of Haddon Hall" is reported as being nearly one-half under way, while Marshall Neilan, the director, is making great progress on the exterior scenes surrounding Haddon Hall.

For the last several days scenes of regal splendor depicting the régime of Queen Elizabeth have been enacted in and around the grounds of the Haddon Hall set, an exact replica of the original, and one of the most artistically beautiful settings ever put up for any photoplay. Finished in the colorings of the original sandstone buildings, surrounded by beautiful grounds, gardens and trees, with terraces and clinging ivy, Haddon Hall has become one of the show places of Hollywood.

Production work on the exteriors is going forward rapidly in anticipation of the rainy season, when the interior and more intimate action will be shot. Neilan declares he will have "Dorothy Vernon of Haddon Hall" finished well within schedule time, and that by the first of the coming year this newest Mary Pickford production will be ready for showing.

Douglas Fairbanks' "The Thief of Bagdad" is more than three fourths completed. The biggest mob scenes are scheduled for shooting this week, and will complete the scenes of general magnitude and splendor, leaving only those scenes depicting fantasy and magic to be filmed. Cutting and editing of the finished portions is well under way.

"The Thief of Bagdad" Mr. Fairbanks asserts, will show some of his greatest screen work, both dramatically as well as from the athletic standpoint, and will eclipse in grandeur and beauty anything heretofore shown on the silver sheet.
MEIGHAN AND PLAYERS  
BACK IN NEW YORK  
Gave Benefit Performance for Poor in  
Georgetown, S. C.

THOMAS MEIGHAN and his company  
of fifty-nine players ended their stay in  
Georgetown, S. C., where they had been  
filming exterior scenes for "Fied Pipe Malone,"  
with a benefit performance for the poor  
children of the town which netted six hundred  
dollars. Mr. Meighan contributed one  
hundred dollars and other members of the  
company gave two hundred dollars, the balance  
coming from the townspeople who paid to see  
the performance. The money will be used  
for milk and clothing for the poor children  
of the community.

Before the performance the Chamber of  
Commerce of Georgetown gave a reception  
for the Paramount company and a large part  
of the town's population turned out to extend  
hospitality to the motion picture people.  
It was the first time that a motion picture  
company had used Georgetown as a locale for  
a picture and the company was one of unusual  
interest to everybody.

The company returned last Monday night  
New York where the interior scenes for  
the picture will be filmed at the Paramount  
Long Island studio.

EMORY JOHNSON SIGNS MARY  
CARR FOR F. B. O. SERIES

Before leaving Hollywood for San Fran
isco in quest of location last week, Emory  
Johnson, the producer, announced that he had  
signed Mary Carr for a series of big attrac
ions to be released through F. B. O.

His first production with Mrs. Carr will  
also present Johnnie Walker, the team appearing  
as mother and son for the first time since  
their memorable triumph in "Over the Hills."

It is believed that the Carr-Walker  
combination will prove very successful, especially  
in view of the fact that the Johnson produc
ions will be developed along strong show  
lines after the fashion of his previous F. B. O.  
successes starring Ralph Lewis.

The title and theme of the first Johnson-Carr-Walker production is being temporarily  
withheld. Mrs. Emilie Johnson, talented  
mother of the young producer, is writing the  
story and will do all the others to be  
produced by her son in the future.

Production will probably be started next  
week at the Robertson-Cole Studios. The  
soldiers at the Presidio in San Francisco will  
figure in many of the spectacular scenes.

Mr. Johnson is offering prizes for the best  
title to his new story of "The Base Ball  
Player."

MAL ST. CLAIR TO DIRECT NEW  
WITWER SERIES

Harry M. Berman, general sales manager  
of F. B. O., arrived at the Robertson-Cole  
Hollywood studios last week and the first  
thing he did was to sign Mal St. Clair to  
direct a new series of H. C. Witwer two  
reelers.

The unprecedented success of F. B. O.'s  
"Fighting Blood" series, starring George  
O'Hara, is generally attributed in no small  
measure to St. Clair's firm grasp on human  
nature and his directorial skill. Following  
the completion of his work on "Fighting  
Blood," the young director took a rest and  
then directed Wesley Barry in "George  
Washing,ton, Jr."

The title of the Witwer series he will next  
film will be announced within a week and  
production will start at once.

PICTURE FINISHED IN NATURAL  
DOWNPOUR OF RAIN

J. Stuart Blackton finished "Let Not Man  
Put Asunder," the picturization of Basil King's  
swirling arrangement of divorce, at the Vita
graph Studios in Brooklyn last week. Paul
ine Frederick, Lou Tellegen and Helena  
D'Algy played the last important scenes in a  
drenching rainstorm. The storm was the  
last effect used in the production.

Miss Frederick, Mr. Tellegen and Miss  
D'Algy were drenched at the beginning of  
the taking of the sequence and for more than  
four hours endured the torrents of manu
factured rain on the lot. The set was a re
production of the exterior of the famous Bay
uss mansion on Long Island.

The announcement of the making of "Let  
Not Man Put Asunder" by Director Black
ton has brought unusual inquiries to Vitag
graph from exhibitors.

Another point of realism was achieved in  
the photoplay by the planting of real, small  
trees for decorative effect around the beau	iful cottage, as also the careful attention  
given to lawns and gardens surrounding the  
house, all of which are real.

Others in the cast of this society drama  
are Leslie Austen, Pauline Neff, Violet De  
Baros, Martha Petelle, Gladys Frazin, Clif
ton Webb and Hommer Lynn.

BEAUTY PRIZE WINNERS  
ALWAYS BIG AID

'Brass Bottle' Put Over With Aid of  
Pretty Girl and Merchants

ANNEXING an Atlantic City beauty winner  
and appropriating her for local exploita
tion purposes was the record achieved by  
debonair Robert Slote, Manager of the  
Cranals Strand Theatre, Cumberland, Md.,  
in connection with the showing of First Na
tional's "The Brass Bottle."

The campaign offers an excellent illustra
tion of showing how an alert theatre man
ager can beat time to the gun and actually  
initiate exploitation which, on its consumma
tion, looks as if it had been made to order  
for him. Ostensibly Manager Slote simply  
picked off Cumberland’s beauty winner for  
his own theatre. He took Miss Elizabeth Cath
erine Steele, who was to represent Maryland’s  
Queen City at the Atlantic City pageant and  
had her feature his campaign.

In fact, however, he conceived the idea of  
the campaign. He saw the coming Atlantic  
City festival, urged upon the business men  
of Cumberland that they ought to be represent
ed because of the advertising value the city  
would gain. When it came to a question of  
how that representative should be selected,  
Manager Slote simply pulled the trump card  
out of his sleeve.

"Let the Strand Theatre run a beauty con
test, the winner to go to Atlantic City to  
represent Cumberland," was his simple explana
tion. And they left the details to him.

Word of mouth advertising and newspaper  
publicity followed. The contest was a deci
ded success, the winner was photographed  
with Mr. Slote and other leading business  
men, she appeared on the stage of the Strand  
with other beauties and "The Brass Bottle"  
pulled a huge attendance.

CECIL B. DE MILLE STARTS WORK  
ON 'TRIUMPH'  

Cecil B. De Mille has returned to the Lasky  
studio from a ten-day hunting trip in North
ern California, Mr. De Mille left for this  
vacation immediately on completing the final  
edition of "The Ten Commandments."

Mr. De Mille plunged at once into prepara
tions for his new Paramount picture, "Tri
umph," his first under the new "life" con
tract by which he also resumes duties as  
Director-General of the Famous Players-Lasky  
Corporation. Leatrice Joy and Rod  
La Roque will be featured.
HAL ROACH CUTS 'CALL OF THE WILD'

Seven Reeler Cut to Six in Response to Showmen's Demands

In line with his recent announcement in favor of a maximum of six reels for feature productions, Hal Roach has cut "The Call of the Wild" from seven to six features.

This production was adapted from Jack London's famous dog story of the same title and made under the direction of Fred Jackman. A full-blooded St. Bernard dog, owned by Hal Roach, plays the role of "Buck.

The part of John Thornton is taken by Jack Mulhall, while Walter Long plays the role of "The Man with the Club." The picture was released by Pathé on September 23rd and has since been played by leading first-run houses throughout the country.

Mr. Roach's espousal of the policy of a maximum of six reels for feature productions was the outcome of his recent coast to coast trip, during which he interviewed prominent exhibitors in all the key-cities he visited, on the subject of present feature length. He was so strongly impressed by the uniform demand for shorter lengths in feature productions that upon his return to the Hal Roach Studios on the West Coast he at once fixed upon a total of six reels as a maximum to be observed in all his future activities.

'MYLES STANDISH' GETS BOOKING FOR INDEFINITE RUN

Charles Ray's new feature picture, "The Courtship of Miles Standish," has been booked for an indefinite run in Detroit by an arrangement between John Hume of the Michigan Theater and J. S. Woody, general manager for Associated Exhibitors. The deal also involves the personal appearance of Charles Ray with the showing of the pictures which is to open the week of December 2.

While in Detroit, Mr. Woody was interviewed by the Michigan Film Review, and is quoted as saying:

"We are going to release big pictures only. We have turned down over 100 pictures this year that were submitted to us for distribution. Some of them were mighty good program pictures, others were mediocre, but we are after only pictures that have big box-office value because we have learned it is the only kind exhibitors will pay regular money for—and it does not pay to handle the other kind. Exhibitors can look for some big announcements from Associated Exhibitors during the next few months."

WARNER'S 'DADDIES' WILL BE RELEASED SOON

Warner Brothers have just announced the completion of "Daddies" the screen version of the David Belasco stage success of the same name that was Belasco play produced by Warner Brothers this year.

"Daddies" brings to the public one of the finest comedies that has ever been played on the legitimate stage. It is the story of a bachelor club formed by five men while at Yale. The club progresses with great success until one of the members conceives the idea of each of the members adopting a "war orphan."

The orphans arrive, and the club goes out of business about the same time, because the foster fathers and they can't run a club and a family at the same time—particularly in the case of one member who finds his "orphan" is triplets. Another member discovers that his orphan is seventeen years old and not uncomely young woman at that.

The bachelor club finally breathes its last when the five members all get married, four of them to get mothers for their adopted children, and the fifth for the single purpose of getting a wife.

'BLACK OXEN' PRODUCER GIVEN OVATION

Preview Audience Greatly Impressed by Film Version of Novel

Despite the fact that this picture was given only a one sheet in front of the Strand Theatre, Pasadena, an overflow crowd resulted. This is Frank Lloyd's first independently produced picture for release under First National.

The showing was announced in the lobby only but the news of the preview spread rapidly and when at 7:30 sharp the screening began, the theatre was filled. At the conclusion of the screening "Black Oxen" was given an ovation lasting nearly three minutes and Mr. Lloyd was requested to speak.

Among those who attended were many of the Hollywood film notables, prominent citizens and the press, who also waxed enthusiastic in their praise.

This reception on the part of so critical an audience as attended this preview showing, leads Mr. Lloyd to hope for a very bright future for his picture.

The story of "Black Oxen," which is the picturization of the novel of the same name by Gertrude Atherton, will probably be well received because of the novelty of the theme. It concerns the rejuvenation of a once prominent society woman and her love affair with a young newspaper man. The complications which arise from this situation are woven into a remarkably well made story and one which lends itself splendidly to a moving picture version. It is, therefore, hoped that the film will meet with as great a success as the novel did when it was published early last year and noted as a "best-seller."

There is also in the story, a delightful little bit about the present day flappers which provides another "interest" element to help along the success of the film.

UNIVERSAL TO RELEASE BEST FILMS NOW

Hope to Avoid Usual Christmas Slump by Releasing Select List

To offset the usual Christmas slump which the exhibitor experiences Universal plans for what they consider a particularly strong set of films. They are "The Darling of New York," featuring Baby Peggy, "The Near Lady," a comedy: "White Tiger," a melodrama; "The Red Warning," "His Mystery Girl" and "Pure Grit."

"The Near Lady" is the comedy vehicle starring Gladys Walton and will be the last of hers for some time since she has temporarily retired from the screen. The story is written based on the adventures of two young people who fake an engagement to please their parents but finally fall in love very realistically.

"White Tiger," the new Priscilla Dean film, is another crook melodrama dealing with the doings of a gang of high class English crooks who come to America with a trick automaton chess player and insinuate themselves into the graces of New York society.

The picture has just completed a week's run on Broadway where it was enthusiastically received.

The Herbert Rawlinson picture, to be released Christmas Eve, is "The Mystery Girl" from a story by Mary Orth. Ruth Woyer plays the leading role besides which there is a strong supporting cast. The part played by Rawlinson is a new one for him. He appears as a studious, hardworking woman heter. His well wishing friends frame him in an escapade in order to change him. He surprises both himself and them by falling for the girl in the case.

The last of the releases is "Pure Grit," a humorous "western" said to be full of fast riding and hard fighting. Roy Stewart is to be featured in the stellar role with Esther Ralston playing opposite.

These five pictures, Universal feels, are inviting enough to get the crowds in spite of the holiday rush and they are planning to get them to the exhibitors immediately.
GALA CELEBRATION FOR 'MAILMAN' PREMIER

Mail Employees Aid in Opening at Loew's State in Los Angeles

EMORY JOHNSON'S production "The Mailman," dramatizing the lives of United States postal workers and projecting one of the biggest exploitation tie-ups in the annals of the film industry, had its world's premiere Saturday, November 17, at Loew's State Theatre, Los Angeles.

The opening was a gala occasion, the mail workers' band of sixty pieces serenading the Postmaster of the city, P. P. O'Brien, and other notables, including Mayor Cryer and Harry M. Berman, general sales manager of F. B. O., who was among the interested spectators.

In connection with the premiere, a monster radio jollification was held by Los Angeles mail workers at the powerful broadcasting plant of the Los Angeles Times. Two million listeners scattered throughout the country heard the speeches of many prominent postal workers, as well as songs sung by Postal employees and brief talks by Ralph Lewis, Johnnie Walker, Dave Kirby and others of the "Mailman" cast.

The postmen of Los Angeles joined with F. B. O., and the West Coast theatres in making the opening of "The Mailman" a civic event of high importance. Indeed, the entire postal service was practically turned over by Postmaster O'Brien to assist in putting the production before the public in the right way.

The fullest co-operation of the postal service was given. Banners announcing the showing of "The Mailman" and tieing with the "Do your Xmas shopping early" movement were hung on all mail delivery and collection wagons.

At the instigation of Postmaster O'Brien more than one hundred thousand stickers were used by local merchants bearing the inscription: "Remember the Mailman. Do your Xmas shopping early." These were stuck on letters and bundles sent to hundreds of Los Angeles shoppers during the week of the showing.

Special street stalls also were employed, all hooked up with a gigantic campaign backed by the postal workers themselves.

'DAY OF FAITH' PREACHED BY N. Y. CRITICS

Goldwyn's Tod Browning production of "The Day of Faith," from Arthur Somers Roche's novel of that name, was shown at the Capitol Theatre this week and proved very popular with the big audiences which saw it on Sunday. The film reviewers on the New York newspapers had many flattering things to say of the production, of Eleanor Boardman, the leading player, and other members of the cast.

Don Allen in the Evening World wrote of it: "In our estimation, 'The Day of Faith' is an absorbing picture; one that 'got' us from the main title to the fade-out. It has a splendid idea which is splendidly worked out, both directorially and historically, and the cast is excellent. It's a fine picture and we only hope you like it half as well as we did."

The Sun & Globe reviewer said: "Seemed like a rousing Thanksgiving address. 'The Day of Faith' could not have been more heart lifting if it had been a talk from the lips of a rugged Pilgrim. Eleanor Boardman proves that she has definitely arrived among the list of screen stars by her performance. The director has skilfully managed his mob scenes."

STUDENTS ATTEND 'UNDER THE RED ROBE' EN MASSE

"Under the Red Robe" now in the third week of its engagement at the Cosmopolitan Theatre, New York, continues to play to capacity audiences at every performance.

The book by Stanley Weyman, from which "Under the Red Robe" was picturized, is both historical and religious in theme; and the film is the most impressive of its kind. The visual effect is splendid, the story is compelling, and the acting is of the highest order. The film is brought to the screen with extraordinary brilliance and at the same time with great taste and care.

The screen version of the romantic,.pompous and intriguing days of Cardinal Richelieu, came at one of the most interesting periods in French history, and the audiences at the Cosmopolitan have been notable for the number of students who attend.

WEST COAST THEATRES TAKE WARNER RELEASES

David Bershon, booking manager of the West Coast Theatres, Inc., has signed a contract with Joseph Goldberg, manager of the Los Angeles West Coast, for Warner Brothers pictures, whereby the entire southern division of the West Coast theatres will play the nineteen releases announced by Warner.


'MAYTIME' HAS PREMIERE AT NEWARK THEATRE

The screen version of Rida Johnson Young's play, "Maytime," which Schulberg has produced, had its first public exhibition last week at the Newark Theatre, Newark, N. J. The picture opened to big business the first day and the record was maintained throughout the week. The film will be released generally next month. The cast includes Ethel Shannon, Harrison Ford, William Norris and Clara Bow.

LOOKING 'EM OVER

That would appear to be what Maurice Tourneur is doing here as he peers thru his blue glass at Maudie George in her Mah Jong gown which she wears in "Torment," the new Levee-First National Picture.

'KEEP QUIET'

Cautious Carmel Myers to an unseen somebody, as she prepares to deposit a lively crab on the back of Bessie Love who is calmly contemplating the waters of the Pacific.

'AUBAN CHRISTIE' WEEK IN SEVERAL HOUSES

Thirty-five First Run Theatres Set December 2-8 for Showing

DECEMBER 2nd to 8th will be "Anna Christie" week, as far as thirty-five leading first run theatres are concerned. During that week the Thomas H. Ince production will appear simultaneously in thirty-five cities of the United States, according to First National. These theatres include the Strand in New York; Chicago in Chicago; Warfield in San Francisco and the Circle in Indianapolis. "Anna Christie" has already won unstinted praise from trade and fan magazine critics. It was selected by the National Board of Review for a special screening at the Town Hall, New York, on November 28th in order that the centre of membership and its friends might witness a picture that bore testimony to "the progress and power of the screen."

The unusual advance interest in the picture is ascribed by First National to three factors: first, the renown of Thomas H. Ince as a producer; secondly, the fame of the play and the December 6th premiere, America's foremost playwright who in "Anna Christie" presents his first screen offering; and thirdly, to the interest in Blanche Sweet and William Russell among picture fans and the prestige of George Marion among theatre-goers.

'GENTLE JULIA' IS SATIRICAL COMMENT ON YOUTH

Both Tarkington's "Gentle Julia," to be released December 23rd, is placed among the most entertaining pictures on Fox's 1923-4 program. Tarkington's shrewd and humorous observations of the doings of the younger generation are justly famous. The title role is played by Bessie Love.

Other releases are headed by "The Net," the first of the December specials. As the title suggests, the leading characters find themselves entangled in the net of circumstances—hence, an intense and emotional drama is to be expected. "You Can't Get Away With It," written by Gouverneur Morris, features Percy Marmont and out for release December 9th. Gladys Hulett has a dual role in "Hoodman Blind."" the work of Sir Henry Arthur Jones and Wilson Barrett, to be released December 16th.
ROMANCE, breath-taking situations and an amazingly realistic battle between a horde of reneged natives and a handful of whites on a South Sea island mark "The Man From Brodny's" as a film well calculated to entertain an audience until the last inch of film has passed between the reel and the screen.

It will probably do more than that if the reviewer may be taken as a judge of audience response. There isn't a moment of dullness or a flaw in the picture, by J. Percy Browne, in the role of Hollingsworth Chase, irresponsible adventurer and thrill hunter, takes action by the scruff of the neck and makes it all "Uncle Tom" before five minutes of footage have passed.

He resents Prince Karl's unwelcome attentions to the beautiful Princess Generva (Ava Gardner), and makes his case against the Prince's sword and wins first money in the fracas. Which reminds us that a series of fracas in this picture don't need to be out of order as a tie-up for stimulating interest in the picture.

For this indiscrimination Chase loses his lady love and the law firm of Sir John Brodny engages Chase to go to the island of Japan. This isle, rich in sapphires and rubies, is the bone of contention in will contest.

Under the wills of two men who owned the island, the land and its mines are to go to their grandchildren provided they live six months on the island and marry. Should this stipulation be disregarded then the island is to revert to the natives. One heir, Robert Browne, is already married. Chase is to protect the interests of the natives.

Enter the villain, Rasula, native leader and a strange post. The law firm of Sir John Brodny engages Chase to go to the island of Japan. This isle, rich in sapphires and rubies, is the bone of contention in will contest.

When the Princess Generva, by a peculiar coincidence, comes to the island as a guest of Lady Deppingham, the other half in the legacy tangle, Cupid commences to take some pot shots at Chase. The cherubic one has to relinquish his position in the spotlight for a while, for the natives now commence an attack on the house occupied by the Englishman.

This is where the gentle innocents bend forward in their seats and breathe the hard breath of excitement. Who doesn't have the blood of the average audience leaping the senses tingling! In the last hour, when Chase discovers the Princess is in love with another, the house is invaded by the natives. This is where the gentle innocents bend forward in their seats and breathe the hard breath of excitement. Who doesn't have the blood of the average audience leaping the senses tingling! In the last hour, when Chase discovers the Princess is in love with another, the house is invaded by the natives. This is where the gentle innocents bend forward in their seats and breathe the hard breath of excitement. Who doesn't have the blood of the average audience leaping the senses tingling! In the last hour, when Chase discovers the Princess is in love with another, the house is invaded by the natives.

Melodrama all the way. The kind that still draws in the theaters today. The cast of players is replete with character faces. The kind in which J. Warren Kerrigan as the dauntless Chase will have the men in the audience rooting for him. The women? They were stirred by the historics of Sir John Brodny's clean, wholesome entertainment. Full of heart interest values and spectacular adventure. To such mishaps as the possibilities in which are dressed up Swami fortune teller at the gate of the theatre and a direct-by-mail campaign of Last Will and Testament facsimile letters can play prominent parts.

By MICHAEL L. SIMMONS

CAST OF PLAYERS

Hollingsworth Chase.. J. Warren Kerrigan
Princess Generva........ Alice Calhoun
Lady Deppingham........ Wendell Tait
Mr. Browne.............. Pat O'Malley
Robert Browne........... Ralph Dunn
Nefusa.................... Kathleen Byrnes
Rasula..................... Bertram Grassby

THE MAN FROM BRODNY'S
Viagraph Photoplay. Presented by Albert E. Smith. From the novel by George Barr McCutcheon, Director, David A. Smith. Length, 7,100 Feet.

CAST AND SYNOPSIS

Nelly Wayne............. Mary Carr
Mary Kerrigan........... Charles Marmion
Charles Farrin........... Edward Earle
M'Lian.................. Bally Crane
Mary Kerigan........... Gladys Leslie
Lew Gorman.............. Dore Eyvindson
Clade Benson........... Macey Harlan
Mudie Foster............ Henrietta Crosman
Billy Quint............. J. Templeton

Nelly Wayne, once a famous American theatrical performer, is passing her dotage in a little New York hotel where she lives with her daughter-in-law, a vaudeville dog. Old age tells upon Eumy, who is finally unable to perform. Nelly's son-in-law is about to sell the dog for vivisection purposes. Nelly, knowing that the dog has forgotten her, makes a check and is in danger of arrest. Nelly encounters several exhibits of her ex-old plays and hires her to act for the screen. She straightens the old plays and all ends well.

By GEORGE T. PARKER

OLD-TIME Drama Pictures will probably wax enthusiastic over the early shorts in this picture, depicting Daly's Theatre in the heyday of its prime, front and back, with all the period pieces and presentation of a "first-night" play and "behind the scenes" stuff. But apart for the veterans there ought to be more than present interest to be pleasan tly entertained by a plot which vibrates with human interest, links up the past with the present in unique fashion and is convincing throughout. The name of the principals should be widely exploited in advertising the film, which registers as an excellent program advertisement and the title also offers good boosting possibilities.

The story slams the practice of vivisec tion severely, but in his endeavor to excite the youngsters' sympathy那些 who have misjudged the brute victims we are inclined to think the director sacrificed good taste to realism. He should have put the soft spots in the right places where the vivisectionist is supposed to operate. Any person who is fond of animals will have a bit of a shock. But the picture is well made, dark and mysterious, and the title also offers good boosting possibilities.

The first reel deals with the heroine's star days, after which come the highlights of advancing age and hard luck. There are many finely sympathetic touches, Chum, the vaudeville dog, forgetting his stunts and losing out on his act, with the dire consequences to the family for which he earns bread, is a pathetic note.

Nelly's luck is in the up and downas of Broadway life, are all set forth in simple, yet convincing style. The players one and all give appealing performances. Mary Kerrigan being especially effective as Nelly Wayne, a difficult role, with its varying moods and contrast in atmosphere of old stage days and the new. Percy Sarmont scores a decided hit as Nelly's friend of the past, Gladys Leslie and Sally Crate deserve creditable mention for their well executed work and the support is adequate.

There is an abundance of superb photography, handsome interiors, alluring shots of the Great White Way in New Year's revel, elaborately filmed and crowd- ing with interesting detail, and perfect lighting governs the entire production.

By EDDY ECKELS

THE MAIL MAN
An Eumy Johnson Production Released by F. B. O. Story and Scenario by Mrs. Eumy Johnson. Directed by Eumy Johnson. Length, 8,900 Feet.

CAST OF PLAYERS

Bob Morley, the Mailman........ Ralph Lewis
Johnson, his son............ James Lewis
Mary, his daughter........... Dorothy Lewis
Mr. Morley.................. J. Templeton
Mrs. Morley................ Virginia True Rossman
Peter Morley................ Robert Morley
Elizabeth.................... Virginia, his daughter
Harry, her brother........... Taylor Graves
Captain Kranz, Mrs. Eumy Johnson, his wife............. Hardee Kirkland

There are a lot of possibilities on this one for the average house. It is brimful of human interest and home ties to say nothing of sensational thrills. Like all of Johnson's efforts, "The Mail Man" deals with the steadfastness and heroism of a public servant. He is shown in all the happenings of his daily routine and Eumy has taught us all that routine can be made exciting.

But whatever praises there is due Eumy Johnson he would have you know—and rightly so—that much of it is really due his mother, Mrs. Eumy Johnson, who writes his stories.

To her he gives all credit for those human interests that make the picture successful. And there is no disputing that they are successful in reaching the hearts and emotions of the masses.

You don't need to be told the story of "The Mail Man." Let it suffice that he has a wife, a son and a daughter. They are all his pride and joy and when his son is about to hang for murder what you see a man's father really should be made of.

The cast for the most part has been well selected; Ralph Lewis is again the ideal servitor hero. Virginia True Boardman makes a wonderful mother. Johnny Walker is a satisfactory son.

Mama Sleeper, however, is unconvincing. Overacting seems to have been her one ambition and Mr. Johnson failed to catch her apparent miscasting.

The one big highlight of the picture is the acting of little Josephine Adair, the neighbor's daughter. Here is a child that has genuine natural acting abilities. Her work is next to marvelous.

You may make careful note of that name. Josephine Adair is just as sure to be a future tomorrow, as are Madison Street's ex-exhibitor are bound to make money with this picture.

She is just a child—a real child. And her part in this story is none too prominent. Yet, were it for the stellar work of Ralph Lewis she would easily dominate the production as a whole. It goes without saying that you can tie up with everything connected with the post office of your locality. If you play "The Mail Man" your possibilities are unlimited. Remember the mail man and post your presents early. And so forth.

WHEN ODDS ARE EVEN

CAST AND SYNOPSIS

Jack Arnold.................. William Russell
Caroline Peyton.............. Dorothy Devore
Joseph O'Malley............. Neil Travis
Gus Remender.............. Lloyd Whitehead
Clive Langdon.............. Frank Beal
British Consul............. Allan Cavan

A man who is representative of a mining syndicate is commissioned to arrive at Pago Tagi (near Australia) before the
FEATURE PREVIEWS (Continued)

Exhibitors

By Marqueterremble

THIS type of picture has ever had a distinct and large following. Few audiences could help but be entertained in viewing the hazardous adventures of William Russell, and thought of the happenings may be as fact, and how the hero will get out of a predicament will hold the interest of the excitin lovers to the end.

William Russell is just the type of virile man imagination pictures doing such things and shows up particularly well in lights of which there are a goodly number in this story.

The Irishman who owns the mine is an excellent characterization, typical of that happy-go-lucky, puzzle loving race. His chief interest is to have enough money to get from Pago Tai to Sydney every once in a while and drink and play cards with the boys. He is not about to get over the fighting for the train possession of his mine, although he is right in the midst of the fray during several encounters at the Nol's. The boys are cheated at cards by Neil Travis does he take any interest in the strangers descended upon the island and then when he witnesses the unscrupulous methods the rivals employ to keep Jack Arnold away from his island, his natural instinct for fair play inspires him to secretly help Arnold outwit the rivals.

The tropical scenes and the native huts in Australia make a picturesque background for the action.

There is an excellent free-for-all staged in the tent to get Arnold on the main coast but Caroline realizes that she has been used as an unwitting accomplice in getting Arnold to go to the bar, and while being forced to board the boat she screams to the British Consul to go to the tavern and rescue him. The fight scene is most realistic and the scenes that follow are a picture creation and the chief the fade out when Arnold's offer to work the mine on a fifty-five percent is accepted by the Irishman.

Dorothy Devore is another attractive Caroline Peyton and the love interest is plentifully provided for in scenes between the two.

Altogether a good, live picture which will be sure to entertain.

By George T. Parry

T HIS is a program feature which ought to roll up a good box office record. It has a little of everything, comedy, love, romance, melodrama and a number of little juvenile actors backing up the work of the bigger folks with immense effect.

These kids are wonders in their way and render the picture the kind of action which adds greatly to the film's entertaining qualities. Exhibitors can exploit it as a decided novelty and something which all admirers of the stars will want to see.

The plot is simplicity itself and at times lapses into excess sentimentalism, to such a degree that large theatre audiences would probably decline to see it. But considered as a neighborhood house attraction, the film undoubtedly possesses drawing power enough to make money.

The best scenes are those where Big Danどうs himself with the kiddies in the training camp, which provide no end of mirth and are so refreshingly natural that the most hardened cynic could scarcely keep from smiling in accord with their genial humor.

Dan's love affair with the girl from Borneo, whom he befriends and rescues from a sinister suitor pursuing her with foul intent, is conducted along rather ancient and stereotyped lines of sentiment. She can hardly be described as measuring up to the standards of modern heroines, who are not given to swooning away in moments of distress. But there is genuine, good coloring, thrills and a good fun to balance whatever weakness the romantic episode manifests and the net result is thoroughly pleasing.

Charles Jones plays the part of Big Dan with plenty of reserve strength and ease never overcoming the emotional situations and giving a most enjoyable performance. Marian Nixon is pretty appealing heroine and the work of the supporting cast excellent. The photography includes many beautiful outdoor shots and the lighting throughout is effective.

’Srhenen Steps Out’


CAST OF PLAYERS


DOUG JUNIOR is a drawing card name. There is no doubt about that. The Rivoli was packed—jammed. And there has been the picture with the advertising. The public knew it was the kid. And they wanted to see what the kid could do.

In this, the first of his efforts, he at least proves the right to the name of Fairbanks. A chip off the old block.

Of course he is not as experienced as Jackie Coogan. He still has to learn a few tricks yet to learn. He is unfortunately making his debut at the angular age, which the Richard-Davis story helped to cover mighty well.

In fact young Doug is all arms and legs, but he is all smile too—and all personality. It is a picture which makes you forget physical dimensions.

The big thing that counts with the exhibitor is that the picture is curious to see. The new star, Davis story helped to cover mighty well. A chip off the old block.

In fact young Doug is all arms and legs, but he is all smile too—and all personality. It is a picture which makes you forget physical dimensions.

The big thing that counts with the exhibitor is that the picture is curious to see. The new star, Davis story helped to cover mighty well. A chip off the old block.

In fact young Doug is all arms and legs, but he is all smile too—and all personality. It is a picture which makes you forget physical dimensions.

The big thing that counts with the exhibitor is that the picture is curious to see. The new star, Davis story helped to cover mighty well. A chip off the old block.

In fact young Doug is all arms and legs, but he is all smile too—and all personality. It is a picture which makes you forget physical dimensions.

The big thing that counts with the exhibitor is that the picture is curious to see. The new star, Davis story helped to cover mighty well. A chip off the old block.

In fact young Doug is all arms and legs, but he is all smile too—and all personality. It is a picture which makes you forget physical dimensions.
FEATURE PREVIEWS (Continued)

‘The Love Pirate’


CAST AND SYNOPSIS

Steve Carman (Crawford) .......... Melbourne McDowell Ruby Lee (Sedgwick) .......... Bessie Ellis Tim Gordon (Reeves) .......... Carmel Meyers Cyrus Revere (Dodge) .......... Spottiswoode Airline Joe Harris (O’Hara) .......... Ben Harris Mrs. Carman (Sedgwick) .......... Carol Hawley Cregg (Hackett) .......... John Tenney Hugh Waring (Shepherd) .......... Clyde Fillmore Ruth McLeary (Carman) .......... J. McLeary Adler

Hugh Waring, deputy district attorney, is assigned to investigate a notorious resort run by Steve Carman. The latter is married to a hustler, but the hustler threatens Hugh on finding him with his wife. Hugh falls in love with Ruth, a prestige att...
Creating Queens Is Not Such An Impossible Feat

We're not referring to the one-card draw to a royal flush. It's Tolhurst's scientific but wholly entertaining study, "The Bee" wherein we see how man has triumphed over nature. In other words, artificially creating the Queen Bee. Nature has not provided for in sufficient numbers.

We've got to be shown the person who could fail to be entertained by this picture. From the kids to the grown-ups and yes, even our intellectual brothers. Small boys can gratify their passionate desire "to know how it works." Grown-ups have the highlights of the engaging insect studies presented to them—instead of the tiresome reading. Our intellectual brothers may find the comedy (they can't see in slapstick) in comparing their own futile efforts with the organized useful lives of these tiny insects.

Popular Science Monthly, a magazine which publishes news regarding the latest scientific inventions, written in non-scientific language (which is read by over a million people) has devoted two pages of reading matter and photographs to a write-up on the Louis Tolhurst cool light process.

The highest mark of approval has been placed upon these "Secrets of Life" series by the National Board of Review of Motion Pictures in the selection of one of these single reel pictures for showing at the Town Hall in New York City.

The Town Hall reviews are arranged occasionally by the National Board to bring to the attention of leaders in all walks of life the photoplays deemed by the Board to be the most exceptional. Only very rarely are Short Subjects selected off these showings—but this is the third Educational to be chosen. "The Spider," the third release in this series, produced by Principal Pictures Corporation, has been selected by the same Board to run in conjunction with "Anna Christie," before a selected audience.

Criminals have been known to escape! But Joe Rock in Grand-Asher's "One Dark Knight" was not so fortunate. This "Dark Knight" almost had day-light blown through him while attempting to escape the gendarmes. And all for the sake of one lady fair.

Oh yes, he's quite a dapper man-about-town. The answer to "What the Young Man Should Wear" is Harry Langdon, to be featured in a series of two-reelers by Mack Sennett for Pathé.

"Wet and Weary"—Fox Acrobatic comics 2 reels

There's no rest for our weary acrobatic friend, Clyde Cook. Particularly when a poor old man begs the last two bits intended for a bed. To makes things more pleasant it rains in torrents. He can't get away from water—raining from the skies, and more by sprayer from a garden hose and in the fade-out Cook and his dog hanging on the line waiting for the sun to shine down on them. Imagine posing to a girl while a frog squirms up your trouser leg and then explores your back—that's what the comedian tries to do and his contortions are really funny.

"The Corn-Fed Sleuth"—Universal Slapstick 2 reels

For those who enjoy watching the antics of the abnormally formed, whether it is the fat man, the slimmer-than-an-eel man, the short or tall; there's ample amusement watching Jack Earl, whose great height affords opportunity such gags as breaking right through the ceiling to listen to the plots of the bold villains who are going to "get" someone, it doesn't matter whom. Incidentally he makes off with the winnings of a poker game, while the players are disputing which five-ace hand should win. Not to forget the trick pulled so successfully in Harold Lloyd's "Why Worry" of having the giant calmly lean over, the top of a van in this case, and with one blow knock out the gang who are molesting his pal. Very good.

"The Bottom of the Sea"—Pathé Sense and nonsense 1 reel

Lyman H. Howe, through his idea of "how to entertain the public" affords us the opportunity to see what gorgeous effects the camera can catch of Coney Island's myriad lights at night—far better than the naked eye could see it. We are also let in on what a film editor's think box looks like in action and one of his thoughts worked out, in cartoons, at the bottom of the sea, where grotesque fish cavort around and perform the impossible.

Then back to the realm of sense to see the fisherman off Sicily. All very interesting to say the least.

"A Matter of Policy"—Universal Good comedy 2 reels

When a man sticks his hand through the cage of a man-eating lizards (by having it bitten off so that he can collect insurance and buy himself a square meal), an audience must laugh in spite of itself. This is only one of the gags which Nely Edwards (alias "Nervy Ned, the trap comedian") pulls in his new two-reeler. Which is good enough reason to suppose that the picture will probably be well received generally. It is funny even when it's silly, and of such stuff is good comedy made.

"Wild and Wooly"—Pathé S-stop motion 1 reel

This, the first of Grantland Rice's "Sportslight" in motion pictures is as wild and wooly as the name implies. The cow punchers and bronco busters aren't performing for the camera or an audience this instance—they're hard at work and a broken back or two doesn't seem to matter much in their lives. The introduction of the slow-motion enables the audience to see how difficult it is to break these spirited animals.

"The Thundering Herd"—Universal New poppy serial 2 reels

Universal is putting a good one over this year. We have sworn no western thriller could ever "get" us but we are forced to re-trench after seeing the first episode of "The Ghost City" which we don't dare to label "fine."

There's a note of sincerity in the picture, which though many of the incidents are melodramatic, convinces one of the possibility of the situations. Thanks to Al Wilson, dare-devil flyer, who puts his knowledge to work and registers real action in flight—not the
usual airplane stuff that looks like a studio set. And lest we forget, "the galloping ace" Petie Morrison.

Perhaps the only false note is the repeated accidents of the heroine, from each of which she emerges not even nerve-racked. But the action is so rapid and intense that even this, would only add to the effect of making this audience draw a deep breath of relief after each mishap and utter a "Thank goodness."

"Black and Blue"—Educational

Black-faced comedy 2 reels

Lila Leslie and Ward Caulfield play the very natural parents of Vera Steadman. Quite the best of the over-enthusiastic types usually shown. Jimmie Adams is the always-in-bad suit who finds no favor with the father, and rather tries the patience of his best girl. When his rival blacks his face to prevent the wedding much slapstick is introduced—there is mad tearing around, up and down stairs, to evade the police, and lest the action slow down for a minute the guest or the bride faints at the opportune moment. Fast enough to hold the attention and fairly amusing.

"Exit Caesar"—Educational

Amateur theatricals 2 reels

The town's two best clod-hoppers walk away with the top honor of the title tells us. So no ludicrous instance of amateur performances is forgotten—the lines to prompt the stage hands. The bellying mule who first refuses to jump, (leaving the flying horse suspended in mid-air) and then in his hasty retreat, drags the complete scene out and away from the town hall. The ex-toe dancer and ex-actress box on the stage of a hill town where she breezes the unsuspecting inhabitants. The cast includes such able players as Otto Fries, Jack Lloyd, Andrew Artackle, Glory Gilmore, Mark Jones, Ford West, Gilbert Holmes and Peggy O'Neill.

"The Bulldogger"—Universal

Western serial 2 reel episode

This is the second installment of "The Great City" serial, and our stamp of approval remains. As a matter of fact, we are inclined to be more enthusiastic. The picture once captured our intense interest and awakened in us a sincere admiration for the director who knew how to use his camera and succeeded by a method of bringing the camera a bit closer with each shot in such a way as to tell the horror that is crowding in upon Alice Sinclair and Larry Newton, the hero and heroine, as they lay prone on the ground, directly in the path of the stampeding cattle.

Whoever is responsible for the editing of the film, knows psychology. The end of the episode occurs at such an intense point that the audience must come back to see what happened.

Short and Sweet

"Fan Magazine of the Screen"—C. B. C. Two issues, No. 4 and 5, show a great many new plays, performed by many stunts to amuse themselves and their fellow workers, which is the answer to the numerous fan queries. What are they like in those private lives?

"The Knockout"—Pathe. This picture is one of the "Happy Days" series presenting an all-animal cast. The story is one centering around the prize ring and that the animal players register effectively in this type of vehicle is attested by the cordial reception extended the production by the audiences in the big Broadway houses where it has been shown. This film shows what excellent mimics money's are.

THE ONLY THING MISSING IS SPARK PLUG!

The gang's got Farina's goat. The advantage is all their own here, but not for long. In the picture, "Darby Day" Farina peddles her tricycle to victory. From the clever Hal Roach, Our Gang Comedy.

NEWS REELS TOLD IN BRIEF

"Pathe No. 95: United Daughters of the Confederacy visit former President Wilson at home in Washington, D. C.—Lloyd George receives big ovation on return home—John Asess, world's largest man orders a suit of clothes in Los Angeles—Comptroller Craig prepares for 60 day jail sentence in New York City—Mammoth locomotive at Denver, Colo.—First Armistice Anniversary celebrated in England and France—Overwhelming tribute paid Ambassador Woods on return to America, by Japan in gratitude for U. S. aid.


"Kinoscopes 2305: Army, Navy game in New York—Armistice Day parade in Paris; Ponceare, Joffe, Foch and Pershing attend—Mrs. Post, authority on ettiquette back from Europe; with George F. Baker, Banker and Philanthropist and with Princess Vlora formerly Mrs. Frank J. Gould—Dr. Frank Crane officiates at wedding on theatre stage—Cornelius Cole, former Senator and 40er celebrates 101st year; sits for sculptor Davis Edstrom at Hollywood—Opening of Congress; showing Senators Lodge, Brockett, Sill and Attorney General Dougherty—Robert Leland shows Tangerine prize pony of National Horse Show—Japan honors America for sympathy and aid; Japanese Red Cross takes part in celebration; Rear Admiral McCoy present American flag to Sec. Injain.

"Kinoscopes 2306: Cairo, Egypt; Imposing services for son of the Kidnave Athens, N. Y.; visit to animal quarantine station—Airealde proud mother of nine pups at Allhama California; New York City students have annual flag rush at Lewisohn Stadium—Namesakes of T. R. meet at Roosevelt house—Magnus Johnson, New Minnesota Senator arrives in Washington, D. C.—Spanish and Italian Consulates wrecked in Philadelphia—Championship Cat Show in New York—Auto wreck at Boston—Prince Yousouf, slayer of Rasputin, arrives with wife—Allister McCormick and bride other arrivals—Mrs. Hearst returns from European tour; first honorary Deputy Commissioner of Correction; brings back two Irish prize beauties—Army, Navy game; Denby meets Navy mascot—Yale triumph over Harvard at Cambridge—Tokyo, Japan; disastrous floods delay reconstruction work.

INTERNATIONAL No. 96: Thousands still throng Yokohama's bread line—Coon hunters active at Lakeland, Fla., season opens; Ramboilet Breast, France; Allied diplomats hunt on President Millerand's private reserve—Coburg, Bavaria, First pictures of Ex-King Ferdinand of Bulgaria; Food riots grow in Belgrade, Bulgaria; Pilgrim's progress—Adwell to Nathaniel Straus who sails for Palestine—Army engineers launch first electric sea-going dredges at Chester, Pa.—Ex-President Wilson responds to meeting of Daughters of Confederacy—Free clinic for care of sickly infants in New York City—"Papaose Golf" at Los Angeles—500 battle flags carried before Pershing at Army and Navy Day Review in Paris; President Millerand and Premier Poincare saluted—Steeplechase at Auteuil, France.

INTERNATIONAL No. 97: Our Ambassador at Madrid, A. P. Moore and King Alfonso and Queen Victoria shown at dedication of monument to Santiago heroes—College boys cross-country run, New York City—Airealde mother of nine at Allhama, Cal.—Spanish and Italian Consulates wrecked in Philadelphia—Championship Cat Show in New York—Auto wreck at Boston—Prince Yousouf, slayer of Rasputin, arrives with wife—Allister McCormick and bride other arrivals—Mrs. Hearst returns from European tour; first honorary Deputy Commissioner of Correction; brings back two Irish prize beauties—Army, Navy game; Denby meets Navy mascot—Yale triumph over Harvard at Cambridge—Tokyo, Japan; disastrous floods delay reconstruction work.
Maytime Exploitation Ties Up With Sweetheart Posters
By mounting the head cutouts of Peckard and his Gang—taken from the twenty-four sheet—on beaverboard and setting these in the middle of the lobby, Manager H. B. Clark of the Garing Theatre, Greenville, South Carolina,12 is bringing considerable attention to his showing of First National’s Penrod and Sam. He supplemented this with a special children’s matinee which jacked up the receipts $100 above the average for a three day run. Not so worse!

Proof of the wide spread comment that has been awakened by the exploitation of Hodkinson’s The Driven Fool was manifested in the advertisement by K. C. B. noted columnist, of his entire space one day to a discussion of the windshield sticker which says, “Half the road is yours—stick to it.” Of course he treated the subject from a humorous view point which was nevertheless extremely effective.

A Strangers of the Night booklet in convenient vest pocket size filled with scenes from Fred Niblo’s production and a story which brings into relief the romance and thrills contained in it, forms a part of the big scale Strangers of the Night exploitation campaign which Metro plans to make a national affair. The back cover of the booklet is left for the name of the local theatre and dates of showing.

The Royal Connaught Jockey Club of Ottawa helped O. D. Cloakey of the Regent Theatre with his showing of the Papyrus vs Zev race picture. The club mailed out to 2,000 of their members, paddock tickets made to resemble in every detail the real ticket, but bearing the message, “Paddock Week commencing Monday, Oct. 22, Papyrus vs Zev, Regent Theatre.” The idea got across big.

Covering a paper shortage, Manager Charles McManus of the Colonial in Washington, picked his own selection to billboard First National’s The Girl of the Golden West. He secured a stock stage coach and then hand-lettered it with the title of the Belasco Play. This was erected on Ninth and Broad- way, where workers were tearing down the old Chamber of Commerce building to make way for a new hotel. Aside from the ingenuity shown in covering an emergency, the display was notable for its economy. The stand was permitted to remain for more than a week before that part of the building, too, was torn down and the total cost to the theatre was two passes issued to the contractor.

Goldwyn-Cosmopolitan tied up with the John Wanamaker Centennial on the showing of the picture, Little Old New York, at the Capitol Theatre, New York. The department store used page ads in the New York papers advertising the week of the centennial and illustrated them with a drawing based upon a production still of Little Old New York showing the appear-

ance of the city and the costumes worn by the people a century ago. Eight hundred feet of film showing some of the principal scenes in the picture were run off in the Auditorium of the Wanamaker store and the page ads and the box offices made men- tion of the fact that this film would be shown. Eighty thousand copies of the page ads were mailed to those who had charge accounts at Wanamaker’s, and a large educational life of the city, and were appreciate of the merits and historical value of the picture.

Manager Robert W. Bender, of the Columbia, Seattle, distributed red apples, wrapped in tissue paper on which was printed: Compliments of the Columbia Theatre, through co-operation with the Chamber of Commerce, National Apple Week, and in a box below: “Buy your apples by the box. Don’t put them under key or lox. If you eat only one a day, A box keeps Doc three months away.”

The fact that The Virginian was on the speculative list for pupils of the Ideal High School enabled C. S. Morrison, manager of the Imperial Theatre, Jacksonville, Fla., to hook up with the color of his lights from white to do the best business in several months. Mr. Morrison was able to make announce ments regarding the showing to the English O. F. D. to keep in advance. In this connection he gave a private showing, inviting all the teachers. The Public Library was glad to post two 22 by 28 cards in conspicuous places, concerning a better book campaign of their own, The Virginian being one of the selected books.

A good idea for The Bad Man who didn’t need help was the sample candy package campaign that was conducted by Manager Todd Browning, of the First National attraction at the Olympia Theatre, New Haven, Conn. Sample packages of pep-o-mints were distributed, each carrying a printed card reading: “Kinds of Life Savers: Pep-o-Mint Life Savers, and The Bad Man.”

New Haven rated it a curious, interesting novelty and credit is due to Manager Browning who was responsible for the success of the tie-up.

Herbert L. Rothchild’s California Theatre, San Francisco, used red lights across the street in front of shops on the street approaching the theatre, for showing of Goldwyn’s mystery picture, Red Lights. Four days prior to opening, three strings of red lights, containing eighty globes to a string, were hung across Market Street from the California Theatre to the covs. Department store. The lights on the marquees were red. Every merchant on the block from Fourth Street to the San Francisco Bulletin changed the color of his lights from white to red during the week. Publicity Direc- tor Charles E. Kurtzman canvassed the proprietors of the stores and induced them to use the red lights. He also arranged a street parade of thirty-five automobiles in the downtown section of the city, the night before the opening. Each automobile carried a banner on both sides, reading: “Hold your Breath! Red Lights! California Theatre.”

What effect this active and ingenious campaign had upon the public—which, like every other public, wants to have its at- tention attracted to the unusual—can best be told by the decidedly inflated condition of the California’s cash drawers.

---

**Lobbyology**

prestige pointers for on-the-job exploiters from EXHIBITORS TRADE REVIEW

**Word Character**

Stupendous! Wonderful!

We couldn’t use this space to any better topic than the use—or misuse—of these words.

Once upon a time these words meant something above the ordinary. That was before the advent of the extravagant copy writer.

Now everything is stupendous. All the settings are wonderful. The production is nothing if not magnificent. Where will it all lead to?

It is well to remember that where all things are wonderful, wonderful is hardly distinctive.

Where all things are magnificent, magnificence is a common commodity.

A neat little thought to keep in mind is G. B. Shaw’s:

In Heaven an angel is no one in particular.

window display of old-time costumes, together with a large portrait of Marion Davies and stills from the production, was made in the store’s largest Broadway window.

The Lotus Theatre, Sheridan, Wyoming, made an attractive front for The Spoilers by liberal use of fir trees with a small imitation log cabin built around the ticket booth. Fir trees were used on each side of the booth and in the center of the lobby. On top of the box-office was a cut-out figure of a man in a stove cap, a painted background of snow and trees.

Manager Fey of the Madison Theatre, in the Broadway and Madison district, Seattle, cooperating with the Pathe Exchange, last week held a special review of Columbia’s the first of 33 historic pictures to be released monthly, for members of the Yale Club. Members of this club are prominent in the literary, professional and
Among the new photoplay editions planned by A. L. Burt & Co. is Kate Jordan’s ‘The Next Corner,’ which is being produced for Paramount by Sam Wood with Conway Tearle, Lon Chaney, Dorothy Mackaill, Ricardo Cortez and Louise Dresser featured.

While the publication of these special editions is proving of immense value in the exploitation of the pictures, both these publishing houses give unscrewed credit to the pictures for stimulating popular demand for their product. For instance, according to A. L. Burt & Co., Robert Richens’ ‘Bella Donna,’ originally published by Lippincott nearly fifteen years ago, was dead on the market with practically no sales for five years, until the

OLD FIRE HORSES BOOST ‘MIDNIGHT ALARM’

Baltimore and Syracuse Receive Stunt With High Favor

J. LOUIS ROME, Manager of the Apollo Theatre, Baltimore, said in that city when he played ‘The Midnight Alarm,’ the Vitagraph super-feature with Percy Marmon in the lead.

Manager Rome, who is from the City Fire Department the oldest steam fire engine it possessed and two of the old fire horses which had long since been used as a street ballyhoo for ‘The Midnight Alarm.’ When it was on parade the oldest retired fireman of Baltimore rode on the Engineer’s platform in the rear of the truck.

The newspapers of Baltimore immediately started a controversy over the city government lending its equipment for such an advertising purpose. It was realized that ‘The Midnight Alarm’ is one of the greatest lessons against carelessness of fire prevention, public sentiment favored the Fire Department’s action. The controversy proved to be a splendid publicity stunt for the theatre.

Officials of Syracuse, accepting a new feature at a pre-release showing of the film. The Syracuse Safety Council publicly endorsed the showing of ‘The Midnight Alarm’ in a letter addressed to Mitchell Fitzer, Manager of the ‘Manager of the Midway Theatre, Fitzer circularized it as a herald. Mr. Starling said: ‘I was personally very much impressed by this picture and believe that the picture contains educational features which will be of interest to everybody to prove fire prevention standpoint.’

Charles S. Coombs, Chief of the Bureau of Fire of that city, expressed the opinion:

‘This wonderful masterpiece proves in itself that it is thrilling, instructive and entertaining. It is even more than a regular midnight alarm, insofar as our Fire Department is concerned, and is elaborated in every detail. The people of our city may well consider themselves quite fortunate on account of being able to grasp the opportunity of enjoying the presentation of ‘The Midnight Alarm’ in your theatre.’

Manager Fitzer used this letter in display advertising in the newspapers of Syracuse. And the results were obvious.

LAUGHING FACE OF HAROLD TIE-UP WITH VICTROLA

Nothing is as contagious as laughter. H. C. Farley, recognized that when he put two twenty-four-inch Harold Lloyd shoulder to shoulder with a victrola playing laughing records between them. It was a great display for his showing of ‘Why Worry,’ and deserves the practice for future comedies. The laughing face of Lloyd, and the victrola with the laugh records was sheer eloquence. It told more about the comedy in less time than was possible through any other medium. It was the ace in the hole for the Montgomery, Ala., Strand.
MAIL COACH ROBBERY EXPLOITS FILM
Oregon Post Office Officials Co-operate With Theatre Manager

THE ASHLAND THEATRE at Ashland, Oregon, took advantage of a news story and booked "Loyal Lives." The Whittman Bennett Production based on the life of United States Post Office Employees. A mail train was held up in the Siskyou Mountains south of Ashland. The manager of the theatre had received the exploitation campaign book for "Loyal Lives" and recalled that the frustrated robbery of a mail coach was one of the thrills of the picture. The newspaper reports showed the local robbery to be almost identical in method with that employed in the picture.

The picture was shown while the news of the hold-up was still fresh in the public mind. The theatre requested co-operation of the local post office authorities and mail carriers in exploiting the picture which was readily given, and the play dates proved to be the best shows the theatre had enjoyed for many months.

An invitation to the post office employees to attend the opening performance of "Loyal Lives" at the Vallejo Theatre in Vallejo, California, was the next page top story in the Vallejo Evening News.

The management of the Dutchess Theatre and the Tribune of Warren, Ohio, ran a contest for the most popular mail carrier in that town and decided it by a coupon vote deposited at the theatre during the run of "Loyal Lives." A handsome watch was awarded the winner.

MYSTERY ELEMENT EMPHASIZED IN LOBBY DISPLAY

A simple but attractive theatre front was made for Goldwyn's "Red Lights" at the Rialto Theatre in Des Moines, Ia. The title of the picture in red letters, outlined in white, was run on a small banner carried across the theatre entrance. It was flanked on either side by special painted posters, one of them founded upon a still showing the mysterious figure of a man at a window, on the curtain of which was reflected the figure of a woman, the other being an elaboration of one of the posters. On either side of the box-office were frames of stills.

THE ETERNAL CITY' ADDED TO PHOTOPLAY EDITIONS

"The Eternal City," had been added to the list of photoplay editions shortly to be published by Grosset and Dunlap. The new edition has been made in conjunction with the forthcoming First National attraction series being illustrated by stills from the production. A special feature is being made of the Italian scenes, the publicity angle being provided by the fact that the pictures were filmed in Italy.

WORD OF MOUTH ADVERTISING IS TEXAN'S FORTE

Manager Epstein is a strong believer in word of mouth advertising. He announces his program, and runs mostly First National attractions, for about a month in advance for his Royal Theatre, Laredo, Tex. For example he has announced "Oliver Twist," "The Bright Shrawl," "Within the Law" and "Mighty Lak a Rose" as his program covering the next twenty days. He believes that this pre-announcement in newspaper advertising and readers will build up attendance by giving his prospective patrons a chance to talk about them in advance.

CLASSIFIED ADS STUNT STIMULATES SALES

Contest and Co-operation With Merchants Jack Up Receipts

WITH Irene Castle's personal appearance furnishing opposition of a formidable kind, Lou Towns put on "Why Worry." It wasn't easy to stop worrying with a favorite like Irene in Birmingham.

Towns opened his campaign with a very good tie-up with the News. He announced that free tickets to the Strand were waiting for the first five people who discovered their newspaper the day the cast and crew arrived in the city. The News gave the Strand considerable space about three quarters of a page in total - making it the three day campaign run by the newspaper. At the same time he put over a full page co-operative ad in which eight merchants made good use of the title in their copy.

The response, the general interest, the hubbub of talk created by this five-live campaign of publicity and advertising was eloquent proof of Manager Towns' keen sense of showmanship. Aside from proving more than an adequate competitor to a national theatre celebrity, there was no question but that the various stunts created good will among the theatre's patrons calculated to outlast the picture itself.

DOLL RUN BY MOTOR BRINGS FOLKS TO LOBBY

An attractive and effective lobby display for Metro's "The French Doll" was arranged by Edward M. Foley, manager of the Academy Theatre at Haverhill, Mass., when this attraction played there. Besides several fine lobby paintings and three sheets prominently displayed out of the lobby, Mr. Foley rigged up a miniature doll on a circular stand which he connected with a motor and caused to turn around constantly. This created a good deal of curiosity and brought many people to the theatre to view the picture.

CLOWNS DRIVE AROUND TOWN IN 'DRIVIN' FOOL'

Two clowns, traversing the business district of Duncan, Oklahoma, was the exploitation stunt that the local theatre used for "The Drivin' Fool," the Hodkinson speed picture featuring Wally Van. As a result the theatre, which seats four hundred, was filled to capacity during both the matinee and evening showings. The audience was so enthusiastic and business so good that the management has declared that it will personally recommend the picture "to any exhibitor who desires a real box-office attraction."

Crooks, pirates, a Russian countess and a Soviet spy are only part of the fire-works in "Strangers of the Night." Its 24-sheet suggests numerous innovations as tie-ups in various fields.
TREASURE HUNT TAKES OTTAWA BY STORM
O. D. Cloakey Inaugurates Sleuth Stunt at Regent Theatre

When it comes to devising mediums of exploitation some men are simply to the manner born. One, who might be called a master in this art, is Manager O. D. Cloakey of the Regent Theatre, Ottawa, Ontario. When "Strangers of the Night" came to the Regent, Cloakey was all ready for a mystified and aptituded public with a hidden treasure campaign that took the town by storm. The idea was arranged through an advertising tie-up in the Press in which the readers were notified that Captain Applejack's treasure had been planted in various quarters of the city and that a hunt for the treasure, in which all people were invited to take part, was the order of the day.

Following this announcement, the next day and several days after saw a series of charts printed in the newspapers giving clues as to the whereabouts of the treasure in which were enclosed certificates calling for cash prizes and others redeemable at the box office of the Regent Theatre upon presentation.

It is said that during the showing of the film all Ottawa looked like an open-house school for sleuths. Men, women and children were to be seen peeping into mysterious corners, behind doorsteps and under carpets. And the turn-style at the Regent clicked merrily and constantly to the spirit of the whole occasion.

SKID CHAINS AND SLOGAN TIE-UP WITH DULCY
Manager M. B. Hustler of the Capitol Theatre, Sacramento, has secured Dulcy against skidding. When he played the First National's attraction he tied up with an automobile accessories shop. The store dealt with everything from magnets to tires, but the window display they showed on Dulcy featured Non-Skid chains.

The merchandise furnished a good catch line, while in addition, a tie-up of this nature was sufficiently out of the ordinary run to ensure the success of the picture played to a good attendance under the motorists' slogan: "Use U. S. Non-Skid Tires. Don't be a Dulcy."

GOLDWYN STARS EXPLOITED IN STETSON HATS
A big scale tie-up has been effected with the manufacturers of Stetson hats and Goldwyn pictures. Billboards using Goldwyn stars with Stetson hats will be distributed internationally. Window cards with well known screen people will also be given wide distribution. All dealers will send to its dealers, newspaper and card advertisements with the name of the picture being shown and the cast, also the date of the showing and the name of the local theatre. The tie-up is planned to assist the exhibitor materially in the exploitation of his showing.

'ROSTA' PROLOGUE WINS READY APPRECIATION

S. L. Rothafel of the Capitol has arranged a beautiful and unique prologue for the film "Rosita" playing there, in which Mary Pickford is starred.

The prologue is entitled "La Rosita," the scene portraying the public square of a Spanish city in the days of the Spanish cavaliers, when the typical Moorish castles in the background. As the curtain parts, a Spanish dancer, with guitar slung across her shoulder is the attraction, while the Capitol Ensemble, representing her Spanish admirers, gaily and spiritedly sing "La Rosita."

PICTURES USED AS TEST FOR FEEBLE MIND

'By-word' Results in 'Payword' for Theatre in Lincoln, Ill.

Al Sobler, First National's exploitation representative, hit a constructive idea as a tie-up with "Circus Days" when he induced the authorities of the State School and Colony to use motion pictures as a test for the insane and feeble-minded.

Dr. J. A. Wheeler, director of the institution, who has progressive ideas regarding the treatment of such unfortunate, is firmly of the belief that these people can be induced to register ideas and, in many cases, recover a normal mentality if they are properly encouraged.

With this theory in mind he was more than willing to give a special showing of "Circus Days" at the Lincoln Theatre and let his selected experiments attend.

From a professional standpoint Sobler was interested solely in the exploitation possibilities. Dr. Wheeler was interested in the progress of his work. Between the two they made "Circus Days" a watchword in the town and a payword for the theatre which was to run it.

From a co-operative angle the results gave considerable hope that exploitation pictures might be the eventual medium for fixing some definite thought and bringing back normal mentality to feeble-minded people.

When the tests reach the stage of definite results there will be another story for the feature writers and it will prove the most glowing tribute that the industry has ever received.

THEATRES IN FORT WORTH USE BOOSTER CAMPAIGN

If you were to pack up and move into Fort Worth, the day after you arrived, there would be a card in your mailbox signed by Harry Burke, and H. J. Gould, inviting you to visit the Palace and Hippodrome Theatres at your convenience.

The mayor of Fort Worth boosters have congratulated both managers for their enterprise in giving the town another good talking point.

It was through Burke's efforts that the booster organization which Fort Worth took on a new lease of life. And it is not surprise that with the growth of the city, box-office receipts grew likewise.

Burke started out to keep trade in the town by using space in his ads, in his program, in fact everything he could cram in it, to boost Fort Worth. It was something everybody felt was needed but nobody started.

Burke's latest coup is the invitation stunt to families moving into town. He is earnest about it, too. When the man or woman presents the card, Burke sees that they are introduced to people who are in the same business, or work might be socially included.

Thus, the Palace and Hippodrome occupy more than the positions of amusement centers. They are social hubs.

'POLICE' TAGS ON AUTOS BRING IN MANY PATRONS

A simple but effectual bit of exploitation was engaged in advance and during the showing of Harold Lloyd's "Safety Last" at the Mildta Theatre, Chicago, Illinois.

George E. McDonald, manager of the Mildta, hit on the idea of printing a red automobile tag on which appeared "Don't Park Here—Be Safe—Go to the Mildta Theatre! See Harold Lloyd's "Safety Last. Showing All Week." Also appearing on the tag was the word "Police!" A man attached these notices to autos parked in the vicinity of the theatre, giving the impression of handing out summons.
**BOOKING-URGE IDEAS GALORE IN LATEST PICTURES**

**Collection of Snappy Ideas Which Will Turn the Trick in Getting You Bigger Returns at the Box-Office**

**"The Day of Faith"**

*Released by Goldwyn October 21*

**BRIEF:** A Ted Browning production telling the story of the heart and soul appeal of the "Burch Man." The cast includes Eleanor Boardman, Ford Sterling, Raymond Griffith and others.

**HERE** is a picture which, like a lobster, extends a number of feelers, as it were. That is, the variety of themes which it includes in its text makes it appeal broad in its scope. Summarily speaking it is capable of many novel exploitation features.

In the first place "The Day of Faith" gives an excellent angle for a competitive Old Testament. The two aged actors—one 104 years old, the other past 80—appear in the cast.

A good window display is a large money sack filled with iron washers to give the effect of gold pieces. The sack is printed, "$10,000,000." A card in front of it asks simply, "if you had $10,000,000 what would you do to make the world a better place?" This idea can be used to tie-up with a variety of different merchants.

A tar and feather card would be a novelty. These cards should be about three by five inches with a bit of tar and a few small feathers in one corner. Copy on the card should read: "Tar and feathers, the penalty for those who do not have faith."

Red envelopes for house to house distribution is another novel interest arouser. "What day is to-morrow?" should be printed on the outside of the envelope in black type while inside would be a slip printing in red ink reading: "Tomorrow is the 'Day of Faith' at the ... . Theatre."

Neighbor's Day with the slogan, "Get Acquainted," can be promoted in the towns where the picture is showing on the strength of its theme. "My neighbor is perfect" (the doctrine of one of the characters) and other church workers could be enlisted for co-operation because of this theme.

Your theatre front can be made attractive by a large cut-out sunboard made of comon board and erected over the marquee using the figure of Eleanor Boardman from the window display at the end. Red and amber lights should be placed behind the cut-out to get the sun-rise effect.

Still shots from the production give angles from which music shops, life insurance companies, drug stores, banks, books and jewelry stores can be interested in tie-ups with window displays.

**"Darling of New York"**

*Released by Universal December 3*

**BRIEF:** Crook play woven around the adventures of a little wolf, kidnapped and cast in with a gang of crooks and gem smugglers of New York's lower East side.

**BABY PEGGY,** the baby Sarah Bernhardt of the screen, has been appearing for some time now but the "Darling of New York" is the first feature picture she has ever made. The immense popularity of this girl has made it possible to make feature pictures out of her films and exhibitors will probably find this one as well as those scheduled for after release, high box-office attractions.

The stolen gems have been secreted in the clothes of the little rag doll which Baby Peggy has with her at the time she is kidnapped from the Italian pier by the gem smuggler. This fact centers attention on the doll which you will find a very profitable exploitation device. You can arrange with several toy stores, stationers and drug stores in your vicinity for a window display of Baby Peggy dolls which have already become immense favorites with the kids. Pictures of the little actress, posters, and an attractive arrangement of the dolls will do much to give publicity to your showing.

The dolls may also be used by you directly. Announce in your ad columns that every performance there will be given away at your theatre's a large Baby Peggy doll to the holder of the lucky number. Each patron upon purchase of a ticket will receive a number. Duplicates will be retained at the box office. Then some one in the audience will select one of these at random and the holder of that number will receive the doll.

Don't ever pass up a chance for some free advertising in the news columns of the local papers. Here's a stunt that should certainly get you some of this coveted space. Arrange to run a contest for the children of the town offering a prize for the child who could double for Baby Peggy. The contest will be decided through pictures which will be published daily or in the Sunday edition of the paper.

This sort of thing has been done before for adults but it is a new gag for babies and is sure to arouse a general interest which the paper will be forced to recognize.

It is easily conceivable that you can get a manufacturer of children's hats to make a special model which he calls the "Baby Peggy." Mothers grab readily at new fads in children's clothes and the baby stores in the vicinity of the houses showing the picture would probably do big business on the hat if they played it up sufficiently.

---

*A WORD TO THE WISE*

Aileen Pringle, star of Goldwyn's "Three Weeks," gives out some pretty keen advice which the shops all over are using in the hope of averting the last minute rush. Incidentally little Miss Pringle is collecting a lot of publicity thru the scheme.

**"THE LEAVENWORTH CASE"**

*Released by Vitagraph December 1*

In this picture you have a really fine mystery story with enough different elements to appeal to the woman who is interested in love and adventure, to the man who has an eye and ear for mystery, to the youngster whose ambition it is to be a detective. Well, that's practically everyone, you say. Exactly! That's the point.

Try a street banner. Get a small truck and arrange it to resemble a patrol wagon. On the back have a man dressed as a policeman. In the wagon should be four or five men and women. On the back of the wagon is a sign reading: "These people are suspects in 'The Leavenworth Case' coming to the . . . . Theatre on . . . ." That will make them sit up and take notice, don't you think?

Do you believe in advertising? Run a teaser campaign. Begin a week before the play date and use copy similar to this: "Who killed Ira Leavenworth? Why was Ira Leavenworth murdered? Why did the district attorney delay arrests in 'The Leavenworth Case'?"

Each day you should run a new one like this and then at the end of the week have this appear: "The 'Leavenworth Case' Solved. For details visit the . . . . Theatre on . . . ."
'The Virginian'

Released by Preferred September 20

BRIEF: A man kills his pal because duty and honor compel him to. The act almost loses for him the love of the girl he hopes to marry. But she finally realizes his reasons for doing what he did, and all is once more merry.

This Western picture, not however, "A Western" as the term is applied to pictures, has its origin in a famous book widely read all over the country. This, of course, will be of great value to the exhibitor when he shows the picture because the story itself will need practically no introduction and probably little exploitation to make it well known. But don't rest too much on the fame of the story. Go after the business and get bigger crowds.

Try this: have an artist draw an outline map of the state of Virginia. Print a number of them upon cheap cards, then cut them up in jigsaw puzzle style. Print a slip announcing that anyone bringing in a complete map of Virginia will be given free seats. Distribute the pieces through the school children, but don't give out many complete sets. You will be surprised at the interest you will arouse by this simple stunt.

The butcher cannot often serve for tieup ideas but when he can you will do well to get hold of him since his store is probably one of the most consistently visited by the housewives of any. Here's the idea. One of the great products of Virginia is ham. Get the butcher to put a sign in his window reading: "Great Virginians. Our Virginia ham is the best in town. Buy a ham to-day and see 'The Virginian' now showing at the . . . ."

You can sell the kids with a cheap Virginian hat which is a cut-out cardboard affair which can easily be put together by the kids. On the "sombrero" are drawings of the principal characters, a big ad for the picture and space for your own imprint. Get a supply of these and have them distributed in your neighborhood. The kids will proudly bear them home, thus bringing right to the grown folks' door, the announcement of your showing.

If you like teaser gags here's one that will get 'em. Get posters with a picture of "Trampas, the cattle-rustler villain," and in large black type have printed on the posters, "$5000 reward for the capture of Trampas, dead or alive!" Then underneath the picture there should be something to the effect that this reward is offered to anyone furnishing information which will lead to the arrest and conviction of this bandit. "For further details see 'The Virginian' now playing at the . . . . . . . If this don't get them "all het up" nothing will.

'Pleasure Mad'

Released by Metro November 25, 1923

BRIEF: Blanche Upright's novel, "The Valley of Content" transplanted to the screen with the title "Pleasure Mad." The movie is a Roy Bowers production with a strong cast.

PLEASURE MAD is a good picture with a good title. Book it and get behind and shelve. You'll probably find it easy to get it across. It is a distinctly modern theme telling the story of an earnest devoted mother and her pleasure mad children who finally cause both her and themselves much misery.

There's plenty of propaganda in the story—a tirade against the sinning younger generation, but that won't scare the young folks off. It will bring them on. They love to be raked over the coals. It gives them something to talk about and laugh over later. And the older folks will find a real heart throb here, so play it up big to old and young.

You can also make use of the poster warnings which seem always to interest. All over the town on billboards which say merely. "The whole town is going 'Pleasure Mad.' Startling revelations will soon be made." and "Warning, what is going to become of our 'Pleasure Mad' public? The answer will be revealed soon." This is the sort of thing that starts tongue-swagging. Play it up as big as you can.

When you're looking for some valuable free publicity, get in touch with a charitable organization in town. The stunt not only makes you appear the good samaritan, and benefits the poor, but it brings the patrons to your house.

For instance, get in touch with some local charitable club and arrange a free theatre party for all the poor children of the community. After the performance give away clothes and food and toys that have been previously donated for that purpose by persons in the community. Have the club advertise your theatre party and do some advertising for yourself and the results will please you, no doubt.

\[Image\]

'Flaming Youth'

Released by First National Nov. 18, 1923


WHAT makes this picture different, is not its subject matter, but the manner in which the story is handled by a competent cast. It is the same old tale of the jazz crazy modern age, chuck full of picturesque scenes and amusing situations.

And undeniably one is those pictures, which, though hackneyed, has the universal appeal and presents exploitation ideas aplenty. The best way to arouse the interest of the curious is to condemn the picture. There is here a peculiar psychology which makes people impatient to see what they have been told not to. Here is your cue for exploitation. Get out letters warning the people that the picture is rife with bold situations and unreserved necking parties and advise them not to see it and forbid their children to do likewise. They will come hotfooting it to your theatre.

Inflame the minister with the outrages against society on the part of the younger generation, and get him to preach a sermon on the subject using the picture to illustrate his point.

Stores of all kinds can be sold on tie-ups with flapper clothes and requisites. Don't lose this opportunity.

'SI, SI, SI, SI, SENOR'

May or may not be what this fair damsel is saying, but whatever it is she sure has them falling at her feet. This remarkable prologue was staged by Rochefel at the Capitol in New York as an introduction to the showing of Mary Pickford in United Artists' production "Vesta." As the prologue closed the scrim was lowered and the audience was led right into the picture without any break.
Tried and Proved Pictures

Safe and Sound Picture Investments

If you were offered your choice between investing in Government bonds or some highly touted unknown stock, what would you do?
Your answer is the same as ours.

"Tried and Proved" Pictures is unlike stock selling scheme, and implies an illustration which offers the same point. In other words, "Tried and Proved" Pictures are the gilt-edged stock of the film world.
Send your money where it will do you the most good. The box-office record of these pictures warrants your consideration.

'A Woman of No Importance'

Oscar Wilde's Play Released by Selznick

BRIEF: A young girl of social standing is betrayed by a young philosopher whose love she returns. He refuses to marry her and after the birth of her son she works and manages to educate him for the bar. He is later employed by her father who does not know him but when he gets him to offer to marry his mother, she refuses his offer.
THERE can be no better exploitation angle than the popularity of Oscar Wilde all over the world as a poet, playwright and novelist. His works are known and read everywhere and any book merchant can get a fine return on a new campaign to push his books together with his shows. Especially if he put forward the biography of Oscar Wilde which is intensely interesting, will he succeed in whetting the appetite of the populace at large to see a story written by this man.
The sale of your posters for lobby and window displays should reflect the tense situations which the play includes and you should carefully lay emphasis on the literary value of Wilde's unique philosophy of life.
The author is noted for the unusual twist and the unconventionality which he allows to enter into his works.

'Drifting'

Effects of Optum Released by Universal

BRIEF: Cassie Coole (Priscilla Dean) finding herself going to the bad in the boom trade, decides to quit China and start anew. Complication set in which forbid her departure but a rebellion in the section in which she is operating, wipes out the gang and purges her soul. She wins the perfume superintendent who has caused her reform.
HERE is a tricky street story that will probably please the public. Construct a very tight hinged plot and build on the present time and the outside will be printed merely "Exciting? Thrilling?"
He will walk around with the screen closed about him and every time a crowd gathers he will open the screen and talk. This ballyhoo brings the public to your theatre.
Take advantage of the popularity of the Chinese game Mah Jong at this time and arrange for tie-up with the merchant selling sets to arrange a display using posters of Priscilla Dean and others playing the game, as the background for his product. Mah Jong is decidedly a fad at the present time and is being played by people who example themselves after what society is doing. Many of them get their ideas from pictures, which is your angle in this instance.
If there is an empty store near your theatre you can get the owner to allow you to plant a sign like this in the window:

If it’s a Paramount Picture
It’s the Best Show in Town

The Sheik

with Rudolph Valentino—Very good picture, as all Paramounts are not. A very rare offering each week on Saturday since October 29th. Patronage asked for two shows. Since have run two weeks on Saturday—L. J. Kendall, Victory theatre, Milledgeville, III.—Neighborhood patronage.

Clarence

with Wallace Reid. This picture pleased 100 per cent. Why any more? Book it. Seven reels—C. L. Brown, Paramount theatre, Elizabeth, L.—Small town patronage.

White Oak


Zaza

with Gloria Swanson. Marvelous. This production is by far the best thing glorious Gloria has ever done. As "Zaza" Gloria shines forth with real brilliance. Her work is nothing short of marvelous. It will be a hard, tough patron who will not get his money's worth out of this entertaining picture and a real story. Capacity three days at 10 and 40 cents—George Rea, Colonial theatre, Washington, C. H., O.

The Little Minister

with Betty Compson. Our Paramount programs are advertising themselves by mouth of patrons who see them. Saturday business fine. Correct. "If it's a Paramount picture, it's the best show in town."—L. J. Kendall, Victory theatre, Milledgeville, III.—Neighborhood patronage.

To Have and to Hold

with a special cast. Here is about the first costume picture that pleased and that's it's worth as acting. Real travel. It should please everyone. Seven reels—C. W. Langanger, Paramount theatre, New Grants, Wis.—General patronage.

The Old Horse Trader

with Theodore Roberts. A wonderful picture. People came that had never been in the theatre before and of course I did well with it. Right nice—Nattie M. Sandersen, Mystic theatre, Albion, Ind.—Small town patronage.

The Challenge

with Dorothy Dalton. Good picture. Pleased all. One good western that should be played. All theatres of large towns. Five reels—Geo. Khatton, Khatton's theatre, Sydney, N. S. Can.—General patronage.

December 8, 1923

Page 37
**THE LION'S MOUTH**

Melodrama

Released by Hodkinson

**BRIEF:** Two girls, one aiding her lover, the other her brother, face desperate danger at the hands of a gang. The finally takes charge of the gang and brings them to justice.

**HERE'S A TRUE THRILL FOR YOUR AUDIENCE AND YOU SHOULD THEREFORE MAKE USE OF THE POSTERS WHICH BEST EMphasize THIS PHASE OF THE FILM. ALSO YOU WILL FIND THAT A STRING OF PEARLS WHICH THE GANG IS ANXIOUS TO STEAL WILL PERMIT OF A GOOD TIE-UP WITH THE JEWELER, WHICH WILL LEND A степени TO THE STORY AND BE USEFUL IN THE STORES.**

A fashionably gay family party also takes part in the picture. This scene is elaborate and the gown worn by the women suggest good tie-up material for the department stores and specialty shops. Pictures of the men at the party correctly attired for the affair, would be sound basis for a display of men's clothes as well.

**A FURNITURE DEALER, USING PICTURES OF THESE SCENES, WOULD HAVE GOOD ADVERTISING MATERIAL FOR HIS PUNCH FURNITURE, ETC.**

**MERRY-GO-ROUND**

**NOBILITY vs. PEASANTRY Released by Universal**

**BRIEF:** A gay Don Juan in the court of the Austrian Empress falls in love with a girl who wins an organ at the merry-go-round. His position forces him to marry the girl. Then comes the war: Nobility disappears from the picture and the count returns to marry the girl he loves.

**IN THIS STORY WHICH REVEALS COURT LIFE BEFORE THE GREAT WAR, SCENES ON THE BATTLEFIELD, AND CONDITIONS AFTER THE WAR, THERE ARE NUMEROUS OPPORTUNITIES FOR TIE-UP. IN THE FIRST PLACE A REPAIRED MERRY-GO-ROUND, RIGGED UP ON THE MARQUEE OF YOUR THEATRE, ARE MOST EFFECTIVE IN ATTRACTING THE EYE AND DEFINITELY PLANTING THE NAME OF THE FEATURE. THESE CAN BE MORE OR LESS EXPENSIVE TO SUIT YOUR PURSE AND CAN BE EASILY RIGGED UP. THERE IS A BIG HEART THROB IN THE PART OF THE YOUNG HUNCHBACK WHO LOVES THE HEROINE, BUT FINALLY GIVES HER UP SO SHE MAY MARRY THE MAN SHE LOVES. IT MAY BE THAT YOU CAN get a man thus deformed, if not it is a simple matter to make him appear that he is. Dress him as the character; the story is dressed and have him go through the streets wearing a sign: "There is no place in this world for cripples. See what they've done tonight at...Theatre."**

You have nearly seen these little merry-go-rounds which come through the streets and show the picture good for a cent a ride. This would be great for you if you could manage to get one. Offer the owner a suitable sum to go out with the wagon bearing the large sign, which reads, "All the children absolutely free of charge. This is sure to be a big hit, you'll find."

**THE MIDNIGHT PATROL**

Opium Den Tale

Released by Selznick

**BRIEF:** Terrace Shannon, a newly appointed police sergeant, in love with a girl who runs a mission for down and out girls. In sent to wipe out the traffic in drugs and plays a big clean-up on a secret opium den, only to find that it is his own wife. He has planned the raid and they steal Patty and hold her for ransom. They are finally found and Patty is restored to her lover.

**THIS STORY OF THE DRUG RAID, PAIRED IN YOUR CHICATANOUS O segue OF EXPLOITATION.** You might find that it will attract attention to dress all your theatre attendants including the ticket seller in Chin-ense costume and get over the spirit of the story.

See if you cannot enlist the newspapers to run a story on the existence of the drug evil and the story is one depicting the heroism of soundbreds who traffic in it. Then tie-up your advertising with this by mentioning that the pictures contains propaganda against the evil and the strength of the hero in the police to rid the country of this menace. You might also have made some Chinese hats made of paper or cloth on them have printed the name of the picture and the date of showing at your theatre. Distribute them to the patrons at the box-office or perhaps you may be able to get the Chinese laundryman or the Chinese restaurant to co-operate in this respect and bear part of the expense for the privilege of also having an ad on the hats.

---

**THOSE PROVEN SUCCESSES PLAY THEM NOW!**

**The Storm**

With Virginia Valli and House Person

Universal Jewel

"Buy this. Get behind it."—Pastime Theatre, Kenosha, Ill.

"Beautiful, charming."—Spicer Theatre, Akron, O.

"Big crowds. Simply great."—Majestic Theatre, Oakland, Neb.

Directed by Reginald Barker

**Foolish Wives**

"Terrific business."—Janet Theatre, Chicago, Ill.

"Very big business."—Loves Theatre, Chicago, Ill.

"Had a record crowd."—Broadway Theatre, Chinese, Neb.

Universal Superior Jewel

**Trifling with Honor**

With an all-star cast

Universal Jewel

"Good audience picture to big business."—Phoenix Theatre, Red Bluff, Cal.

"Week's excellent business."—Rivoli Theatre, St. Louis, Mo.

"Best big here."—Rex Theatre, Wahoo, Neb.

Directed by Harry Pollard

**Hunting Big Game in Africa**

"Biggest business in history of house."—Orpheum Theatre, Red Bluff, Cal.

"Unbeatable. Get the crowd and the cash."—Lyric Theatre, Bingham, N. Y.

"Record-breaking business."—Auditorium Theatre, Kenosho, O.

Advertised in the Saturday Evening Post

---

**POOR MEN'S WIVES**

**Domestic Drama**

Released by Schaefer

**BRIEF:** A pretty but poor girl marries a taxi driver who loves her while her friend who is a superstar has just married an ex-millionaire and leads a free life. Twins are the lot of the poor girl. Struggling to make a living, one day the friend gives the wife a taste of the easy life. Rich man takes her to the race track and along when the friend meets the taxi driver, who is struggling to make a living and he gives his wife the taste of the easy life. Rich man takes her to the race track and the friend learns the lesson of life.

**JUST AFTER YOUR RUN OF "RICH MEN'S WIVES" YOUR CUE WOULD BE TO BOOK "POOR MEN'S WIVES." THIS WOULD IMMEDIATELY SUGGEST A CAMPAIGN WITH AN AD APPEARING IN THE SAME PAPER WHICH ALMOST ENDS TRAGICALLY BUT HER HUSBAND FINALLY MAKES A RECOVERY.**

---

**RAGS TO RICHES**

**Rise of Youth Released by Warner**

**BRIEF:** A millionaire's son is a "regular joker" and loves to do the things poor boys enjoy. A lawyer enters his house and he follows him in the hope of adventure. His partner dies and a search is started. He is found dirty but happy out on a farm.

---

**NOTHER Wesley Barry winner. You can't get away from it, the kid has box-office pulling power and in "Rags to Riches" he's back with more ump. And mind you, he knows how to make the old folks snuffle and the young folks laugh. That's the secret of the success of his pictures. How are you going to beat him over? Consider these suggestions. There's the old stunt that has proven so often successful in getting the kids. It is: Announce a special matinee at which there will be granted free admissio to all boys under sixteen who can boast of a fine collection of treckles. This party is a good amusement to everyone and you will be surprised at how many people will come to look over the free ticket applicants. Another means of getting publicity with a small expenditure of cash is to hire ten or twelve boys about thirteen or fourteen and get them dressed in the most gaudy possible clothes. They will walk through the streets wearing signs which read: "We may look down and out but we're not afraid to do better things." See our wonderful "Rags to Riches" with Wesley Barry showing now at the--."
TRIED AND PROVED PICTURES

“The Man from Glengarry”
Canadian Wilds Tale Released by Hodkinson
BRIEF: Picture version of Ralph Comer’s story of the river’s end and the struggles and achievements of the timbermen of the Canadian wilds. An outdoor story built on the genuine emotions of the lumberjacks.

“This being a woodman’s tale and one dealing entirely with the wild and uncouth, your exploitation should suggest this as strongly as possible. Tie-up with the wearing goods store on almost any sport apparel and accessories which he is anxious to display and turn him into bulk fitting posters. The posters are also good to use in conjunction with a display of men’s sport clothes, shoe stores, etc. You might work a mail campaign satisfactorily in this manner. Get the names of the members of the country club and in a letter to them state that you have met one of the foremost sportsmen of the age and you are anxious to have him meet the club members. Consequently on (name the date) you have arranged to have them meet “The Man from Glengarry” at the (name of the Theatre). Don’t lose sight of the fact that Ralph Comer’s book has had a tremendous sale and can help them to run a hook-up with the book stores and get them to push the book in conjunction with your showing. You might find it profitable to grant purchasers of the book cut rate admission to the picture. Done it out for yourself.

“Pawned”
A Gambler’s Tale Released by Select
BRIEF: A young man enters a contract with a prominent man for whom he works. While trying to save a child who is being abused he is injured and taken to a hospital held by an old pawnbroker as his daughter. She falls in love with the injured man and finally marries him.

An effective paper mache hanger for use on the marquee has been prepared and can be secured by you. This hanger is a replica of the accepted symbol of the pawnbrokers shop and its use on your theatre is sure to create talks and arrest attention. Another idea which will attract attention is this. Get some merchant to arrange a window display by simply using long black velveteen curtains on the sides and back of the window. In the center is a small stand and resting on a large black cushion is a plain gold wedding ring marked “Pawned.” With this could be a sign: “Just as this ring stands out in distinctiveness against the black of the window so do our styles set themselves apart from all the rest. Visit our departments at your convenience.” Together with this there should be a poster announcing the date of showing at your theatre.

“Marooned Hearts”
Lonn Story Released by Selznick
BRIEF: A young physician well on the road to success is in love with a young society girl. In order to allow him to go to sea in time to propose fails to give him a message to come immediately to the hospital. This act which ruins his life and he goes to the South Sea Islands to forget his place in the profession. A storm at sea washes the girl onto the island and reclamation is effected.

The name of this picture is of little use in exploitation but much can be made of the fact that Conway Tearle and Zena Keefe have the leading role. Use plenty of stills of these two and posters showing scenes from the picture, in your lobby.

Aim your publicity at the physicians of the town since the story is one which concerns intimately the life of a young physician and in this respect has propaganda value as well. The scenes at the girl’s home are lavish, and her clothes elaborate which suggests tie-ups with merchants in both these lines. The posters showing scenes in the South Sea Islands could be used as an effective back-

New Exploitation For Older Pictures

The creation of new pictures brings new ideas and stunts for exploiting the older ones.

The principles of these stunts can very easily be adapted to sell “ Tried and Proved ” Pictures. Our Exploitation Department contains columns of successful methods, plans and schemes used in stimulating public interest in connection with all releases.

“Pawned”
A Miracle Cure Released by Hodkinson
BRIEF: A young girl, trapped by viliage gossip, is fastened and loved by a young cripple whose father hates him because of his deformity, and who disowns him because of his love for the girl. In a fight to save the girl from her attackers a miracle restores the power to the crippled arm and he saves her. He also wins his father’s forgiveness and love and is happy.

The story is laid in the vicinity of a lumber camp and concerns the doings of the timbermen. This theme provides the basis for merchant tie-ups on camping outfit and equipment. Another merchant tie-up that suggests itself is one with the furniture dealer or department store selling furniture. They might have one entire room completely furnished as a window display and label it with a sign reading: “Make us responsible for ‘The Kingdom Within.’ We will furnish the interior of your home, just as you want it, at prices that you can only realize in an earthquake.

The title “The Kingdom Within” suggests the human soul. Perhaps you can get the minister to base his sermon on “The Kingdom Within” incorporating the ideas that conscience is dominating force in man’s life and to be happy one must be charitable. In your ads give space to the fact that the sermon was prompted by the theme of your picture.

WHILE WE ARE ON THE SUBJECT OF

CERTIFIED BOX OFFICE WINNERS

WHY NOT TRY

“PAWNED”
J. PARKER READ, JR. production

It has emphatically demonstrated its business getting possibilities.

Your Print Is Waiting For You.

Selsniek DISTRIBUTION CORPORATION

Page 39

December 8, 1923
TRYED AND PROVED PICTURES

The Poor Sipm

Love Entanglements Released by Selminck

BRIEF: A bashful young man loves a girl but can't get the courage to propose. During one of his attempts another suitors arrives and he makes a hurried exit. He strays to a cabinet where he is hurt with a nail gun. There, she takes him home and is there when the girl he loves arrives. She looks in a buff. He returns to the door. The doctor's schemes pull him out and he finally wins the girl he loves.

A good comedy always wins. Get the idea across to the folks that there is a good comedy in store for them and they will follow right along. In your ads elaborate on the humorous situations. A fitting street bally could be arranged by dressing a fellow in a suit the trousers and sleeves of which are too short, and a hat which is too small. This will make him at once appeal to the public.

The hero carries a large bunch of orchids to his love. Give some posters of this picture to the florist and arrange to have him get up a special display. This sign would fit nicely here: "Don't be like this Poor Sipm! and pay more when you can come here and pay less."

The animal store in your vicinity can be hooked up in this instance. The hero of the story brings a dog to his sweetheart. In his window the dog's fiancé should have a sign: "The last word in gifts—take a little pup to your sweetheart."

The Mark of the Beast

Psychoanalysis Story Released by Hodkinson

BRIEF: A young couple in love have a baby, and when it and the baby dies it brings them to the edge of destruction. The mother is visited by a spirit who promises a brute when she is irresistibly attracted. The doctor tracks them and after frightening adventures during which the husband is killed, he makes the girl realize what she has done and regains her love.

To exploit this picture you might have printed paper stickers in the shape of lizards or spiders and distribute them widely among the children who will delight in pasting them everywhere. On these there should be printed "The Mark of the Beast." If the kids get them you may be sure there will be scarcely a home in the vicinity that will not know the "Mark of the Beast." Your advertising copy should follow right on after this and announce that it is a picture which you will show at your theatre on certain dates.

Since the theme of the story concerns psychoanalysis, you could profitably arrange with the book store for a display of books on this subject and in the window you should have a sign reading: "Psychoanalysis is holding the attention of everyone of intelligence today. You should certainly know something about it. Get one of these books and read up on the science and see 'The Mark of the Beast' now playing at your theatre."

The Acquittal

Mystery Play Released by Universal

BRIEF: Kenneth Winthrop is on trial for the murder of his foster father. His wife ruthlessly succeeds in getting the evidence against him, and he is acquitted. Later she discovers that he has derived a secret of love from her foster brother, and she finds happiness with Winthrop's foster brother who has always been in love with her.

A fine teaser herald has been prepared for the exploitation of this picture. It is in the form of a legal injunction and summons the recipient to appear at the court of entertainment at the Theatre. These can be secured from the Universal exchanges and we would recommend their use as a clever means of arousing interest. If there happens at the time of your showing, to be a murder trial going on in your vicinity, you can make use of a mail campaign by which you can reach your present patrons as well as the reader is or is not in favor of "Acquittal."

The evidence which finally decides the case is a hitter's strike which has been mistaken for a clock. This permits of tie-ups with the local jewelers and the retailer of scales if there happens to be one in your locality.

If you can get special permission to do it, an effective stunt would be to dress the ticket seller in the official black judge's robe and have him wear a white wig. Stand him in policemen's outfit in the front of the lobby. You might also get your ushers up the same way. This will accentuate the theme of the play and at the same time will set people wondering at the appearance of police at your theatre.

The Church Around the Corner

Minister's Life Released by Warner

BRIEF: A young minister anxious for reform accepts the pulpit of a wealthy congregation in the hope of reforming the members. He leaves in disgust when he learns he is worshipped as a manmount idol. He returns to his people, the miners, on the eve of a strike, succeeds in subduing them, and saves the life of the owner whose daughter he loves.

You should be able to secure the backing of the church and church organizations in pushing this picture since the text contains strong propaganda on the merits of the ministry and the church. Perhaps you can enter some agreement by which these organizations will get a percentage of the box-office receipts if they help sell tickets.

The gowns worn by Claire Windsor in this picture should make it possible to get the women's shops to tie-up with you on plays.

The teaser ad campaign could be used effectively here by merely saying on your posters and billboards: "Come to the Little Church Around the Corner." These should appear a week or more before the showing. Then when the picture comes to town you should give wide publicity to the dates of showing.

Second Fiddle

Story of Two Rivals Released by Hodkinson

BRIEF: Two brothers love the same girl. She is the family favorite who, returning from college, is fussed over by the entire family and village and even takes his belt to her. On the day he proves his worth to her she realizes that unless the brother proves himself the better man and wins the girl.

Here is another Glenn Hunter success which has proved its box-office value. This screen favorite has the faculty of appearing so pathetic that he immediately wins the love of every audience. Therefore your cue is to play him up as big as possible. Use plenty of lobby posters and distribute window posters wherever it is possible. Use all the force you can in your ads to make his name prominent.

Sell the dancing school on the strength of the title in an instance like this: "Have you ever gone to a dance and been the wall flower while your rival who knew the latest steps took your girl away? This wouldn't happen if you let us teach you the latest steps. Go to the . . . . . . . . . Theatre and see what happened to the fellow who played 'Second Fiddle,' then come here and let us sign you up for a course of lessons."

The older brother in the play wins out because he is better dressed than Jim. This suggests the use of the catch line, "Clothes do make the man. See 'Second Fiddle' at the . . . . . . . . . Theatre. We have the latest in men's clothes for the man who would be perfectly groomed. And our prices are reasonable."

Attendance Records Broken in Every Section of the Country with "BRASS"

From the Celebrated Novel by Charles G. Norris with Monte Blue and Marie Prevost

Supported by Harry Myers, Irene Rich, Frank Keenan, Miss Dupont, Pat O'Malley, Helen Ferguson and others.

Harry Rapf Production Directed by Sidney A. Franklin

WARNER BROS

Classics of the Screen
Production Chart and Press Opinions

In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors’ Names. In the Outer Columns Are the Highlight Opinions of the Press on Current Features.

‘Fighting Blade’ Ranks

As Costume Super

Barthelmess Fine But Some Criticise Story

HERE is a costume play that "embodies all the objectives" which have been made to this kind of entertainment, we read in the St. Louis Dispatch about "The Fighting Blade," while the Demo-

crat feels that it "devalues the rank of superproduction, and is the most pretentious of the Barthelmess vehicles. It runs the gamut of huge settings and gorgeous costumes through a thread spied up by Barthelmess' work with his sword." 

Into the "hackedneyed theme" of the heroine held in the castle against her will has been injected the "sword fighting" from the "Princess of Zenda," the "torture scene" from the "Count of Monte Cristo" and the "castle-storming" event of "Robin Hood," in the opinion of the New York Cleveland Press, who continues:

The author has been careful to provide parts that everyone will like, for the play also has the "swashbuckling, laughing, invinci-

ble fellows." In conclusion we read:

Like all costume dramas, it is too long, much longer than it has a right to be, and we are left with the unpleasant feeling, and entertaining to a certain degree I found it, I did not drop my interest.

The entire picture is "well cast" and the production is "extremely well mounted," being rich in the atmosphere of the middle Seventeenth century and replete in its costumes, according to the Detroit News, which also thinks it:

Something that Mr. Barthelmess' loyal following will want to see, because it is a coherent, well-knit scenario that tells a graphic story of England in the Sevent-

eenth century.

Its most "pleasing element lies in the photography," believes the New York Review. The story is told in a "jerky manner," far from smooth. The Review concludes by saying:

We hope his next picture will be more worthy of its star. The title is the most painful part of it—Better luck next time.

"Not nearly so pretentious" as some of its rival costume plays in the opinion of the New York Herald, yet it is able to "stand up and hold its own." It possesses a "sound, coherent and thoroughly thrilling story," and in this respect has a "marked advantage" over most of its spectacular competi-

tors.

CURRENT PRODUCTIONS

August

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE FIGHTING BLADE</td>
<td>R. Barthelmess</td>
<td>Director Distributor Length</td>
</tr>
<tr>
<td>CHILDREN OF DUST</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>CHILDREN OF DUST</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>DESERT DRIVEN</td>
<td>Harry Carey</td>
<td>Special Cast</td>
</tr>
<tr>
<td>FLYING DUTCHMAN</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>FORBIDDEN RANGE</td>
<td>Neal Hart</td>
<td>Neal Hart</td>
</tr>
<tr>
<td>HOMEWARD BOUND</td>
<td>Jack Holt</td>
<td>Jack Holt</td>
</tr>
<tr>
<td>ITCHING PALMS</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>LADY OF THE PRESS</td>
<td>Love Parker</td>
<td>Love Parker</td>
</tr>
<tr>
<td>McGUERIE OF MOUNTED MEN</td>
<td>Wm. Desmond O’Neil</td>
<td>Wm. Desmond O’Neil</td>
</tr>
<tr>
<td>PENDULUM</td>
<td>Sam Norton</td>
<td>Sam Norton</td>
</tr>
<tr>
<td>RAPIDS</td>
<td>Harry Morley</td>
<td>Harry Morley</td>
</tr>
<tr>
<td>RED DEER LITE</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>RED SPOT</td>
<td>Theon Chung</td>
<td>Theon Chung</td>
</tr>
<tr>
<td>ROYAL LOVE</td>
<td>Robert Roy Stewart</td>
<td>Robert Roy Stewart</td>
</tr>
<tr>
<td>SIR LANCELOT</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>THE MAN WHO WON THEbet</td>
<td>Wm. Furness</td>
<td>Wm. Furness</td>
</tr>
<tr>
<td>SIR LANCELOT</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>SIR LANCELOT</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>SPOILERS</td>
<td>The Special Cast</td>
<td>The Special Cast</td>
</tr>
<tr>
<td>TEA WITH A KICK</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>TIPPED OFF</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>WIVES OF DESIRE</td>
<td>Select Cast</td>
<td>Select Cast</td>
</tr>
</tbody>
</table>

September

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>AGE OF DESIRE</td>
<td>Select Cast</td>
<td>Select Cast</td>
</tr>
<tr>
<td>BAREFOOT</td>
<td>C. B. C.</td>
<td>C. B. C.</td>
</tr>
<tr>
<td>BLINKY</td>
<td>Hoot Gibson</td>
<td>Hoot Gibson</td>
</tr>
<tr>
<td>BRIGHT LIGHTS OF B’DWAY</td>
<td>All Star</td>
<td>All Star</td>
</tr>
<tr>
<td>CALL OF THE WILD, THE</td>
<td>All Star</td>
<td>All Star</td>
</tr>
<tr>
<td>CHEAT, THE</td>
<td>Negri-Holl</td>
<td>Negri-Holl</td>
</tr>
<tr>
<td>COVEYED WAGON, THE</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>DAYTIME DIVES</td>
<td>Derelys Perdue</td>
<td>Derelys Perdue</td>
</tr>
<tr>
<td>ETERNAL THREE, THE</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>GOLDFINGER, THE</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>GONE UP</td>
<td>Hope Hampton</td>
<td>Hope Hampton</td>
</tr>
<tr>
<td>GOLD MADNESS</td>
<td>Guy B. Post</td>
<td>Guy B. Post</td>
</tr>
<tr>
<td>GREEN GODDESS, THE</td>
<td>Special Cast</td>
<td>Special Cast</td>
</tr>
<tr>
<td>GUN FIGHTER, THE</td>
<td>William Parum</td>
<td>William Parum</td>
</tr>
<tr>
<td>HALDANE OF THE SEC. S.</td>
<td>Houdini</td>
<td>Houdini</td>
</tr>
<tr>
<td>HALL’S HOLE</td>
<td>Chas. Jones</td>
<td>Chas. Jones</td>
</tr>
<tr>
<td>HER REPUTATION</td>
<td>Select Case</td>
<td>Select Case</td>
</tr>
<tr>
<td>LAWFUL LARCENY</td>
<td>Gray-Nagel-Napole, Allan Dwan</td>
<td>Gray-Nagel-Napole, Allan Dwan</td>
</tr>
</tbody>
</table>

'Great' Say All Critics of 'Three Ages'

Hardly a Dissenting Voice on New Keaton Farce

CHARLIE CHAPLIN may have provided some "funner screen comedies," but he never provided one with more "delightful originality" than "Three Ages," according to the Portland Oregonian, which continues:

With its stock in trade somewhat akin to that displayed by the ancient cigar store Indian, Keaton walks, crawls, and runs through a range of the funniest and most original film fun in this picture, and keeps the audience laughing from beginning to end.

The story is replete with "laughs and thrills," says the Newark (N. J.) Ledger, and the Star:

Springs with agility from side splitting exposition of life as it was in the cave man era to the brilliant reign of Rome. From Rome to Italy and from Italy to our own age, where he enjoys himself in the usual Keaton manner, never losing sight, however, of the humorous, the pathetic, the apropos touches that modern life is filled with.

The play is a "slapstick comedy," and it is "dubious" whether or not it could have been "put over," for six reels had it been allowed for the "constant alteration" of the periodic scenes in action, we learn from the Newark (N. J.) News, yet:

It holds the interest of the audience, and provides an hour of amusement. Most hilarious gags and de-

vice, such as the non-descript quartet of the farcical "Tambourine" man, which falls to pieces, is good entertainment.

"Big settings," a good supporting cast, and Buster's "own seriousness" make it a six-reel "scream," at the Newark Eagle, which continues:

The Roman sets are particularly impressive, The stone age doesn't call for much else than rocks for the background. As for the fun, it is incessant.

The picture possesses the ele-

ments of "farce and action" which helped to make Keaton popular. We are told by the Indianapolis News, which goes on to say:

Much money has been spent to make the photographs, and the producers have spent time and energy, besides a large financial outlay, to make the photoplay worth while, and they have succeeded.

Buster is "immensely funny," says the Indianapolis Star in this comedy for reincarnation, in which:

He has a lot of trouble with a volum-

igious tom cat, Betty makes the nails of a ferocious lion, and wins a race in a dog-driven chariot by dashing a cat in front of the hounds' noses.

An "ordinary romance" replete with "funny situations," is the opinion of the Pittsburgh Press, while the Sun calls the humor "droll," and believes it "assured of success."
'Merry Go Round Wins By Atmosphere

Universal Specials Plenty of Press Applause

All motion picture promises are "not lived up to," we are told by the Birmingham News, but the "Merry Go Round," which they find "wonderful," is compensating for the shortcomings of the others. They describe it as:

One of the most compelling dramas to be brought to the screen in any epic of this period when all the world is in an epic that clutches the heartstrings.

Romance "sweet and bitter sweet" is the keynote, in the opinion of the Birmingham critic for the Indianapolis News, says it is "not the story" which will command two hours of your attention "as gorgeous and marvelous manner" in which Rupert Julian has directed it. The following is an abstract of what this reviewer says in conclusion:

Here is a photoplay rich in backgrounds and continental atmosphere, which is a wonder in itself is one of the wonders of the day. It opens up, or at least brings out, the glory of us and from a scenic standpoint is a mountain of the most appealing sort.

The characters are "living breathing persons," we learn from the Indianapolis News. The "intensely human interest" is ever present, and there is a number of elaborate sets, old castles and a background of singing together. The story is "never lost," and is "enriched by the military spirit" which dominates it while:

It has some "artifices of plot," we read in the Cincinnati Star, as well as "palpable crudities of directions and absurdist" in making Huber so "unbelievably brutal." Nevertheless:

It is an absorbing story of Cincinnati life with the whirr of time, like the merry-go-round brings high and low together. A romance containing an appeal that is intensely gripping:

"It makes no difference" how the big cast, nor how thrilling the special effects that the characters tell a love story which is "sweet and human," we learn from the Los Angeles Times, which continues:

It is a great pre-war days and the dark dim days which came with peace. The little Cincinnati Agnes, a little girl who is one of the three Agnes Sisters, of Coney Island, and Count Franz. The little girl is barely noticeable as a peacetime girl. She is the type that "the biggest of the biggest possibilities of the Cavern of Words."

"Dramatic in the extreme," and fascinating screen entertainment that will "thrive from beginning to end," it tells the Cincinnati Tribune.

While of the leading women the Cincinnati Star says Miss Philbin brings to it a "fresh, sweet personality" that "off euros the mind reflects "girlish winsomeness" and "genuine refinement."

Exhibitors Trade Review

"Zaza," Swanson's Best Most Believe

Gloria's Pep Puts Over Her Latest Paramount

The screen version of "Zaza" "has been well done," we learn from the St. Louis Times. Yet "the picture is a very fine one. The new pictures in London are lacking," according to the Newark (N.J.) Eagle, because:

The element of suspense is not present. The party as a whole is not very entertaining. It can scarcely be called a plot. But the mere fact that this film is a success shows there is no suggestion of illicit relations.

That other reviewers also find it an unusually "clean" picture is evidenced by the Pittsburgh Press, which says:

The original Zaza was regarded as more or less a wicked woman. Miss Swanson portrays the role rather as a gamine giving the part a Kiki touch. It is a success all around, and things Miss Swanson has hitherto done are especially suited to her style of acting.

While not entirely disagreeing with this opinion, the Baltimore News speaks of Miss Swanson as: "At a time when the New York Times is branching out from Huggins and a pepper from Castro and a man from Adler and a woman from there and therabouts. Two lovely eyes she has and she knows how to use them. Miss Swanson has a talent for knowing how to use them. Two pretty arms are a thing to see, and she can fight with them. She can use them."

If there is any credit due "brutal originality" and "insincere refusal to follow precedent," then to Gloria Swanson must go a great deal of the credit of the Cincinnati Tribune, which continues:

For the glorious Gloria broke all precedents by appearing as Miss Carter and Farrar. But why not? Let us have variety in women and song.

It is a very "satisfactory picture," according to the Philadelphia Record, and one in which "tragedy and light comedy" follow one another. In the opinion of the Cincinnati Tribune, which continues:

Those who like their picture drama experienced with sentiment and some heart throbs combined with splendid photography and interiors and exteriors pleasing the San Francisco Journal.

As to the direction, in the San Francisco Bulletin, we read:

It is an Allan Dwan product, well guided, and it shows a great elaborateness in interior decoration. In short, "Zaza" was never seen in a more fitting role, and her acting is by far the best she has ever given to the screen.

In the role of a little "temperamental Parisian hussy," which on the stage served as the "stepping stone to stardom," according to the San Francisco Call and Post, which continues:

The part calls for that brand of vivacity which sustained emotionalism which the 'lunette' of the stage shown to best advantage. Miss Swanson's portrayal is that of a woman and which Director Allan Dwan has apparently permitted to go with her to a dictate and conception of the character.

Except for a "sugar and water effect," according to the San Francisco Journal, finds it a "satisfactory picture," and praises H. B. Warner.

Current Productions (Continued)

October

Feature | Star | Director | Distributor Length
--- | --- | --- | ---
Longest Ranger | Tom Mix | Net credited | Fox 7,000
Merry Go Round | Philbin-Kerry | R. Julian | Universal 12,000
The Midnight Alarm | John Allyn | Net credited | Vitagraph 4,000
Men On The Run | Monet Vanna | Lee Parry | E. B. Fox 8,000
Man in Law | Louis Plieffy | Preferred | Paramount 7,500
Polish-Perlmutter | Bernard-Carr | Badger | First Nat'l 7,000
Pioneers | Allan Arons | Hoxie | Art 5,500
Red Lights | Special Cast | C. Badger | Goldwyn 6,841

November

Feature | Star | Director | Distributor Length
--- | --- | --- | ---
Blow Your Own Horn | Lewis-Durante | J. W. Horn | F. O. B. 6,500
My Mystery Girl | C. Talmadge | V. Heuman | First Nat'l 10,000
Flaming Youth | Elson-Falk | Net credited | F. O. B. 5,000
My Children's Home | Holm & Strong | Millard Webb | First Nat'l 7,000
Human Mill, The | All Star | Special Cast | Alaholubero 5,500
Kentucky Days | C. Carter | Special Cast | Griffith 4,000
Light That Failed | All Star | Special Cast | Calcul 7,000
Man, Woman, Temptation | All Star | Special Cast | Calcul 9,000
Million to Burn A | Herbert Rawlinson | William Parke | Special Cast 7,000
Reno | Special Cast | S. Blackton | Vitagraph 7,000
Rendevous, The | Special Cast | Special Cast | Special Cast 5,000
Shifting Sands | Special Cast | Special Cast | Grandville 6,000
Social Code, The | Shirley Mason | Oscar Astel | Special Cast 5,000
Stephen Steps Out | D. Fairbanks, Jr., Helen Beric | Special Cast 5,642
Thundering Dawn | K. Carson | Special Cast | Paramount 5,000
Will Do | Special Cast | Special Cast | First Nat'l 7,000
Wanted, The | Special Cast | Special Cast | First Nat'l 8,000

December

Feature | Star | Director | Distributor Length
--- | --- | --- | ---
Anna Christie, The | Blane-Blane | F. H. Hill, Jr. | Univ. 4,500
Darkling of N. Y. | B. Pegy | King Baggot | Univ. 6,500
Ferial City | B. LaRue | P. Fairbanks | First Nat'l 7,929
Lively Lives | Special Cast | W. Bennett | Vitagraph 8,000
Man Next Door | Special Cast | David Smith | Vitagraph 7,000
Midnight Alarm | Special Cast | David Smith | Vitagraph 7,000
Nineteen and Nine | Special Cast | David Smith | Vitagraph 6,900
Pure Grit | Special Cast | Roy Stewart | Nat Ross 4,500
Red Warning | Jack Hoxie | Art 4,750
Rendacious | All Star | Special Cast | National 7,000
Second Youth | All Star | Special Cast | Goldwyn 5,500
The N. W. Lady, The | Special Cast | Special Cast | Black Unival 4,812
COMING PRODUCTIONS

UNIVERSAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Faceynthia</td>
<td>Dorothea Johnson</td>
<td>William Grefe</td>
<td>Metro Universal</td>
<td>1st wk.</td>
</tr>
<tr>
<td>The Signal Tower</td>
<td>Al*</td>
<td>Torrey Smith</td>
<td>Universal</td>
<td>6th wk.</td>
</tr>
<tr>
<td>Happy End</td>
<td>L. Taylor</td>
<td>King Vidor</td>
<td>Metro</td>
<td>3rd wk.</td>
</tr>
<tr>
<td>Love Signal</td>
<td>Vision</td>
<td>Roy Del Ruth</td>
<td>Universal</td>
<td>2nd wk.</td>
</tr>
<tr>
<td>Philosophy</td>
<td>L. Taylor</td>
<td>King Vidor</td>
<td>Metro</td>
<td>3rd wk.</td>
</tr>
<tr>
<td>Resettlement</td>
<td>Hoot Gibson</td>
<td>Eggleston</td>
<td>Universal</td>
<td>1st wk.</td>
</tr>
<tr>
<td>The Thrill Girl</td>
<td>Laura LaPlante</td>
<td>Holubar</td>
<td>Metro</td>
<td>1st wk.</td>
</tr>
<tr>
<td>The Riddle Rider</td>
<td>Wm. Desmond</td>
<td>Wm. Craft</td>
<td>Universal</td>
<td>3rd wk.</td>
</tr>
<tr>
<td>Pirates and Plunder</td>
<td>Priscilla Dean</td>
<td>W. Ruggles</td>
<td>Laurel</td>
<td>1st wk.</td>
</tr>
</tbody>
</table>

METRO

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revelations</td>
<td>Vic*</td>
<td>Charles Crichton</td>
<td>Metro</td>
<td>Preparing</td>
</tr>
<tr>
<td>Happiness</td>
<td>L. Taylor</td>
<td>King Vidor</td>
<td>Metro</td>
<td>3rd wk.</td>
</tr>
<tr>
<td>Howl</td>
<td>L. Taylor</td>
<td>King Vidor</td>
<td>Metro</td>
<td>3rd wk.</td>
</tr>
<tr>
<td>Thy Name Is Woman</td>
<td>Fred Niblo</td>
<td>Fred Niblo</td>
<td>5th wk.</td>
<td></td>
</tr>
<tr>
<td>Garden Follies</td>
<td>Wm. Seiter</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>How to Educate Wife</td>
<td>John Daly</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>Garden Follies</td>
<td>Robt. L. Taylor</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>Lovers Lane</td>
<td>W. Beaudine</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
</tbody>
</table>

WARNER BROTHERS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daddies and Darlings</td>
<td>M. May</td>
<td>William Goldwyn</td>
<td>Warner Bros.</td>
<td>3rd wk.</td>
</tr>
<tr>
<td>Beau Brummel</td>
<td>John Barrymore H. Beumont</td>
<td>Warner Bros.</td>
<td>7th wk.</td>
<td></td>
</tr>
<tr>
<td>The Stranger</td>
<td>Wm. Seiter</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>The Strangers</td>
<td>Fred Niblo</td>
<td>Fred Niblo</td>
<td>5th wk.</td>
<td></td>
</tr>
<tr>
<td>How to Educate Wife</td>
<td>Wm. Seiter</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>Garden Follies</td>
<td>Robt. L. Taylor</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>Lovers Lane</td>
<td>W. Beaudine</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
</tbody>
</table>

PARAMOUNT

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadow of the East</td>
<td>Al*</td>
<td>William Goldwyn</td>
<td>Paramount</td>
<td>4th wk.</td>
</tr>
<tr>
<td>Arizona Express</td>
<td>Al*</td>
<td>William Goldwyn</td>
<td>Paramount</td>
<td>1st wk.</td>
</tr>
<tr>
<td>Lady of the Dancers</td>
<td>Wm. Seiter</td>
<td>Warner</td>
<td>Preparing</td>
<td></td>
</tr>
<tr>
<td>Heritage of Desert</td>
<td>Irvin Willat</td>
<td>William Goldwyn</td>
<td>Editing</td>
<td></td>
</tr>
</tbody>
</table>

FOX

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nellie the Clown</td>
<td>E. Flynn</td>
<td>Fox</td>
<td>5th wk.</td>
<td></td>
</tr>
</tbody>
</table>

GOLDWYN

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
</table>

PATHE

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Girl Expert</td>
<td>Harold Lloyd</td>
<td>Taylor</td>
<td>15th wk.</td>
<td></td>
</tr>
<tr>
<td>One Ghostly Night</td>
<td>Al*</td>
<td>Al*</td>
<td>4th wk.</td>
<td></td>
</tr>
<tr>
<td>Trilling</td>
<td>Al*</td>
<td>Al*</td>
<td>4th wk.</td>
<td></td>
</tr>
</tbody>
</table>

PREFERRED

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poisoned Paradise</td>
<td>Gurnier</td>
<td>Schulberg</td>
<td>Preparing</td>
<td></td>
</tr>
</tbody>
</table>

VITAGRAPH

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Tale of Red Roses</td>
<td>David Smith</td>
<td>5th wk.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

INDEPENDENT

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Deer Slayer</td>
<td>Murphy Miller</td>
<td>C. W. Paton</td>
<td>7th wk.</td>
<td></td>
</tr>
<tr>
<td>Sheriff of Tombstone</td>
<td>Fred Thomson</td>
<td>Albert</td>
<td>13th wk.</td>
<td></td>
</tr>
<tr>
<td>Sagebrush Religion</td>
<td>Harry Satterfield</td>
<td>Chas. Hart</td>
<td>3rd wk.</td>
<td></td>
</tr>
<tr>
<td>The Rugged Robin</td>
<td>Madisen Rich</td>
<td>Madison</td>
<td>5th wk.</td>
<td></td>
</tr>
<tr>
<td>A Tale of Red Roses</td>
<td>David Smith</td>
<td>5th wk.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

‘If Winter Comes’ Wins National Prize

Fox Special Selected by Almost Unanimous Vote

The host of readers who found delight in the book ‘If Winter Comes’ will find the film ‘Unanimous Vote’ told by the Kansas City Star, which goes on to say:

The story is simply, sincerely presented. There is a beautiful romantic quality to the story, as it should be.

Photographed in England in the actual site where the events occurred, the author, the play, is a “fine, authentic achievement” which has commanded the profound commendation of Mr. Hutchinson, himself, the Detroit Times. To which the Free Press adds:

The screen version is better than the original story, which is high praise. To miss it is to miss one of the best pictures the screen has given us this year.

That which distinguishes the film is the “fine sense of honor of the Englishman” which makes the story a fitting setting for the Los Angeles Express. It is a relief from the “mushy, unhehy, erring-husband, vampire” affairs. Some may find this film a bit of a sacrifice for Effie and her baby a little “taxing,” but:

In all there is fine mimetic work, and something to hold the interest of those who cry for better pictures have a chance now to see what they mean.

The tawdry sentimentalism of the book shows forth as “maudlin righteousness” in the picture version, according to the New York Review. It is “mellowed melodrama, and the film version doubles the force of each ‘cheap element.’”

Titles too long and too frequent spell out such soothing reflections as: Conventions are not the enemy of their application that is wrong.

As to the cast in this same paper we read:

Interest is sustained at high tension when he finds Effie’s note and learns who was the father of her child, which is followed by the scene in which he goes to the treacherous Twopenny, when he finds in his office, and recovers in the end, which is found by his bed. So successful was Millard in capturing the original story that the expression was coined “magnificently.”

Other expressions of opinion concerning the cast are that Percy Marmont in his interpretation of the role of Mark Sabre does one of the “most finished and effective acting screen roles has ever revealed, according to the Detroit Free Press. While the New York Times is not as enthusiastic as that of the Kansas City Star, which goes on to say:

The fact that he is an Englishman accounts for his ability to make the role so vital.”
Science Produces Unique Projection Effect

Biocular Innovation Throws Artistic Colorful Frame Around Picture and Achieves Exceptional Illusion of Third Dimension

By MICHAEL L. SIMMONS

MUSIC, painting, sculpture, lighting, color—every known artistic and scientific device is employed to create in the minds of audiences, impressions that will tend to make the actual picture more pleasing, realistic and permanent.

Nothing is spared to enhance effects. Now comes to the motion picture a new feature—destined to reveal a new prophet in filmdom's Hall of Fame. He is Thomas H. Marten, a Canadian inventor, whose new method of projection makes possible effects hitherto unknown in surrounding any picture with appropriate atmosphere.

Marten's projection innovation is to the motion picture what stage settings, costumes and lighting are to the legitimate drama. It weaves around the story of the picture a harmony of color and design which must be seen to be fully appreciated. By simple yet effective means it transforms the flat, black and white picture into a thing of beauty, glowing with reflected color that fairly lives before the eyes. It calls for no stage or scenic properties. It is operatic as the film is operatic and is capable of various changes.

By MICHAEL L. SIMMONS

BIOCULAR projection is the technical name of this new invention. Shorn of its technical language the explanation of its working process is simple.

In ordinary projection the opaque shutter which revolves in the path of the projected beam intercepts half the light, which is not used, or in other words, is wasted. In Marten Projection this unused light is picked up, led through another projecting apparatus, and used to throw on the screen. This supplemented projection describes around the picture a setting in colors, which is always visible.

The effect of this frame of color and unique design around the picture has been compared by one artistic observer to the placing around some rich old masterpieces of painting, a setting sufficiently harmonious and magnificent to enhance its appeal.

A peculiar thing about this setting is that it does not rivet attention on the frame, but on the picture itself. The spectator is conscious of a more softly diffused light over the screen through the picture, and yet the picture looks more decisively etched. It is just this effect that eliminates almost wholly whatever defect motion photography may have in regard to eye fatigue. This article does not infer that any such great defect exists. Nor does it take sides in the controversy on the subject among motion picture men of America, much of which has come to the attention of movie-going laymen. What this article does emphasize is that facts should be met full in the face, that if any such lay notion does exist, to act on every constructive opportunity to eradicate it, instead of playing ostrich.

ACCORDING to eminent oculists, one of the most constructive features concerning this projection is that it reduces whatever eye-strain there may be in watching motion pictures to a minimum. The technical explanation is this:

The elements of ordinary projection conductive to eye fatigue are, the flat appearance of the screen, the contrast of the screen and its surroundings, the
intermittent illumination of the screen and the general dissimilarity to normal conditions. Marten Projection, by enlarging the illumination area, and by throwing a continuous flow of light, and balancing the tones, gives a view of the picture with more normal vision and less dilation of the pupil of the eye. Since medical men and health authorities have strongly condemned it, a realization of how these facts may be exploited to the exhibitor's advantage is obvious.

THIS improvement in motion picture art is by no means in its experimental stage. It has been in use at the Capitol Theatre in New York for several months. Several months ago Mr. S. L. Rothafel, of the Capitol, printed announcements that the theatre's patrons would soon see an innovation introduced never duplicated before in the theatre world. Accordingly, at the presentation of "The Green Goddess," he used the new system with the assistance of Thomas H. Marten himself. The effect, and the response of the delighted audience, marked an epoch in its practical reality.

In "Rosita," the photoplay Mary Pickford produced and starred in, Bifocal Projection not only again vindicated its distinctive potentialities for adding beauty and illusion to the picture, but showed its amazing versatility as well. In the prologue preceding the picture, the projection was thrown in an alluring frame of orange-gold filigree. This realized a truly artistic and picturesque setting, harmoniously attuned to the tableau on the stage.

The nature of the machine makes it possible to change colors or have any combination of colors, or even to eliminate part of the frame, thus giving variety in design. Mr. Rothafel has, since its first showing at the Capitol, played up as feature of his program the fact that he uses Marten Projection—not forgetting to emphasize its authentic merits concerning the relief of eye fatigue.

Mention has already been made of the growing tendency toward "Presentations" or the creating of suitable atmosphere and surrounding the picture with it. Practically every theatre is using color, music, lighting, etc., to give to its audience a heightened effect. For this reason the discovery of Marten Projection is intensely valuable. Here is a definite means whereby any quantity of atmosphere can be supplied. A colored setting which is visible while the picture is shown instead of fading into blackness, supplements the interest in the picture itself, and leaves with the audience a greater sense of satisfaction. It makes possible effects which would be difficult to duplicate in any other way, even with the aid of stupendous lighting and scenic properties, and lifts any picture into the feature class.

THE feature of the projected frame in carrying out the atmosphere of a picture is the appropriate combination of designs that can be used. If it be a scenic picture of big game hunting the crouching figures of animals can be used. Again, to return to "The Green Goddess" as an exceptional fine example, the squat figure of the goddess was used as a symbol of the theme of the photoplay. Green was chosen as the dominating color, and the subtlety and luxury of the Orient was symbolized by the heavy drapery.

Mr. Marten came naturally to a position of working out his device from both the artistic and mechanical angle, since he is an artist and has had considerable experience in the engraving field. During the war he extended his activities to the engineering field.

The exceptional range of his versatility and the dogged persistence of his genius were such as to render him eminently competent to carry out the long and arduous years of experiment. It is true, trial and disappointment marked his progress before his plans materialized into the unique and practical instrument he now owns. But it was ever thus. The years of trail blazing, of struggle and toil, have finally brought this inventive Canadian to the promised land and there is he likely to remain with the plaudits of the motion picture world rendering a fitting tribute.

Without exception all the critics of New York acknowledged that it gave the picture an illusion of unusual depth. As one aptly put it, "It makes the picture look like stereoptican views."

Undoubtedly, this new era in the artistic presentation of the photoplay will soon be shown in many other theatres throughout the country. The Colonial Theatre of Richmond, Va.; The Capitol of Reading, Pa.; The Rialto of Allentown, Pa.; The Capitol of Passaic, N. J.; and many theatres in California and elsewhere are preparing to make installations of Marten Projection attachments in the near future.
Ways of Dressing Up Lobby to Attract People

The Lobby Is the Show Window of the Theatre, Says S. J. Newman, General Manager of the Newman Manufacturing Company

By J. S. NEWMAN

It may seem strange but the fact remains that most lobbies were more attractive in the "Nickeldrome" days than they are now. The chap who owned a theatre with a frontage of about 50 feet made a bigger noise and a better display than the average owner makes in 1923 with much greater and better facilities at his command.

The reason for this is more or less obvious. Many owners and managers now spend huge sums on projection machines, stage settings, organs and other inside equipment. This is right and proper—but the outside of the house should receive the greatest consideration. That's how a host of nickel show proprietors cleaned up and retired.

In the very teeth of stiff competition, they dressed up their lobbies to literally yank the crowds inside.

They were wise in the ways of amusement seekers, and we can't deny that folks today are the very same in their tastes and likings as they were twenty or thirty years ago. So why strive to reach a class rather than the mass, or sacrifice attraction and exploitation value for an artistic effect that lacks the needed punch?

In other words, why spend good money on cold, dead marble slabs for the walls of your lobby, and skimp on the photograph cabinets and card frames that attract passersby?

Some wise person said, a long time ago, that the lobby is the "show-window" of any theatre. And another person has rightly said that the lobby is the heart of a theatre. Too much stress cannot be put upon the importance of your front and your entrance as attraction and advertising points of vantage.

First impressions are formed right in your lobby. If it be dull and lacking in "class" folks will gather that your shows are equally dull and inferior in tone. If it be carelessly dressed they will brand you a slipshod showman, sight unseen.

But if the appointments are clean, clever and classy your patronage will be far better than that of the theatre where posters are plastered on marble walls and photographs tacked in cheap, homely, home-made frames.

In the final analysis frames are what make or mar your lobby. A handsome frame sets off even a poor photograph to advantage, and surely enhances the advertising value of a card or poster.

Therefore the first step in sprucing up a lobby should be in the direction of selecting the best frames obtainable.

There are three questions to ask yourself when investing in lobby frames:

1. Do they harmonize with my lobby?
2. Will they need frequent painting or polishing?
3. Are they positively weatherproof?

Let us assume that your mind is wide open and you are considering metal frames. Question 1 is easily answered, as you can obtain brass frames in a dozen beautiful finishes, such as statuary bronze, verde antique and nickel-plate.

Question 2: Brass frame, unlike wooden frames, never need to be painted over and over again. The regulation polished brass finish must be polished often, but finishes mentioned above need little attention and no polishing.

Question 3 is the most important. Brass frames are usually made with glass fronts, compo-board backs and reinforced corners that positively keep out the moisture. And they simply cannot rust, split, warp out of shape.
CURRENT FIRST RUN PROGRAMS

CHICAGO


CINCINNATI


LOS ANGELES


NEW YORK


PITTSBURGH
Liberty—Blanche Sweet in “The Palace of the King” all day.

Monongahela—Monday and Tuesday, Pola Negri in “The Cheat.” Wednesday and Thursday, "Ponjola.”

Owen—Monday and Tuesday, “Ponjola.”

Gascony in “Mother’s-In-Law.” Saturday, Tom Mix in “Mile-A-Minute Romeo.”

Strand—Monday and Tuesday, “Ponjola.”

Wednesday and Thursday, Barbara La Marr in the “Eternal Struggle.” Friday, “Women Men Marry” with an all-star cast. Saturday, “Mothers-In-Law.”


Rowland—“The Cheat” starring Pola Negri.

Colonial—Lionel Barrymore in “Enemies of Women”—all week.

ST. LOUIS

ST. PAUL

PHILADELPHIA


Overture—(not mentioned). Topical Review and Magazine, Comedy, Clyde Cook in “The Cyclist,” Atmospheric Prologue, Feature, “In the Palace of the King.”


BALTIMORE


MEET THE ORIGINAL LONG RUN EXHIBITOR!
(Continued from page 3.)

Mr. Hodkinson soon found he was dependent for pictures on interests in the east that were not part of his company with what he was doing. He came to New York to work out plans for obtaining product for his offices, which extended from Seattle to Los Angeles.

As a result the Paramount Pictures Corporation was formed. This organization extended nationally what the Progressive had been doing locally.

The problem of the Progressive and later of Paramount was the construction of a type of service which did not exist for a type of house which did not exist, but there were men on each side who were making strong efforts toward improvement.

The object was to merit support which other producers and other exhibitors who wanted to do worthy things might set up between them a force unbiased enough, disinterested enough, powerful enough to co-operate along fair lines.

Mr. Hodkinson was president of Paramount for two years throughout its development and establishment, when there were many problems to be solved.

More Patrons Necessary

Following his retirement from Paramount Mr. Hodkinson formed his present organization. It has been built along lines its president has deemed essential to the support of the first theatre, he owned, a type of machinery not controlled by the producer. The head of the Hodkinson company is very keen on the point that maintenance of a proper balance between producer and exhibitor is not an ideal but a necessity without which the industry cannot permanently endure.

In conversation the other day Mr. Hodkinson said that though being a student of conditions he tries to see the picture as a whole. To him there is nothing theoretical in the answer to the question the industry is asking: “What are we going to do?”

His answer is that there is only one thing necessary, and that is producer and exhibitor must mutually support each other in increasing the attendance at the box-office.

The distributor also is a firm believer in the statement that you can’t produce worthwhile pictures, especially if the mind of the producer is distracted with problems of distribution.

It will be recalled that in the old days it was customary to sell film to exchanges at a flat price, say 10 cents a foot, practically regardless of the quality from the entertainment side of the subject. It may be interesting to note a comment made in 1910 by Mr. Hodkinson when pleading for better pictures: "When this is done it will be the exchanges place the true valuation on real feature films and not regard each film as just a ‘free’ as is done at present.

"The present system of distribution prevents either exchange or exhibitor from placing the true value on the unusually good film, which must be done in order to make a manufacturer to see it handled in exactly the same manner as really worthless matter.”

H. MACGOWAN MARRIED

The news leaked out in film circles during the past week that Claude H. MacGowen, the other half of the Ernest Shipman organization, was married early this month.

Though one of the executives in the motion picture business, Mr. MacGowen is a veteran of the film industry.

Before he became associated with Mr. Shipman, he was general manager for Universal.

C L A S S I F I E D  A D  D E P A R T M E N T

Rates
For Sale, 8 cents per word. Renting 6 cents per word. Special rates on long time contracts.

C A M E R A  E X C H A N G E


W E L D E D  W I R E  R E E L S

For Sale by HOWELLS GINE EQUIPMENT CO.

50 R A D I O - M A T S

ALL BRANDS

WHITE, BLACK OR GREEN.

NOW $1.50

At your Dealer.

W E L D E D  W I R E  R E E L S

For Sale by HOWELLS GINE EQUIPMENT CO.

50 R A D I O - M A T S

ALL BRANDS

WHITE, BLACK OR GREEN.

NOW $1.50

At your Dealer.
THEATRE NEWS

THE dedication of the new Shrine Mosque at SPRINGFIELD, Mo., meant a stimulation of business to the Yale Theatre Supply Company of Kansas City, two Simplex projectors and a G. E. motor generator being installed.

A new house, to be known as the Dixie Theatre, is being built at ODessa, Mo., by T. G. Block and will be opened about the first of the year, while H. W. Huston is erecting a new theatre at Columbus, Kans. The house, which will be ready about March, will seat 350. Mr. Huston also will continue to operate his other theatre at Liberty, Mo.

T. M. Harvey of El Paso, Texas, is reported as having sold his Unique theatre at El Paso, Texas, to the Dent chain of theatres.

S. D. Ray has purchased the new Gem theatre at PALESTINE, Texas. George Melton has opened a new picture house at Edna, Texas. W. E. Fox has leased the Temple theatre at Temple, Texas, for a period of six months. Will present pictures as the policy.

Messrs. Murphee and Walling of BRISTOW, OKLA., have purchased the Dixie and Rialto theatres at Cushing, Okla.

The TRUCO Theatre Supply, ENID, OKLAHOMA, is now located in the new Masonic Temple Building. This company reports that business is very good. They handle a complete line of theatre supplies and machines. Wesley Trout is owner and manager.

E. Presley has purchased the Grand theatre at DEQUINE, ARK. W. O. Perkins will open his new Rex theatre at Holdenville, Okla. The Crystal Theatre at Jennings, Okla., has recently re-opened under the able management of A. J. Kimball. Pictures will be the new policy of this theatre.

Mr. Davidson, manager of the Empress Theatre, ENID, OKLA., is planning on disposing of his theatre in this city at an early date. The Empress was recently completely remodeled into a first class motion picture theatre.

The Family theatre in BATAVIA, completely rebuilt, will open to the public on November 29, according to an announcement by Dipson & Osborn, owners of the house.

<table>
<thead>
<tr>
<th>Quarter Size</th>
<th>Half Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 1/4 inch</td>
<td>5 to 6 1/4 inches</td>
</tr>
<tr>
<td>3 1/2 inch</td>
<td>6 to 7 inches</td>
</tr>
<tr>
<td>3 3/4 inch</td>
<td>7 to 8 1/4 inches</td>
</tr>
<tr>
<td>4 inch</td>
<td>8 to 9 inches</td>
</tr>
<tr>
<td>4 1/2 inch</td>
<td>9 to 10 1/2 inches</td>
</tr>
<tr>
<td>5 inch</td>
<td>10 1/2 to 11 inches</td>
</tr>
<tr>
<td>5 1/2 inch</td>
<td>11 to 12 inches</td>
</tr>
</tbody>
</table>

“Snaplite Jr.,” For Portable Projection Machines. Sold by all leading supply houses. Send for descriptive booklet.

Kollmorgen Optical Corporation
31-43 Steuben Street
Brooklyn, N. Y., U. S. A.

SUN-LIGHT ARCS
STUDIO AND
PROJECTION LAMPS
HARMER, INC.
209 West 48th St.
Bryant 6366

“*We cannot recommend
Keystone too highly*”

That’s the report from the Smith—
Theatre, Pittsburgh, after using
KEYSTONE BRAND FLOOR COVERING
for more than eight years

The RUSSELLOID Company
31 N. Second St.
Harrisburg, Pa.

WORLD’S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
ARCURSTICKET CO.
ROLL (RESERVED COUPON) FOLDED TICKETS
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

BEST FOR THE LAST MONEY \ QUICKEST DELIVERY \ COMMERCE GUARANTEED
Insist on prints on—

EASTMAN POSITIVE FILM

—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Not a Sex Picture—

Why Elephants Leave Home

Two parts

For the first time the movie camera gets the capture of wild elephants

Wild elephants are caught only under the supervision of the Government. Visitors must get a pass and their presence is hedged around with restrictions.

Never, until this time, has a picture camera been present at this extraordinary event.

You see a large herd of huge beasts decoyed into a huge corral. You see them strive to break free. You see combats between the intelligent tame elephants and the furious captives. And you see the final triumph when the great brutes are dragged away in chains by their civilized brothers.

You'll agree that it's the greatest animal picture ever made
EVERY critic praised it! It's human, interesting, sincere, clean, heart-warming, appealing, and the boy makes good with a bang! Folks like it! See it and you'll know why.

A Paramount Picture

ONE of 18 Big Paramount Pictures now available. Directed by Joseph Henabery. Adapted by Edfrid Bingham, from Richard Harding Davis' famous "The Grand Cross of the Crescent."

WILLIAM ELLIOTT & JESSE L. LASKY PRESENT

DOUGLAS FAIRBANKS JR.

"Stephen Steps Out"

WITH THEODORE ROBERTS

SUPPORTED BY NOAH BEERY, HARRY MYERS, FRANK CURRIER

Price 20 cents

December 15, 1923
HE statement of Mr. Terry, noted organist and composer of organ solo novelties, that “the Wurlitzer Unit Organ is the world’s most wonderful accompaniment for highest class motion pictures” is certainly worthy of repetition. To instill an atmosphere, enhance the beauty and reveal the desired effect for tragedy or comedy, there is no finer accompaniment than the Wurlitzer Unit Organ. Make a bid for increased onage now with Wurlitzer music.

Send for Illustrated Catalogue

These Nationally Famed Organists Play the Wurlitzer

Charles—Tivoli Theatre, Chicago
Crawford—Chicago Theatre, Chicago
Minor—Circle Theatre, Indianapolis
Wallace—Granada Theatre, San Francisco
Murtagh—Million Dollar Theatre, Los Angeles
Mallone—Shea’s Hippodrome, Buffalo
Strong—Lyric Theatre, Huntington, W. Va
Klingman—De Luxe Theatre, Duluth
Martel—Lafayette Square Theatre, Buffalo
Baucon—Capitol Theatre, Cincinnati

And Hundreds of Others—
"Phenomenal Business,"
San Francisco Report

"San Francisco on Saturday and Sunday more than confirmed our judgment that prompted us to take the unprecedented step of playing Charles Chaplin's

"A Woman of Paris"

simultaneously in two San Francisco leading theatres, the California and the Granada, with combined capacity of 5,500 seats," telegraphed J. A. Partington, general manager, to Hiram Abrams, president of United Artists Corporation.

"The business was absolutely phenomenal, and midnight performances were necessary in both theatres. Newspaper critics and audiences were extremely complimentary in their expressions of opinion."

Now Booking
UNITED ARTISTS CORPORATION
Mary Pickford Charles Chaplin Douglas Fairbanks D.W. Griffith
Geron Abrams, President
What do you know about Divorce and the law?

Get ready for the inside stuff

RUPERT HUGHES'

The Big Picture with the Big Angle

There never was a picture like this one
THE LEAVENWORTH CASE
A Whitman Bennett Production

MOVING PICTURE WORLD:
Almost at the first flash you find yourself face to face with a seemingly unsolvable mystery and from then on, with no waste footage, your interest is held tensely until the final and thoroughly satisfactory solution. Here is an absorbing and exciting entertainment for all who like a good detective-crime-mystery story—and who does not?

MOTION PICTURE NEWS:
No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale "The Leavenworth Case" is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action—action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in "The Rat Trap," a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

EXHIBITORS HERALD:
"The Leavenworth Case" loses none of its entertainment value through transference to the screen. Its highly dramatic moments have been well retained. The picture is well staged and lighted and full of dramatic interest; the story flows smoothly and works up to a splendid climax.

EXHIBITORS TRADE REVIEW:
From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

THE LEAVENWORTH CASE
Distributed by VITAGRAPH
Gerson Pictures Corp. presents

MISS ORA CAREW

in a series of action and society melodramas supported by JAY MORLEY and a good cast

Written and directed by Tom Gibson

THE FIRST THREE

WATERFRONT WOLVES

A SPLENDID PRODUCTION FOR ALL THEATRES

Now In Production

PAYING the LIMIT

A society "Raffles" reclaims herself and in trying to do right is misunderstood by everyone; even her lover doubted her.

How many times have YOU paid the limit?

THREE DAYS to LIVE

BUYERS WIRE PHONE WRITE
GERSON PICTURES CORP.
NEW YORK OFFICE 57 FRANKLIN ST.
S. F. OFFICE AND STUDIO 914 PAGE STREET

Producers of
PLUM CENTER COMEDIES with DAN MASON
Distributed by F. D. O.
CHARLES DICKENS' "CRICKET ON THE HEARTH"
Distributed by SELENECK
Sidney A. Franklin
PRODUCING
WARNER BROS. CLASSICS OF THE SCREEN
Lenore Ulric in "Tiger Rose"

By Willard Mack and David Belasco

A SIDNEY FRANKLIN PRODUCTION

Directed by Sidney A. Franklin

Lenore Ulric in "Tiger Rose"—a star whose popularity is nationwide, in a picture full of surprises and suspense, breathless action and thrilling romance.

Playing New York's Rivoli Theatre

WARNER BROS.

Classics of the Screen
and it hurt. His father, who had wanted him to be a real man, thrashed him in the hope it would bring him to his senses. It hurt, but it did the trick. They'll all like this one.
A MAURICE TOURNEUR PRODUCTION

"JEALOUS HUSBANDS"

Directed by MAURICE TOURNEUR

from the story by FRED KENNEDY MYTON

FEATURING
EARLE WILLIAMS
BEN ALEXANDER
JANE NOVAK
BULL MONTANA

Directed by MAURICE TOURNEUR

For a PROSPEROUS NEW YEAR book
FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924

"Please Audience with 'JEALOUS HUSBANDS'
Melodrama roused Chicago Theatre's patrons to applause"

Polly Wood in Chicago Herald Examiner
'Snooky' and the Missing Link

Watch Snooky do his stuff and you'll naturally conclude—Darwin was right. There must be something in Snooky's blood that runs in the veins of the higher animal—man.

Withal, there is a broad gulf still to be bridged in completing an absolutely unbroken chain of evidence that the monkey is man's ancestor. This gulf is called the missing link.

It is this same question of the missing link that leaves the desirability of Darwin's theory somewhat up in the air.

Explorers have searched for it. Scientists have puzzled over it. Scholars have quarreled over it. But to no avail.

Arguments could not supply the link. Even Darwin admitted that.

If Darwin were alive and an exhibitor he'd immediately recognize in The Exhibitors Trade Review the link between himself and the rest of the film world. He'd know at once that his chain of equipment as a showman was incomplete without this silent partner at his side. Like man, the monkey has five well developed senses—taste, touch, smell, sight and hearing. But it is the acquisition of a sixth sense that is always working for the exhibitor. Also showing him how to develop a sixth sense of his own.

What is this sixth sense? Some call it the selling sense. Others say it is imagination. Whatever it is, it puts the showman for whom it is working as far above the man without it as man is above the monkey.

Perhaps, it is only common sense.


copyright 1923 by exhibitors review publishing corporation.

Geo. C. Williams, President; F. Meyers, Vice-President; John P. Felderman, Treasurer; J. A. Cron, Advertising Manager. Executive and Editorial Offices: Knickerbocker Building, Forty-Second Street and Broadway, New York. Telephone, Bryant 6169. Address all communications to Executive Office. Published weekly at East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates: Single copy, 50 cents; $1.00 per year; United States $2; Canada $3; Foreign $6; single copies 20 cents. Remit by check, money order, currency or U. S. postage stamps.

Chicago, Robert Barshott, 1106 Oth Building.

West Coast, Richard Kipling, 8508 No. Western Ave., Los Angeles.
ALBERT E. SMITH

BECAUSE due to his mechanical bent and his persistence and to the opportunity it fell to him to contribute one of the vital inventions making projection commercially possible; because he has given of his best effort and broad ability to making the motion picture the power it is today; because he was one of the first to see the great possibilities of the American photodrama abroad.
Here's a story of perhaps the first feature motion picture. It was not a long production. To be quite truthful, it was exactly forty-two feet in length; requiring less than a minute to project it on the screen, not only was it the first feature picture perhaps, but also it was the first one to be taken in miniature.

The period was of the Spanish-American War, the spring of 1898, and the title was "Spanish Flag Torn Down." The makers were very dubious as to the public's reception of it, but the dubiety faded as it was thrown on the screen for the first time before a house. At the vaudeville theatres it was a "riot."

In the making of the picture, Albert E. Smith and J. Stuart Blackton, had taken a tiny Spanish flag and mounted it on a tiny staff. Then while Mr. Smith operated the camera, Mr. Blackton took hold of the Spanish flag and removed it from the staff. Then the American emblem was placed where the first flag had been.

The effect was unexpected. The size of the hand in comparison with the flags had given a most uncanny aspect to the whole proceedings. Incidentally it was the first Vitagraph production.

The early motion picture experience of Albert E. Smith, president of the Vitagraph Company of America, is rich in incidents of a character not dissimilar to the one just related.

Mr. Smith and Mr. Blackton, for the two names are closely connected over a long series of years, began experimenting with motion pictures in the latter part of 1896.

They commenced operations in the early part of 1897, which as you probably already have estimated, is nearly twenty-seven years ago. That puts them in the pioneer class most securely.

The two men for several years were entertainers on the lyceum stage. Mr. Smith was scheduled to do a host of things—a monologue, impersonation sleight-of-hand, ventriloquism, etc., while Mr. Blackton, the artist, gave chalktalks—in other words, lectures illustrated with lightning like drawings on the blackboard.

The two young men in the course of their association traveled pretty well over the entire eastern half of the United States. When the pictures made their appearance the two bought a machine and films and added the motion picture to their entertainment.

The early machines were very crude affairs, and as Mr. Smith explained the situation in later years it was the devil's own job to keep the film on the sprockets.

Those whose memory runs back to those days say it simply is impossible to conceive what it meant continuously to battle, with twisted, distorted and warped film.

When it jumped off the sprocket it meant shutting down the show until such time as it could be replaced. The people who were beginning to throng to see the novelty were becoming disgusted—their patience was frazzled.

Mr. Smith from his boyhood had been very much interested in anything electrical or mechanical; he always had invested all his pennies in toy tools and electrical apparatus.

So it was when projection troubles came into his life Mr. Smith went to work to remedy the defects. The result was that the two men, operating under the name of Vitagraph, which they themselves had combined from the words meaning life and pictures, quickly established a reputation for ability to put on a motion picture that did not go dark at the proverbially interesting spot.

The result was a demand for their entertainment greater than they personally could supply. In the effort to comply with the requests for the putting on of shows they trained operators and put out film and machines until in a few years, there were seventy-five shows in operation.

It was in 1897 Mr. Smith secured a patent on projection machine that made the motion picture commercially practicable.

This was a film setting device, a mechanical arrangement for resetting the film after it had jumped the sprocket, and it is now used in one form or another on every projecting machine.

The two Vitagraph men had become acquainted with William R. Hearst, who invited them to be his guests on the yacht Buccaneer, being outfitted for a cruise to Cuba following the outbreak of the Spanish War.

They accepted the invitation and with their paraphernalia, which included a motion picture camera weighing about a ton, they sailed for Siboney.

It was a day or two following arrival that the young Vitagraph company ran into a real adventure, at least it was so classified at the time, and the intervening years have served more or less to solidify the impression.

All the indications were that there were "big doings" afloat. Messrs. Smith and Blackton, the former with a heavy still camera and the latter carrying one of the lighter weight, landed from the Buccaneer and strolled up the road.

They came to a point where soldiers were lying in the bushes. Mr. Smith mounted his camera and was getting ready to photograph anything that looked interesting. He was fussing around the camera and was all but "set" when a bullet ploughed through the centre of the machine.

Discovering they had stepped into the field of an argument that later was known as the battle of San Juan Hill the two men took their cameras and returned to the Buccaneer.

The big camera today occupies a post of honor in the Vitagraph eastern studio.

The negotiations for the photograph-
ing of the Jeffries-Fitzsimmons fight were satisfactorily concluded.

Back of the securing of the contract, however, there was an incident which some day will deserve a special chapter in the history of the development of the motion picture.

For it marked the first occasion on which motion picture photographs were successfully taken under electric lights.

And it was another demonstration of the truth that resides in the old maxim of necessity being the mother of invention—an ancient saw with which the Vitagraph had collided in several preceding emergencies.

As a prerequisite to obtaining the motion picture rights to the Jeffries-Fitzsimmons fight it was necessary to prove that successful pictures of the mill could be taken.

With the aid of Joseph Menshen, a skilled electrician, and on the stage of a theatre under lease by Mr. Brady and loaned by him for the test, two boxers provided by the stage producer put on a scrap under the almost overpowering heat generated by fifty arc lamps burning enormous carbons especially made.

This was in the winter of 1898-9.

Every one associated with the experiment followed the proceedings with ill-concealed excitement. When the bout was finished the film was removed from the camera to the developing room which had been installed in the theatre.

Careful examination of the film as it emerged from the process revealed splendid photography. Every man in the party breathed easier. They knew the contract was secure.

They knew, too, that they had seen the first successful motion picture photograph to be made under an electric light, but they could not foresee what the years would bring in the development of their experiment nor could they conceive of the millions of dollars that would be expended for "juice" in the making of other pictures.

William F. Rock, known always to his intimates as "Pop," entered the Vitagraph combination just after the close of the Spanish-American war, bringing to an end a competition that had been sharp. Mr. Rock had purchased a projection machine from the old Vitascope Company and with its state rights for Louisiana, showing pictures in New Orleans.

Also he owned a place on 125th street, New York. He found in the Messrs. Smith and Blackton keen competitors for business, so he called at the office of the latter in 140 Nassau street—the roof of which building later served as a "studio"—to see it if would be possible to effect an exchange of films.

A deal was made whereby Mr. Rock secured the Smith-Blackton war pictures. Then when the New Orleans showman saw the business being done in New York by the partners he decided to come north.

The two men were securing $75 a week for their show from the Harlem Museum, and the new-comer cut the price to $50. Realizing that neither contender would get anywhere under such a system of doing business there was a conference the final outcome of which was the incorporation in 1900 of the Vitagraph Company.

As Mr. Rock was considerably the senior in years of three, he became president. Mr. Smith was treasurer and Mr. Blackton secretary. Actually it was a partnership. Mr. Rock died in 1916, although for four years his activities in the management had been declining, and he was succeeded by Mr. Smith.

The company produced its first full-reel picture in 1904, and from that time production expanded rapidly.

In 1905 Charles Urban was given the Vitagraph agency abroad for one year. In 1905, Mr. Smith went over and opened an office in England.

This may be a good place to say that the foreign business of the Vitagraph company has been one of its most important divisions. Prior to the late war the distribution of Vitagraph product for countries other than the United States and Canada was accomplished from headquarters in France. These recently have been re-established.

As indicating the importance of the company's foreign business it may be stated that at one time the footage of Vitagraph films distributed abroad was more than five times that of the product consumed at home.

It was about 1904 that nickelodeons sprang up all over the country. Before that theatres had rented machines, but the new-comers bought them outright. To supply these customers the Vitagraph continually expanded its facilities.

In 1906 Vitagraph produced the first five-reel subject. It was "The Life of Moses," and as Mr. Smith remarked recently "It was a good picture."

Exhibitors were not prepared to handle it in the form designed by the producers, with the result that it was shown in one and two reel lengths.

One of the factors contributing to the success of "The Life of Moses" was the speeding up of the camera approximately to the pace maintained at this day.

Prior to that time it had been the custom to make about twelve photographs to the second, which resulted in exaggerated movement on the screen. If an actor "held" a position it was the practice to eliminate the action in the cutting room.

Messrs. Smith and Blackton scored a notable news beat in photographing the inauguration of President Roosevelt in March, 1905.

At the conclusion of the ceremony at the Capitol, when all of their film had been used, Mr. Blackton took a still camera to get a few final shots of the President, and Mr. Smith with the aid of a boy got his camera into a cab and the two men started for the station.

There a great crowd prevented their getting into the waiting room. They went around to the tracks, knocked on the door of a Pullman car and were admitted. The train began to move. A conductor punched their tickets for New York. Later another conductor came through and "properly bawled them out" for riding on a special train on an excursion ticket.

It may be said that was before the era of Pullmans for the Vitagraph. The argument came to naught, and the passengers were not molested. When the two became hungry they searched for the dining car and found they were the only ones on the train.

By some twist in orders that train had been ordered to New York without stopping, and the two men landed their pictures of the inauguration, still as well as motion, in the metropolis ahead of any of their competitors.

The development of the Vitagraph stock company began about 1907, an organization that was destined to be the greatest aggregation of dramatic talent ever under one roof, stage or screen. It reached its height between 1910 and 1912.

When the Patents Company was formed the patents secured by the Vitagraph company, the first dating from 1897, were taken over. It had been these devices which had put the company so thoroughly on the map in the beginning of the industry, devices which as we have said made the projection of pictures commercially possible.

Mr. Smith has been a hard worker, vellum of the company's business. He had been blessed with a sturdy constitution and always had taken good care of his health—aside from his pile especially in the days of the rapid doing work. Until he was well past thirty years of age he was a total abstainer in the use of tobacco and liquor. He now admits the consumption of two cigars a day—one in the afternoon and one in the evening. And he emphatically denies that he is a prohibitionist.

"There was a time when Blackton and I did ten men's work," Mr. Smith said recently. "It was not an unusual thing for me to take home a pile of scripts, go to bed and read until 8 o'clock in the morning. Then I would rest until 8:30, get under a shower and prepare for another day at the studio."
Here's a Man Who Buys Films for a Nation

That's the Job of Knut Husberg of Svensk Filmindustri, Who Began as Exchangeman Twenty Years Ago and Hasn't Stopped

Knut Husberg, of the Svensk Filmindustri, after a month in New York, is preparing to depart for his homeland. The company named is perhaps better known as the Swedish Biograph, which on the screen for many years has stood for productions which measure up with the best.

The activities of the Svensk is three-fold—at least. In the first place there are the exchanges, of which Mr. Husberg is the head, officiating as the director and as the purchaser of films.

These exchanges supply a hundred theatres which are owned outright by the company. The branches have contractual relations with 400 other theatres which are provided by them exclusively with films.

These figures account for 500 out of the 700 theatres in the country, and the remaining 200 are customers of the Svensk exchanges.

Then there is the production department.

Mr. Husberg was met in the office of E. Bruce Johnson, foreign manager of First National. Mr. Johnson explained that the motion picture houses of the company represented by the visitor were, outside of the United States and Canada, more further advanced than are those of any other country.

Mr. Johnson made one exception, and that was the Tivoli of London, recently taken over by Marcus Loew.

The leading theatres, Mr. Husberg explained, were the Palladium, Rodakvarn and Scandia of Stockholm. The first named has 1200 seats and the two others a little less than 900.

Many houses in other cities, too, are beautifully fitted and show pictures in the most approved and up-to-date style, with prologues and music.

The Svensk company is a combination of five owners of circuits who pooled their interests. In a remote degree it resembles in organization the First National, the pictures of which are shown in Svensk houses and later rented to the theatre customers of the concern.

The Swedish company has bought about 80 per cent of First National product for the past four or five years. The same proportion will pretty nearly hold true in the case of other leading American companies.

"Yes, American films are thoroughly on the map in Sweden," said Mr. Husberg.

Asked as to general conditions in Sweden, Mr. Husberg said last year had been a bad period for the film men. In 1914, the company had felt the rebound, much the same as had been the experience in this and in other neutral countries.

Though the United States had suffered a reaction in 1926, Sweden had not noticed it until 1922; but this year there was evidence of a noticeable recovery. The effect on the exchanges had been marked. Where last year there had been thirty-six this year there were but seventeen, but the survivors were in good shape.

Of the seventeen exchanges Svensk has four. Among American companies represented are the First National, Famous Players, Universal and Metro.

If you will look at your map of the world you will note that Stockholm is on the sixtieth parallel of north latitude. Just to give you a better idea of how far north that is in case you have no map at your elbow the parallel runs across the northern tip of Scotland, touches the southern point of Greenland, splits Hudson Bay in the centre and amputates the Alaskan peninsula.

So, you see, there is an absence of sunlight a greater part of the year. The season actually for the theatres is about forty weeks in length. In the summer, with the brilliant light, the natives refuse to go into any place of amusement, and as a result the theatres are shut tight. The remainder of the year contains little brilliant daylight.

One consequence is that the people of the country are inclined to be serious minded. They lean to comedy-drama rather than to straight drama. Mr. Husberg told how on account of the success everywhere of "Over the Hill" it was believed it would be popular in Sweden, but it did not so prove.

Picture patrons could not understand why they should be expected to pay money to do so much weeping.

"Merry-Go-Round" was shown for five weeks in one house, "The Hottentot" three in another; two performances daily, and "Robin Hood" held the screen at the Palladium for seven weeks, one performance daily.

Asked as to the methods of booking, Mr. Husberg said that in all the larger theatres or in all but the small ones, in Sweden and in the surrounding countries, percentage was the rule.

Regarding exploitation the visitor said spectacular examples were not countenanced. The advertising of productions is mostly confined to the newspapers and the lobby displays. A few posters are used in Stockholm.

Prices of admission range the same as in the United States. The top in Stockholm is about 75 cents.

The Svensk is capitalized at 35,000,-000 crowns, roughly about $11,000,000. Twelve pictures are produced yearly on the average.

Short subjects are popular in Sweden, Mr. Husberg said. The product of Educational is released through the First National exchange. Five or six hundred feet weekly of news matter is supplied, and this is supplemented by local stuff to the extent of several hundred feet.

Mr. Husberg is a film veteran, having been in the business since 1903. His debut was in Gothenburg, when he offered to buy from an exhibitor his film after he was through running it in his fifteen-minute show. The offer was accepted, the general plan was extended, and it was not long before the new-comer had established an "exchange," with sixteen customers.

In 1904, Mr. Husberg entered the exhibition field, but was not particularly successful until four years later, when he took possession of what was at that time considered a "big house." Actually there were 372 seats. In 1914, he built a house containing 863 seats, and later added three more.

As there are only one or two houses open in the summer, and these spasmodically, there is practically no new film released during that period. The only product issued is that which has been successful in the preceding season.

The present visit is the third Mr. Husberg has made to the United States, and the second the present year, he having been here in April.
Richard Kean is "The Professor." He runs a gambling house in a seaport town in Java. To this town comes Jack Standish, played by J. Warren Kerrigan. Jack's father is involved in financial difficulties. He is accused of sharp practices. Jack runs away in order to assume the guilt.

Mary Rogers, depicted by Anna Q. Nilsson, is engaged to marry Standish. When Jack's father recovers from his reverses, Mary goes to Java. She finds Jack in the clutches of Lullaby Lou (Winifred Bryson). He is a physical wreck. Mary attempts to nurse him back to health.

Tom Santschi, as Gordon Von Brock, a wealthy planter, desires Mary. He does everything possible to prevent Jack from recovering. Lullaby Lou aids him, because she loves Jack. Mary is almost their victim, when a typhoon and tidal wave practically wipes away the town.

Mary tries to save Lullaby Lou, who dies in her arms. Then Mary is swept away. Jack rescues her. Excitement and danger follow, but they are finally safe. They face a future of love and happiness together. There is excellent tropical atmosphere and the tidal wave is thrilling.

'Thundering Dawn' Throbs with Thrills, Drama and Punch

Universal Production Featuring J. Warren Kerrigan and Anna Q. Nilsson Has Tropical Atmosphere, and Captivates with its Typhoons Tidal Waves and Torturing Dangers
THAT filmdom covers a field as broad and far-reaching as that little cosmic drop of dust called Earth, is more than born out in the views of Dr. Iago Goldston, Industrial Secretary of the New York Tuberculosis Association. The good doctor amazed us not only by his deep knowledge of a subject apparently far removed from his own field, but by his progressive ideas concerning the application of motion pictures as an educational force in health work. Some day, when we catch a reasonable working period between thinking and press time, we're going to startle a gaping world with a story on the subject.

CHARLIE SIMONE, film man dating back to the industry's year 1, postcards in from Naples, in sunny It, the harrowing information that he will on the evening of writing consume one bottle of Capri "and think of you." Now we know why not so long ago we experienced unaccountable exhilaration. Mr. Simone is on a business tour preliminary to opening an office in Rome for the distribution of the product of William Fox. The branch will be another link in the chain of "circling the world" exchanges, and will be conducted by Mr. Simone.

OFFICERS of the Film Laboratories Credit Association were not elected this week as anticipated because illness kept several of the important members away. The sympathy we extend for those affected is more than genuine. We dined at the same place.

AN orchestra within an orchestra is the latest, pulled by Manager Hyman of the Brooklyn Mark Strand Theatre, which has taken with the patrons like the Yanks take pennants. This is the plan: for those who prefer their harmonies in long-haired Bach or Wagner, there is the regular symphony orchestra with its classical program. The modern jazz exponents have their inning when the Symphonized Jazz Orchestra—ten pieces from the regular symphony unit—step forward and insist that if you play hooky on Mammy one single night, you might as well inhale the sweet ozone in the back yard. Talk about ideas for the Bok Peace Prize __________!

GOT into a round-table discussion with a number of film salesmen. "Business is terrible," said one. "Business is wonderful," insisted a second. "Could be better," averred a third. "No so bad," smiled number four. Can you beat it?

AVERY busy and enterprising young man is "Bill" Pelley, screen author, magazine and novel writer. Pelley has launched a campaign to put his stories across in a manner that first considers their advantage to the exhibitor from every possible point of view. Pelley has 15,000 exhibitors' names on a personally owned list, and the way he puts his messages across to these movie men would indicate that Pelley has more valuable ideas than a centipede has toes.

WHEN M. L. Conley, owner of the Conley Theatre of Frankfurt, Ind., was dismissed in a court action for running on Sunday, legal folks declared the decision infers that the blue laws in the town are dead! Yet, yes, but certainly not deader than the advocates of those laws.

ENTER Robert E. Sherwood, Moving Picture Editor of "Life" and of "The New York Herald," who has just written what purports to be the first Motion Picture anthology. High up in the author's estimation of great pictures are "Grandma's Boy," "The Pilgrim," "Down to the Sea in Ships" and "The Covered Wagon." A department devoted to film vocabulary takes the reader on a delightful journey through movie parlance, rich in descriptive terms and picturesque in concrete imagery.

HELENE CHADWICK, popular Goldwyn star, who was thought to be away horse-back riding or boating during her absence from Hollywood, was reality writing a scenario. Helene's mother collaborated with her in writing the story. Now that the feline is out of theunny sack, the Literary Club, which is always on the market for new distinguished members, will undoubtedly camp on Helene's trail.

WHO knows—perhaps Al Herman set a style soon to be adopted in actual practice when, in "Next Please," he has a chap open an outdoor barber shop. His chair, utensils and other necessary paraphernalia of the modern barber shop are as one upon a platform on to a motorcycle. Are we in for a new era in barbering? Might not be such a bad idea, except perhaps if in sudden inclement weather, with one-half of your face shaved, the barber yells, "That's all. Shave called on account of rain!" 'S Barbarous.

THERE is a fellow in the film business with whom we've been wanting to shake hands for a long time. He is O. D. Cloakey, Manager of the Regent Theatre, Ottawa. When it comes to thinking up stunts that will bring the crowds to see the pictures played at his house, Cloakey has Barnum of old, lashed to the mast.

THERE are many beautiful theatres in this country, but hardly any that exceed The Eastman Theatre of Rochester in looks, comfort, facility, or any other feature that stamps a show-house as particularly distinctive. The Eastman Theatre, endowed by George Eastman of Kodak fame for the University of Rochester, is not essentially a picture house—purporting to run pictures only when an unusually high class attraction comes over the horizon. In this connection it is interesting to note that the last picture we peeped at had Goldwyn's "Beastly City" sandwiched between a menu of vocal and instrumental numbers. A case of movies attending the opera. Some class.

THAT something new can happen and happen very unexpectedly was shown at New York's Rialto Theatre the other evening when at the introduction of an animated cartoon depicting a hurried trip around the world, the leader of the symphony orchestra stood up and announced to his players: "Come on, boys; let's take a little trip around the world." And forthwith they marched out in single file, returning at the end of the picture, possessed of various mementos and souvenirs picked up in their globe-trotting jaunt. One wore a Turkish fez sky-piece; another a Japanese kimono; a third an Arabian turban; and so on down the line—showing that though they passed through various countries at a lightning pace, foreign markets thrived on the junket. The stunt put the audience in high glee.
'Marriage Market' Mingles Drama and Thrills with Romance

C. B. C. Production, Featuring Jack Mulhall, Alice Lake and Pauline Garon, Shows How Hearts Are Bartered on the Alter of Modern Matrimony
Is National Advertising a Menace?

By EDDY ECKELS

So far, of course, the broadcasting of release data has done wonders toward making initial showings more profitable, extending them weeks and even months. The pace-setting exhibitors only occasionally grumble at the startling growth of first run rentals. Figures that only seem high because the wise producer must look to them for one-third of his gross. Tomorrow he may be forced to look to them for one-half. How often have you seen this line? "Ask your local theatre manager when this picture will appear in your neighborhood."

You ask, as one of the general public, and what is the answer? The neighborhood exhibitor, in a vast majority of cases, is embarrassed. His explanation to you as a patron sounds like an alibi.

In many cases that same exhibitor would gladly "break even" if that meant satisfying his customers. But the picture is not available at any figure in his locality—until the public thinks it "old."

A CERTAIN amount and a certain style of national advertising is good business. But after all doesn't that simply mean institutional copy of the "trade mark" type?

Any other form seems to be good business only for the foremost key center showmen who can afford and who should pay the bulk of the extra cost. The real "local theatre manager" usually referred to in national advertising cannot afford to pay any longer because he has neither the clientele nor seating capacity to meet the figures. Which means that they cannot get the pictures the public wants.

Neighborhood and small town exhibitors face the problem seriously. Several maintain the only policy left to pursue is the playing of pictures from six months to a year or more out of their prime. Pictures given age by national advertising."

They explain it simply by saying that "nowadays pictures begin getting old when the national billboard campaign is "covered" with new lithographs and when the public press "grows cold."

And "amazingly often actually before the date of release to them."

Several tell us that it is forcing them forever to "wait for everything to come down until it is cheap enough to be sure-fire profitable."

Many exhibitors have already classified the cheaper-because-older films with the expression: "common sense pictures."

That may or may not be the reason for their "standing pat" and the so-called atmosphere of a "booking strike." At any rate it is significant that they are banking on the brimful market of "older pictures."

All of which means that the possibility exists of a healthy majority of showmen—the producers' bread and butter rentals—becoming "odds and ends" bookers.

That is, if the present style of national advertising—telling the public all about a picture and its release date—is to continue.

But the best part of it all is that it will not continue. Good business will not permit the ageing of pictures!

SOME producers also are apparently learning rather stubbornly but surely that such national advertising runs up the cost of books, plays, directors, stars, casts—practically every picture ingredient!

When neighborhood and small town exhibitors will not help pay for such excess you may rest assured that the end is in sight.

Right now the indications point strongly in that direction.

Spending millions recklessly on production is little worse than spending millions ruthlessly on national exploitation that attaches a birthdate to every picture and popularizes the picture's pay-roll above all else.

Several producers and distributors have already sensed the backlash. More would do well to prepare for the shock.

Do You Fear or Favor Older Pictures?

Does national advertising give pictures premature age? Is the public being given to much release data? The general trend of the neighborhood bookings indicate that those questions are vital.

The article on this page tells of how several exhibitors are seriously worried over delivery. It should interest producers and distributors who are planning new campaigns.

EXTRAVAGANCE, due to price complaints, still holds the center of the stage.

The stars' salaries are blamed. Production managers come in for their share of criticism. The inefficiency of certain directors is brought to light.

All are but spokes in the wheel. Let us get down around the hub of things. It often happens that the least suspected point is the source of the greatest trouble.

The one thing that involves and affects the producer, distributor and exhibitor alike—more than anything else—is national advertising.

The question is regarding its efficient usage.

There is no disputing that it creates demand. Rightfully applied, there is no alert exhibitor who would not be willing to financially carry out his part of the campaign.

Every sensible showman until recently has been paying his share of the excess. He welcomed the producers. He welcomed the producers' and distributors' aid in popularizing picture titles. Incidentally, stars and directors. And indirectly, authors.

He was more than willing to help make them greater drawing cards. He figured that would mean more crowded houses. He looked forward to that.

For while it proved out.

Then the exhibitors' pro rata share of the cost increased. And kept on increasing. It hurt quite a few but they willingly paid until they faced the possibility of not getting the pictures they wanted at any figure.

At this point there came into being three classes of showmen: Those who possessed the dominating theatres in large cities. Those lucky situated who were able to financially outbid the other fellow, and those who didn't possess either requisite to get delivery while delivery was good.

It may or may not be important at this point to note that the last named class constitutes from seventy to seventy-six per cent, of the total number of exhibitors today.

And this type showman in a hurtful number of cases now cannot get delivery when he can pay the price.

The situation is not hard to understand when one stops to realize the booking protection necessary for the first run houses. Protection that is deserved because it is highly paid for.

Good or bad, it is the direct result of national advertising.
The President Speaks

Motion picture exhibitors and members of other branches of the industry will take particular pleasure in reading President Coolidge's message to Congress. In a document remarkable for its brevity he states his position on the motion picture admissions tax. He wastes no words and he leaves no room for argument as to the exact meaning of his language.

What the President has to say about the reduction of taxes is well worth repeating, especially that contained in the second paragraph:

I especially commend a decrease on earned income, and further abolition of admission, message and nuisance taxes.

The amusement and education value of moving pictures ought not to be taxed.

That surely is expressed so plainly that even a politician cannot make of it anything other than what it is intended to be.

Another great and important step in the campaign for tax elimination has been taken.

Advocacy of a cause by the President means that if Congress will pass the measure it is sure of the presidential signature.

So there remains but the one step—the approval by Congress of those recommendations of the Secretary of the Treasury in which the film industry is particularly interested. Get behind them.

Joint Distribution

Two weeks ago allusion was made on this page to a combination of independent exchanges in a neighboring city. The negotiations now have progressed to such a point that it may be said the place where this experiment of joint distribution will be made is Boston and that the six exchanges interested are Progress, Moscow, Pioneer, Eastern Feature Film, Cadillac and Certified.

The name of the new concern will be the Consolidated Independent Booking Offices. The principle under which it will operate will be the selection of a general manager who will not previously have been affiliated with any of the companies forming the group.

It is estimated by some of the exchange members that the cost of distribution will be lowered to a figure approximating 15 per cent, being a reduction in some instances from as much as 40.

Each manager under the present arrangement will, as a member of the new organization, have an office in the exchange, where with the general manager there will be a weekly review of the situation.

It is believed that under the combination a material saving in salaries and expenses for salesmen will be effected. Roughly it is estimated the cut will be exactly in two.

The claim is made for the new plan that under it each unit instead of having, say, two salesmen as formerly will be given the advantage of six or seven.

One of the benefits claimed by the members of the new group is that through reduction of operating cost the contributing units will be enabled to buy better pictures, which they say should work out to the advantage of all.

The expense of maintenance will be borne according to the booking returns to each unit, and consequently if the product of any one exchange falls too low the others may advise the securing of more attractive product.

It is believed that in the working out the independent exchanges will secure in the field the same generous representation that at present is obtained by the members of the larger chain groups.

Beyond a doubt the success of the innovation will rest primarily upon the integrity of the general manager and the several salesmen. If an even break is given to each unit—and plans are designed to guarantee that end so far as humanly possible—the Consolidated should be a "go."

That the experiment will be closely watched there is every reason to believe.

One of the most prominent men in the industry declared on Monday he personally was following its progress with very close interest.

"I think every producer and distributor will do the same thing," he said. "The project never has been attempted before and no one knows anything about it."

Spooners

The story in last week's issue of Exhibitors Trade Review outlining the experiences of Manager Vineberg, of Albany, in dealing with spooning couples touched upon a phase of exhibiting which from the day of the first motion picture theatre has been a matter of concern to its owner.

One of the chief causes of complaint on the part of patrons against the acts of self-absorbed and over-enthusiastic couples is that it detracts their attention from the story that is being told on the screen.

No man that we have known has been able to concentrate on two stories at one time—the one in the seat in front of him and the other that is being portrayed by the actors whose performance he has paid money to witness.

In the first place your average individual frequently is seized with a feeling that he personally could lend more distinction to the portrayal of a given part than is being bestowed upon it by the professional actor who has been delegated to the role.

In the second place when there is forced upon his attention a duplication of scenes usually reserved for the family "sofa" in a twilit or even more dimly illuminated parlor he is never in doubt that out of his riper experience he could so far outshine his callow male neighbor in the latter's efforts to entertain his susceptible companion that he is bound to look upon the whole proceeding with feelings of pity not unmixed with contempt.

We are speaking of the reaction of men. As to the women spectators, the situation is different. If we are any judge as to what happens in the feminine mind under these circumstances it would seem that the story being enacted on the screen is ignored in the amusement afforded by the comedy-drama perpetrated nearer home.

Nevertheless there is no question that the actions of indiscreet young things provide many a bad quarter of an hour for the conscientious and observant theatre manager. As Manager Vineberg points out, the first essential is that the couple shall be stopped from doing anything that will distract, or offend their neighbors and in a degree reflect upon the management of the house, but also that if possible the cessation shall be accomplished without giving too much offense to the parties causing the trouble.

No manager desires to subject patrons to humiliation that will cause them to stay away, but his first objective is bound to be the observance of decorum on the part of his patrons, and to obtain that he is justified in going to any necessary limit.
Lichtman Named General Sales Manager
of Universal Company

A L. LICHTMAN, veteran film executive, who recently joined the Universal home office staff, has been appointed by Carl Laemmle as general manager of sales, vice E. J. Smith, resigned.

Al Lichtman is one of the most experienced and best known sales executives in the film business. He had much to do with building up the sales organization of Famous Players in its early days, and later was manager of the sales department of Universal. Between times he organized Alco, the company which later became Metro. More recently he was at the head of Associated Exhibitors and later of Preferred Pictures.

Mr. Lichtman has one of the widest acquaintances among exhibitors and of any one in the industry. For ten years he has sold film, beginning with Famous Players when that company began and growing with it. Before entering on the selling end he had considerable experience as an exhibitor.

The new general sales manager of Universal has extended his wide circle of friends by his practice of attending important conventions. Almost invariably at these meetings he has been called upon to address the delegates at the banquet. Among the more recent of these occasions was the national gathering in Chicago, last summer, at which time he confessed the growing impression that he was developing a distinct type of humor.

One of the contributing factors to his success was his ability to see the funny side of things, a quality which makes exhibitors look upon him with a readiness to tell a story on himself.

Is Salesman Always

There have been times, though, when talking to exhibitors at conventions where there was little opportunity for the discussion of lighter things—when he was, in other words, explaining matters of company policy in which the theatre owners were vitally interested.

One of these occasions was a convention in Atlantic City three or four years ago when he faced an audience none too cordial in the beginning, but which heartily applauded him when he finished his remarks. He is always a salesman, and will put over a proposition with a thoroughness as ready as he will with an individual.

Lichtman, upon joining the Universal organization last week, took over the direction of "The Hunchback of Notre Dame," which is being presented throughout the country under special arrangements. He will continue to supervise "The Hunchback" presentations in addition to directing the Universal sales organization.

Mr. Smith has two propositions under advisement but is anxious to take a short rest before plunging again into the business in which he has spent the last ten years of his life.

Lichtman takes over the Universal sales organization at a time when it is contemplating the most active period of Universal's career. Executives at 1600 Broadway confidently say that "Universal is in the saddle" this year. The list of big pictures released by the big film company this fall has eclipsed by far any similar output by the Laemmle organization.

Full Fall Schedule

Starting off with "Merry-Go-Round," the big spectacle drama which has astonished film men and hanged up new box-office records from coast to coast, the Universal releases have included "A Chapter in Her Life," "Drifting," a new Priscilla Dean picture adapted from a popular play, "Thundering

AL LICHTMAN

Dawn," Harry Garson's colorful melodrama of the South Seas; "The Acquittal," the screen adaptation of the celebrated Broadway mystery play, which has been hailed by reviewers as a "100 percent picture," and the first feature picture with Baby Peggy, "The Darling of New York."

The fall release schedule of Universal Jewels include several other big productions just hitting the screen. They are "A Lady of Quality," Virginia Valli's first big jewel vehicle, adapted from Frances Hodgson Burnett's popular novel, and which has been made as the elaborate Hollywood Production and "Sporting Youth," a Universal Jewel starring Reginald Denny, supported by Laura La Plante, now a Universal attraction.

The Universal fall release schedule is said to be only an earnest of the high quality pictures that company will put out during the coming months. In addition to those already listed for early release, five more Universal Jewels are tentatively scheduled for the first part of 1924. They include "The Signal Tower," a Virginia Valli production adapted from a story by Wadsworth Camp; "The Turmoil," a Hobart Henley Production of Booth Tarkington's celebrated novel, with George Hackathorne in the leading role; "The Inheritors," a new Mary Philbin Jewel; "Love Insurance," another Reginald Denny production, and "Mitzi," starring Mary Philbin, in an adaptation of the famous novel by Dolly, the French literary prize winner.

With such a list of proved successes and future successes, Universal has a veritable enviable position for the coming year, said Lichtman upon taking the reins in the Universal sales department. "I have been in the film business almost since its inception, but I never faced such a promising season. Mr. Laemmle's production schedule has given me a maximum possible work load, and it is my ambition to establish Universal without question as the foremost company in the field. Nineteen pictures will be Universal's year. Watch me put it over.

Invite Co-operation on Tax

National Board of Directors of Theatre Owners
Hold Sessions in National Capital

A MEETING of the National Board of Directors of the Motion Picture Theatre Owners of America was held at the Hotel Willard, Washington, Friday and Saturday, November 30 and December 1 at which time an invitation was extended to all organizations to join them in presenting a united front on the elimination of the tax.

The meeting was attended by representatives from all parts of the country, and among those were Harry Davis, Pittsburgh; J. S. Phillips, Fort Worth, Texas; E. J. White, Montana; William Bender, Jr., South Bend, Ind.; R. F. Woodhull, Dover, N. J.; Fred Seegert, Milwaukee; W. A. True, Hartford, Conn.; G. G. Schmidt, Indianapolis; Joseph Mogler, St. Louis; H. J. Schad, Reading, Pa.; Julian Brylawski, Washington, D. C.; George Aarons, Philadelphia; Martin G. Smith, Toledo; Jules Greenstein, Rochester, N. Y.; Charles Rappaport, Philadelphia; Tom Moore, Washington, D. C.; John McGuiirc, Philadelphia, and Sydney S. Cohen, New York.

The first day's session was devoted to a report of the activities of the men in their various states with their members of congress, and there were general discussions of both local and national importance on questions touching the film industry in general and more particularly with the repeal of the various taxes, viz: the admission tax, seat tax, music tax, and other national legislative affairs. Many of the members present had the opportunity of meeting their representatives at Washington.

The second day's session was devoted to a discussion of the report of the activities of the National Legislative Committee, which had been appointed some time ago for the purpose of securing legislative relief and the repeal of the above taxes. All work of the Legislative Committee was approved and they were instructed to proceed with their endeavors to do such things as would bring about the success of the joint campaign to repeal the taxes. The following resolution was unanimously adopted:

"Whereas, The officers and directors of the Motion Picture Theatre Owners of America in meeting assembled at the Hotel Willard, Washington, D. C., November 30 and December 1, 1923, having received the report of the activities, work and accomplishments of the National Legislative Committee of the Motion Picture Theatre Owners of America, and having met in joint session, looking toward the repeal of the burdensome admission taxes, and invitations having previously been extended to and received with interest to cooperate with the Motion Picture Theatre Owners of America; now, then, be it

Resolved, That the Motion Picture Theatre Owners of America at this time again extend a hearty and cordial invitation to any and all organizations which may desire to help present a united front to the end that the repeal of the admission taxes be effected.
GRAINGER OPTIMISTIC ON RETURN FROM COAST
Sees Quick Rebound to Normal Conditions in Industry

JAMES R. GRAINGER, general manager of sales for Goldwyn-Cosmopolitan, has returned from his trip to the Goldwyn studios in Culver City and to many of the company’s exchanges. He reports exhibitors throughout the country as enthusiastic about the quality of the pictures which they have had from the distributing corporation and that many of the films are breaking records in various of the big cities.

Mr. Grainger watched the business being done by the releases of his corporation and became more firmly convinced than ever that Goldwyn-Cosmopolitan is on the right track in this time of disturbed conditions in the industry.

Mr. Grainger expressed confidence in the return of the industry to more normal conditions within a short time. He found production at the Goldwyn studios in full swing.

Alan Crosland was just completing Elinor Glyn’s “Three Weeks,” Emnett Flynn is in the final stages of “Nellie, the Beautiful Cloak Model”; Rupert Hughes was making preparation to begin photography on “True as Steel,” his next original screen story, and Victor Seastrom was selecting locations for his second Goldwyn picture.

There has been no slump in Goldwyn production,” said Mr. Grainger. “The studio is working on schedule, and the number of pictures planned for this season will be completed. ‘Three Weeks’ is going to hand the industry something new—as big a surprise as Victor Seastrom’s ‘Name the Man!’ which, in my opinion, is the picture of the year. New productions are under way which will keep up the high standard of those which we have had a chance of releasing.”

Mr. Grainger reported that “Little Old New York” showed to its greatest business at each of its engagements in Chicago, while he was in that city, and that the film has been running to capacity, very close to it, every day since it opened there in September.

DELIGHT EVANS JOINS STAFF OF HARRY REICHENBACH
Announcement has just been made that Miss Delight Evans, who will continue her feature writing for Screenland Magazine and the Paramount, has associated herself with Harry Reichenbach and the Samuel Goldwyn publicity force. Here she will combine her efforts to the Fitzmaurice productions.

For six years Miss Evans was on Photoplay Magazine, in which time she became associate editor. Then she went to Screenland.

McvICKERS USHERS ENTERTAIN OTHER DEPARTMENTS
On Friday night, November 23, the ushers at Mcvickers Theatre, Chicago, were hosts to all other departments, holding their first annual reception and dance in the lobby of the theatre from midnight to 4 A. M. A three-piece orchestra supplied music for dancing, and refreshments were served.

The affair proved to be one of the most democratic events ever staged in the big organization, in honor of prosperous Mcvickers. The party was a success.

HERBERT STANDING DEAD
Herbert Standing died in Los Angeles December 5, at the age of 57. He was seventy-seven years old. A widow, two daughters and five sons, all actors, survive him.

Mr. Standing, who has been working on the screen for nine years, was one of its best loved players. In his career on the stage he had portrayed many of the world’s stars, among them Irving and Wyndham.

WILLIAM WRIGHT GOES OF ‘CHRONICLES’
Vitagraph Executive Resigns to Join New Organization

William Wright has severed his connection with the old group of motion picture pioneer producers who were of the “Big Six” when the industry was young. William “Kalem” Wright has left Vitagraph and has gone to the “Chronicles of America.”

Mr. Wright was with Kalem from the day of its organization of five weeks, and all its affairs were wound up, when he joined Vitagraph at the invitation of his old friend, Albert S. Smith, the president.

It was under Mr. Wright’s management that Kalem made one of the really great contributions to the industry, “From the Manger to the Cross,” directed by Sidney Olcott, which Vitagraph is now releasing and which has not lost any of its popularity in the thirteen years since the Kalem organization went to Palestine to film the scenes. The sincerity with which this religious subject was produced has given it longer life than any other effort along similar themes.

The credit for this production belongs to William “Kalem” Wright. It was his idea that the company send a staff and cast to Palestine.

Mr. Wright leaves Vitagraph with the best wishes of every member of the organization from President Albert E. Smith to the office boys.

REICHENBACH DINNER IS NOTABLE SUCCESS
The dinner given Harry Reichenbach by two hundred or more of his friends at the Ritz on the evening of Wednesday, November 28, was an unqualified success. The guests were seated in ordinary stalls put on in the course of the evening.

The guests gathered in the Crystal Room in which the banquet was held, an individual motion picture was taken. Arthur Miller, cameraman for George Fitzmaurice, was the photographer.

The waiters were attired during the evening as policemen, convicts, ballet dancers and hobos, and no one contributed to the general mirth. The speakers were introduced by Senator James J. Walker, who was toastmaster. These included A. C. Standing, Nathan Burkman, Samuel Goldwyn, Richard Rowland and the guest of honor.

On the screen behind the guests’ table there were shown an up-to-date Topics of the Day reel and an animated cartoon from the studio of Max Fleischer, entitled “The Life of Harry Reichenbach,” in which the actor, attired in the garb of the circus ring, officiated as Barker prior to the dinner.

The committee in charge was William Bridge, Samuel L. Rothafel and Joe Dannenberg.

COLLEEN MOORE AND JOHN McCORMICK IN NEW YORK
Colleen Moore, featured player in “Flaming Youth,” a First National picture, arrived in New York on Monday afternoon. Plenty of time to see her picture’s reception at the Strand theatre. Miss Moore, who is in private with Mrs. John McCormick, untied with her husband, western representative of Associated First National Pictures.

Mr. McCormick will spend much of his time at conferences of the National officials on production plans for the coming season. It is his first visit East in more than a year. Miss Moore is finding her time largely taken up by interviewers and newspaper writers.

Colleen Moore completed her newest picture, “The Swamp Angel” immediately before leaving for New York.

Dexter Resigns First National Post
Advertising Head Will Devote His Time to Fiction Writing

BOB DEXTER, advertising and publicity director for Associated First National Pictures, Inc., has resigned, to take effect December 29, in order to devote himself exclusively to fiction writing.

Dexter enjoys the distinction of being one of the youngest and at the same time one of the most successful advertising men in the motion picture business. His career started in Australia, where after several years’ experience as a reporter and cartoonist he became assistant to C. L. Yearsley, in charge of the advertising and exploitation for J. B. Williams’ enterprises.

When Yearsley came to America Dexter was appointed his successor, although he had just passed his twenty-first birthday. A few years later he followed his former chief to New York and joined the advertising department of First National.

When last June Yearsley, who had been head of the department almost from the beginning of First National, departed for a three months’ vacation Dexter was assigned to take charge. Following the resignation of Yearsley at the termination of his vacation Dexter was formally appointed director of advertising and publicity.

But along with motion picture work, particularly during the first year of his stay in America, Dexter found time to write considerable fiction, which was so well received that he was offered a contract by one of the largest publishers combines in the country. Recently this offer was renewed and accepted at an even more attractive figure. In Dexter will leave First National with the best wishes of all his associates.
TALBOT AGAIN PRESIDENT OF OKLAHOMA
Two-Day Session of Theatre Owners is Largely Attended

Oklahoma City, December 4, 1923.

THE OKLAHOMA MANAGERS AND EXHIBITORS ASSOCIATION convened in annual session at Oklahoma City, December 3 and 4, with the largest and best attendance in its history.

The meetings were presided over by Morris Lowenstein, vice-president, in place of President Ralph Talbot, who was unable to attend. A new constitution, by-laws, and code of ethics was adopted. Slides for both National and Service Associations were recommended.

A resolution was adopted requesting both United States Senators and Congressmen to vote for repeal of the tax on admissions.

All theatre managers were requested to ask Congressmen for tax repeal. Salesmen also were requested to ask for this action from Theatre Managers in their districts.

The selling of films to non-theatrical institutions showing pictures where admissions are charged was condemned.

The association condemned being required to give box-office receipts to any one. Employment of an attorney by the executive committee was authorized.

A motion was carried that the question of reciprocal insurance be investigated with a view to its adoption.

Tom Ryan, representing the Film Board adjusting bureau, gave a talk, and answered many questions.

L. W. Brophy of Muskogee gave an instructive address on the repeal of the war tax. Secretary of the Treasury Mellon’s recommendation of the repeal of this tax has met the hearty approval of the movie men.

A grand ball was given Monday night, the convention adjourning Tuesday night with a banquet. The next annual meeting will be held at Oklahoma City.

The following officers were elected: Ralph Talbot, Tulsa, president; Morris Lowenstein, Oklahoma City, vice-president; L. W. Brophy, Muskogee, secretary; Harry Britton, Norman, treasurer. Executive Committee, John Frenney, Henretty; Fred Pickerel, Ponca City; A. B. Mombad, Shawnee; J. H. Moulder, Sapulpa; Bill Smith, Tulsa.

SMITH AND BULLOCK OF OHIO LOOK IN ON NEW YORK

Sam Bullock, of the public service department of the Motion Picture Theatre Owners of Ohio, was a welcome visitor at the offices of Exhibitors Trade Review this week. Mr. Bullock, in company with President Martin G. Smith of the Ohio exhibitors, attended the gathering in Washington last week called by President Sydney S. Cohen and following the adjournment stopped over in New York.

Mr. Bullock said organization matters in Ohio were serene. During the past two years the head of the public service department has three times covered the eighty-eight counties of the state.

Much consideration is being given by the members of the Ohio body to the situation in Canton, where two weeks ago the theatres were closed on Sunday through the efforts of the blue law advocates. The action was based on an ancient statute, under which the courts have declared that a motion picture entertainment is a theatrical performance. Last week the reformers jumped to Youngstown.

President Smith and his associates are taking steps to meet the situation.

ROGERS RESIGNS OFFICES IN BURL COMPANIES

Says Griffith and Carey Units Take Up Too Much of His Time

CHARLES R. ROGERS announces his resignation as an officer of Mastodon Films, Inc., and Burr-Rogers Production Corporation. Mr. Rogers explains he finds he cannot give these two companies as much of his time and attention as they require, owing to the fact that he is so actively engaged in the Corinne Griffith and Hunt Stromberg-Harry Carey units.

Mr. Rogers will, however, continue to maintain offices at 135 West Forty-fourth street.

The producer states that during his recent visit to Los Angeles the Corinne Griffith company went into production of “Lilies of the Field,” and that the Harry Carey company started its first subject to be released by the Hodkinson company.

MARTHA MANSFIELD DEAD FROM BURNS ON LOCATION

Martha Mansfield died in San Antonio November 30 as a result of burns received the day before. Than the day after. Miss Mansfield was wearing a flimsy dress, portraying the civil war period, and the garment quickly broke into flames.

The player was taken to a hospital, but the shock she had suffered was too severe.

Miss Mansfield was working in a Fox Production, and recently had completed a portrayal of the lead model in “Potash and Peruimeter.”

PRINCIPAL GOES AHEAD ON BIG SCALE

Irving Lesser, Departing for West, Talks of “Chocolate Candy”

IRVING M. LESSER, vice-president of and eastern representative for Principal Pictures Corporation, left for the Pacific Coast this week to hold an important conference on production, distribution and general activities of Principal with Sol Lesser and Michael Rosenberg, the other officials of the organization.

Before departing Mr. Lesser announced that Principal Pictures was going ahead with production on a big scale. The motion picture business is anticipated to be as good as if not better than it ever has been. If there is any trouble in the industry, Mr. Lesser said, it is not due to apathy on the part of motion picture patrons or lack of enthusiasm by the exhibitor, but rather “too much chocolate candy” in production.

“Sustained productions are all right—till the public grows tired of them,” said Mr. Lesser. “In various business enterprises it is imperative to study the law of demand before tackling the law of supply. This is not difficult to ascertain. The answer is given when you ask yourself what you want to see. You want to see plays well told that have a bearing on your own surroundings and your own life.

“This is the policy Principal Pictures has pursued since its organization, and this is the policy that has brought us prosperity and good will on the part of the exhibitor.

“Principal follows the policy of offering the best actors obtainable, the best stories and fitting scenic surroundings.”

OUIMET BRINGS PRINT OF ‘THE VITAL QUESTION’

L. Ernest Ouimet, president of Laval Photo-plays Ltd., is now in New York with a print of his first production which has as a working title The Vital Question.

Mr. Ouimet takes pride in the fact that his picture was made on a common sense basis; that no large salaries were paid, although he had an excellent cast; and that every expenditure was made under his personal supervision and after careful examination as to whether it was necessary.

“I didn’t want to make a picture that looked cheap,” says Mr. Ouimet, “but I did want to make one where it would be possible for everyone to make a reasonable profit. I am proud to say that my first feature represents a cost that everyone said was impossible before it started production. As for the quality of the picture—well I’ll let it speak for itself.”

Some of the two hundred diners “among those present” at the testimonial dinner to Harry Reichenbach at the Rita November 28 and all of whom told the “industry’s toastmaster” how highly they regarded him.
as swiftly as stories are prepared for filming. Mr. Smith saw the first of the French unit’s picture, "The Beggar of Saint Sulpice," while in Paris. This unit, he said, was working directly for the European market and would begin another picture at once. There are also being released by Vitagraph the Charles E. Bley production and two Whitman Bennett pictures, "The Leavenworth Case" and "Loyal Lives." The first of the Blaney pictures is "The Love Bandit."

**FEATURE PADDLING MEANS PERIL TO THEATRE**

Earle W. Hammons Says Self-Centered Director Is Yet Uncontrolled

The padding of feature pictures into unwarranted length for the business of exhibition, according to Earle W. Hammons, president of Educational Film Exchanges, Inc. Un比利ably salaries paid stars and directors are in most cases ridiculously high, he concedes, but the blame must not all be placed there.

Mr. Hammons calls attention to the fact that while there was a free discussion of the long feature problem early in the year nevertheless the self-centred type of director, seeking personal glory at the expense of the industry, goes merrily on dragging out his picture.

Due to this action, the Educational head says, it is practically impossible for an exhibitor to build up a program of varied entertainment.

Mr. Hammons cites an instance of a popular novel offered a direct cut-in screening and being returned to him by exhibitors who said that it lacked material for six reels. Another director accepted the story and converted it into eleven reels.

Every successful showman, it is pointed out, has appealed to his public through the variety and novelty of his entertainment.

"Volume business is the only thing that will keep the motion picture industry going," says Mr. Hammons. "That is just as true from the exhibitor's standpoint as it is from the producer's or distributor's."

**VITAGRAPH CHIEF BACK FROM ENGLISH TRIP**

Confers With Sabatini on Adaptation of 'Captain Blood'

Albert E. Smith, president of Vitagraph Studios, has returned from London, where he met Rafael Sabatini, author of "Captain Blood," world picture rights to which Mr. Smith purchased. He had the exceptional experience of spending a day with the author and tramping over the scenes near Bridge-water, where the Duke of Monmouth entered England in his rebellion against James II in 1685.

"It was one of the most interesting days I have ever spent," Mr. Smith said at Vitagraph Studios in Brooklyn. "Sabatini is a young man of splendid vision. To be guided by him over the landscape which he describes so intimately in his novel and to learn by word of mouth from the author himself how he reconstructed the scenes of three hundred years ago brought back vividly to me the old towns of Bridge-water and Sedgemoor and re-peopled Ogilthorpe's Farm and the dramatic incident which began Peter Blood's odyssey was enacted."

"The sea fights will be the greatest effort at filming water battles ever attempted, and I am safeguarding their accuracy in detail. In London I engaged a shipwright who is an expert on ancient shipbuilding. With him I visited the British and London museums and examined the models of craft of England, France and Spain of the latter part of the seventeenth century. He is now searching Europe for any such craft that may be available, and is also preparing plans which will enable us to build such ships as may be needed. When his plans are finished he will come to the United States and join the Vitagraph forces at Hollywood, where production will begin sometime early in the spring."

Mr. Smith announced that J. Stuart Blackton, who has just completed at the Brooklyn Studios, "Let Not Man Put Asunder," the picturization of the famous novel on divorce by Basil King, will go to California for his next Vitagraph picture, the subject of which has not yet been decided.

Mr. Smith returns to Hollywood in two weeks accompanied by Mrs. Smith, who made the trip abroad with him. He said that he contemplated no let up at all in Vitagraph production. David Smith is busy finishing "Red Roses" adapted from the novel by George Randolph Chester. The Blackton and David Smith units will continue production

**OFFERS 'HUNCHBACK' FOR PICTURE HOUSES**

Carl Laemmle Says Terms Are $1.65 Top and Two-a-Day

The Hunchback of Notre Dame, Universal's big spectacle drama, will immediately be made available to regular motion picture theatres, Carl Laemmle announces. The production is now enjoying special presentations in legitimate theatres throughout the country. It is in its thirteenth week at the Astor Theatre, New York City.

"The Universal chief stipulates two conditions to be fulfilled by exhibitors playing 'The Hunchback.' One is that a reasonable number of seats must be held at $1.65 top, and the other is that the picture shall be presented on a two-a-day basis. These conditions are necessary for the time being, he asserts, to maintain the prestige of the production and assure it a real run.

In a statement addressed to all exhibitors, Mr. Laemmle departs the necessity of showing "The Hunchback" in legitimate theatres, but explained the reasons therefor and outlined his plan for a special arrangement release of the picture to regular houses.

"Much against my own desire, I am showing 'The Hunchback of Notre Dame' in various legitimate theatres throughout the United States," says Mr. Laemmle. "I am making a profit on these showings and at the same time I am preparing the way for the exhibitor who will show it later on at popular prices.

"The only reason I have chosen legitimate theatres is because the picture simply must have a real run and most exhibitors up to now have been fearful of changing their policy to two-a-day and charging $1.65 top.

"Now that I altered the necessity of showing "The Hunchback" the big production, I find that exhibitors of importance are changing their attitude and are showing a disposition to change their policy, thus cutting legitimate theatres out of the picture business.

"I approve of this with all my heart and soul. Wherever I have found a first-class picture house that is willing to change its policy by showing 'The Hunchback of Notre Dame' twice a day at $1.65 top, I have given it the preference over any legitimate theatre."

"I stand ready to do this wherever it is feasible."

Al Lichtman, veteran film man who recently affiliated with the Universal Pictures Corporation, has taken over the supervision of the countrywide presentations of "The Hunchback." So far, these presentations have been mostly in legitimate houses.

**SCHULBERG TO SEND COMPANY TO MONTE CARLO**

B. P. Schulberg announces that Gasnier soon will leave for Monte Carlo to take exteriors for "Poisoned Paradise," Robert W. Service's story now in production as a Preferred Picture.

The original plan was to reconstruct on the Schulberg lot the principal buildings of the resort, but it has been decided to take these street scenes in the locale described by Service. The contingent to make the trip will not, however, be a large one, consisting of Director Gasnier and his cameraman, Clara Bow and Kenneth Harlan, who play the leading roles.
A SMALL TOWN MOVIE
Part 8
New Business
By George Rice

My partner and I were fully aware of the fact that any theatre will die unless the normal loss in patronage is counterbalanced by procuring new customers.

When we asked Thomas about it, he said: "Start your advertising campaign." We then began a systematic plan of attack by ordering cards, folders and a small booklet to distribute.

We got one of the tradesmen to furnish us with the addresses of the new people in town.

The letter carrier on our beat also furnished new names in exchange for a season ticket for himself and family. Almost daily he had a new one for us to send a programme to.

The clerk at the city hall provided us with a list of purchasers of estates, and the minister of the church in the district supplied names of newly married couples.

We had an arrangement with the hotel management, which the night clerk could hand one of our programmes to any guest who appeared to be wanting somewhere to go for an evening's entertainment.

Howe joined the Young Men's Christian Association much against his wishes.

At my lodge I frequently met the young people of the town, as well as some of the pioneers. I would diplomatically talk "shop" with them, telling them when we had an especially fine picture. I also left some of our advertising on the table with good results.

I tried to get one of our girls to join the Young Women's Christian Association with the idea of interesting the members in our shows.

This girl told me that she could get more young people interested in our theatres if we paid her way to the dances and cabaret parties which were in full sway in town just then.

I was reluctant at first, but finally consented. An increase in attendance of the young people at the cabaret class occurred almost immediately.

It seems that our girl was not at all backward in proclaiming the merits of the pictures exhibited in our houses.

She provided the young men with whom she supped or danced with programmes of forthcoming pictures.

She would impress them with the idea that they should see such and such a picture.

Almost always the young man would attend and bring his girl with him and sometimes a party of young men and women, all of which made business for us.

I can safely assert that this enterprising young girl attracted more new customers to our theatres from the dancing and cabaretting set than Howe and I did from the lodge and the Y.

Thus we struggled on. We were not yet safely off the rocks, but we were going on nicely.

We did not think so much about a call from the sheriff as formerly.

Some money was beginning to touch our palms after running expenses were paid. This was encouraging.

(TO BE CONTINUED)

BLANCHE SWEET
Star of Goldwyn's 'In the Palace of the King'

KANE WARNS SHOWMEN AGAINST INERTIA

Associated Head Says Cooperation with Producer Necessary

ARTHUR S. KANE, President of Associated Exhibitors, is now in Los Angeles. In commenting on the film industry, he made the following statements:

"Unless Exhibitors and, through them the public, come to the support of a great number of high cost productions there will be a greatly depleted bankroll in the producing and distributing branches of the industry.

"The duty of everyone in the business for this year is very plain. It is to stimulate attendance for all these big attractions to the greatest extent possible, so that the greatest rentals that can possibly be paid will be realized to finance producing for 1924-1925.

"There is another way out for the producers of course, and that is, if they come out of this season with their finances seriously curtailed, they will have to make cheap shows. I do not believe the Exhibitors want this, for all over the country they have been spending millions on beautiful new motion picture palaces.

"Nobody wants Exhibitors to run such costly pictures at certain losses to themselves, but what should be done is to create and get every dollar possible for these big attractions, because the producers of them need the support now as never before.

"Exhibition business generally is prosperous. There are only two problems confronting the industry this season, as I have said, and these two are:

First, to stimulate attendance to the highest point possible on all the big attractions.

Second, to return to the producer every dollar that the Exhibitor can afford, to enable the producer to continue in business and to make the caliber of production which both the public and the Exhibitor require.

On his part the producer does not intend to use this money in making generally such high cost attractions another season and putting the same burden on the Exhibitor and the public, but to make high-class attractions at considerably lower cost."

Page 13
In the making of Pathe's "Crystal Ascension" the beautiful Cascade Mountains were used as a background. On horseback and with pack mules the party encircled Green Lake on its way to the vast snow regions at the top of the stately peak, "South Sister."

Mount Hood, one of the grandest mountains of the West, is so difficult to climb that it seemed impossible for Pathe to utilize its beauties for the filming of their production. They solved the problem by sending out their cast and staff on foot.

Camera Captures Cascade Range for 'Crystal Ascension'
Western Mountains and Lakes Used as a Background for New Pathe Production.
### The Exhibitors’ Round Table

**CO-OPERATIVE SPIRIT HELPS**

H. N. BRITTERN, Acting Secretary of the Theatre Owners and Managers Association of Oklahoma, writes us, announcing that organization’s Semi-Annual Convention, to be held in Oklahoma City, December 3rd and 4th.

Their Spring Convention was worked out on the lines of a co-operative spirit, all meetings being invitation only, and Exchange Managers, and was so successful that they decided to hold this one in the same manner.

One and all, they express their enthusiasm over the idea and their letter, addressed to all exhibitors is full proof of the spirit behind the organization.

It reads in part:

“The several Oklahoma City Exchange Managers have all assured us that they will give their full co-operation and have gone to work with as much enthusiasm as we are giving it ourselves. The convention will be held along the same lines as our March meeting, An Exhibitor-Distributor Get Together Meeting, at which time you can bring up your grief and get some backing.

The impression we have come up which are of vital interest to each and every exhibitor in the state. The Film Board of Trade will be deputized and argued. This matter, unless you are familiar with it, is well worth understanding thoroughly. Another matter which will come up is a Re- ciprocity Agreement with each of them which would be a great benefit to exhibitors in a savings on premiums and also a much more satisfactory form of policy.”

“You have doubtless received a letter from the Oklahoma City, Chamber of Commerce, advising that they are interested in our convention.

“This letter is just a forerunner advising you of the dates, that you can begin making preparations to come in, as soon as all the details have been worked out, and that you will be advised further. Remember, to accomplish big things requires co-operation. Can we count on your support, and that you will be in the past few years is the repeal of the Admission Tax, if it goes through, and that looks very favorable to us.”

“David & I wish you the ‘Let George Do It’ idea, but get some of the old pep in your blood and come in and get some of the juices from yourself.”

“The best for the greatest convention ever.”

**Circle Has Author as Guest**

On Wednesday afternoon, November 28th, Booth Tarkington, Mrs. Tarkington, and a chosen few of the famous author’s friends, viewed one of his latest efforts, “Cameo Kirby,” in the private projection room at the Circle Theatre, Indianapolis. “Cameo Kirby,” which was written some years ago by Mr. Tarkington and Harry Leon Wilson, and enjoyed considerable success on the legitimate stage, features John Gilbert in the leading role, with Gertrude Olmsted opposite him.

Mr. Tarkington was more than pleased with the results of the production, which was directed by John Ford, and presents Gilbert in the role of the swashbuckling gambler who uses his winnings for charitable purposes.

**The Name and the Game**

C. Sharp-Minor famous novelty organist, is at the Circle Theatre, Indianapolis, for an indefinite period, bringing to the patrons of that well known theatre the sort of musical program that has been delighting fans in Buffalo and cities in the Middle West. Mr. Minor has been spending the last five weeks in Indianapolis, and his popularity increases with each succeeding program.

Modest Altschuler, a symphony conductor for many years, has been giving symphonic overtures in addition to synchronizing each feature picture with an individual musical setting. Mr. Minor was added to the musical staff to give the lighter musical touch, for the sake of some of the titles that sort of thing. Together, they are working for a finished product in the way of a musical program to suit one and all of the audience.

**Boon to Matinee Business**

St. Louis has another sky-ticker, which will prove a big boon to the matinee business in the Missouri—at present a great problem.

On January 1st, the new Missouri Theatre Building, a twelve storey structure will open its doors to tenants. The office building was raised while the theatre was operating.

Herschel Stuart feels that a Woolworth store would be a big benefit to the afternoon performances of the productions it would attract, and it is understood negotiations are under way.

**Salary Cuts Not Felt**

Several Cincinnati exchanges report that the cut in salary of stars and the curtailing of production of pictures has not yet affected the market. Most houses are booked for weeks, and future bookings are expected to be excellent.

Mr. Tarkington "lets alone" the belief that plays will be of a better type when the stars are not featured so heavily.

**Oregon Pioneer Receivers**

Friends of Earl Meeker, nationally known pioneer and Oregon trail blazer, are rejoicing in the complete recovery of the “33-year-old” man, from a severe attack of throat trouble that had kept him in the hospital for several weeks. Mr. Meeker, besides being a trail blazer is also an author and of late, a motion picture producer. He was eager to recover his strength, to resume his historical motion picture plans, and engaged a room at the Hotel Faye, as soon as physicians permitted. He was cared for by the home of his grandson, Dr. Templeton.

**Cameo Kirby**

Just when a few of the smaller and medium town exhibitors of Kansas City were beginning to hit their troubles and wonder where business had gone to, Frank L. Newman of the Newman theatre started the ball rolling with a Thanksgiving revue made up mostly of local talent. It brought patrons wading through seven inches of snow to capacity houses. Here is the manner in which the Kansas City Star styled Mr. Newman’s revue:

A plentitude of amusement is in store for partakers of the Newman theater’s Thanksgiving feast—

<table>
<thead>
<tr>
<th>THE MENU</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Appetizer</td>
<td></td>
</tr>
<tr>
<td>Katinka</td>
<td>Overture</td>
</tr>
<tr>
<td>The Scarecrow</td>
<td>Ayuff and Marie Kelly, dancers</td>
</tr>
<tr>
<td>Vocal duet</td>
<td>Brooks and Ross</td>
</tr>
<tr>
<td>Baby Sister Blues</td>
<td>and Alibi Baby</td>
</tr>
<tr>
<td>Eclectic dance</td>
<td>Misses Elliott and Kelly</td>
</tr>
<tr>
<td>Singing the Blues</td>
<td>Reithers</td>
</tr>
<tr>
<td>Honey</td>
<td>Hardy and Lefree</td>
</tr>
</tbody>
</table>

**Outline Tomorrow**

**_Misses Elliott, Ayuff, Brooks and Ross_**

**_Leon Leonard_**

**_The Eternal Three_**...with Hobart Bosworth

**Breathe Easy Again**

The inflated situation existing among down town theatres of Kansas City a week ago is no more. Four stock companies, in addition to regular vaudeville and motion picture houses, playing to (reported) large crowds, have slipped beyond the horizon and exhibitors again are breathing easier. Some of the houses which "hit the rocks" with stock companies are the Garden, Empress, Grand and Missouri theatres. The latter, owned by the Sinbearts, is playing feature pictures.

**Always a Way Out**

Charles Greime, of the Ivan L. Theatre, Blaine, Wash., is not to be outwitted by the prohibiting of fight pictures for showings in this country. He booked the Dempsey-Jury film and the Leonard-Tender picture, and staged a double-header, in a house at White Rock, B.C., just across the border. Greime appeared in Seattle, plugging for the present and leaving window cards and tickets to sell at $3.00 each, behind him, about ten days ahead of his play date. He drew a good crowd, not only from Seattle, but from Everett, Bellingham and all the small towns in the northern part of the state.

**Mayor Has Stage Fright**

A little impromptu scenario, in which Mayor Cromwell of Kansas City was to have appeared at the Main Street Theatre with Louise Lovely, screen star, as the concluding performance of a week in which amateurs had been given an opportunity to face the camera, proved a good deal of "crazing" purely by newspapers when the city executive got "cold feet" and failed to appear at the theatre.

This party shot from the Kansas City Star:

"Possibly the mayor’s stage fright was based upon the statement of the actress in her program which read defense speech that "many people in the movies do not think what they are doing."

**Dance Hall Versus Movies**

J. W. Sayre, exploitation chief of the Greater Theatres Company, and editor of Screenland, a local fan publication of the Jensen and Von Herberg houses here, went to the mat last week in a spirited reply to an attack by Mrs. Elizabeth Harris, a dance hall matron, against the movies and city playgrounds. Mrs. Harris, in an address before the Commonwealth Club, denounced both, making certain assertions that were both untrue and uncalculated. In championing the movies, Mr. Sayre challenged the dance hall boss to put out a single instance where a film had been shown in Seattle during recent years, that had the effect on the morals of the young folks, purely that she intimated in her speech. Mr. Sayre proclaimed his resentment against the attack, declaring that he had no particular objection to the dance halls but certainly did resent the reflection that had been cast upon moving pictures and playgrounds. The dance halls were mere merchant enterprises, purely commercial, whereas the moving pictures had an educational value in addition. He quoted from a statement by Afs. B. Kyes, former district attorney of Los Angeles, who said:

"During my entire career I have yet to see any criminal who accredited the crime for which he was convicted, to the movies."
Round Table Briefs

Evidently there was a lurking "bunch" that A. H. Cole, assistant manager of the Kansas City Paramount branch, did not have enough to worry about around the office when the grief of taking charge of the accessories department was added to his duties.

Charles S. Sasseen has re-opened his Tremont Theatre at Galveston, Texas.

Film salesmen in the Kansas City territory have little on their managers when it comes to "hitting the road." E. C. Rhodes of First National is now on his "rth" tour of Western Kansas, while Roy Churchill of F. B. O. is "out and at 'em" again.

James Cardina will open his beautiful new neighborhood theatre, the Varsity on Wednesday evening, November 28 with the Vitaphone production, "Pioneer Trails."

J. J. Hegman, manager of a motion picture theatre pleaded guilty in Justice Court to opening his house on Sunday at Austin, Texas, and was fined $80.

An unusually good year in both motion picture and theatrical circles was predicted by Roy Crawford, vice-president and treasurer of Associated Exhibitors, who returned to New York last week.

The Kansas City Film Board of Trade has announced that it definitely will put an end to the bicycling of film in the Kansas City territory. It is alleged that several exhibitors in the territory, despite repeated warnings, have booked film for two nights, showing it only once and then renting it for the extra day to a neighbor exhibitor.

L. L. Dent has taken over the Unique Theatre at El Paso, Texas.

J. S. Walker has purchased the Alamo Theatre at Moody, Texas, from E. L. Black.

Saul Harris has opened his new Kemper Theatre at Little Rock, Ark.

Breig Brothers, of Scranton, Pa., have been awarded the contract to erect the new $250,000 theatre that the Comerford Amusement Co., of Scranton, Pa., owners of 65 playhouses, will erect at Pittston, Pa.

Henry E. Wilkinson has resigned as manager of the Dependable Pictures exchange, effective December 1 at which time he will be succeeded by Jim Speer now at the Albany office.

"Pioneer Trails" broke the house record at the Albany theatre in Schenectady, N. Y., last week. It received much exploitation.

The plan of reciprocal insurance for Kansas motion picture theatre owners is meeting with great approval, according to C. E. Cook, business manager of the M. P. T. O. Kansas. Under the reciprocal insurance arrangement the cost of insurance to an individual exhibitor will be reduced about 20 per cent annually.

G. H. Boynton, Jr., is improving his Royal Theatre at Hamilton, Texas, and added new seats with new front and handsome interior decorations.

F. S. Horton has opened the new Grand theatre at Hoop, Ark., closed during the summer.

Operators and theatres have signed a new scale at Galveston, Texas, following a walk-out in August. Practically the same wage scale and working conditions were renewed, but the managers were successful in having some new men to replace the walkouts retained and taken into the union.

The Proctor Street Blue Mouse in Tacoma, planned along the lines of the Seattle Blue Mouse, was opened recently. It will be under the direction of John Hamrick and under the management of J. William Houck, who also manages the Seattle house. Mayor Fawcett made the opening address.

Myers and Ford have opened their new Arcade in La Grande, Ore., which was furnished by B. F. Shearer, Inc.

Through Colonel W. H. Price, K. C., Provincial Treasurer of Ontario, the moving picture studio at Trenton (formerly operated by the Adanac Producing Co.) has been purchased for $30,000; wherein the Ontario government will produce its own pictures, including educational, agricultural, scenic and other subjects.

The New Hubbell at Trenton, Mo., owned by M. H. Hubbell, has been completely remodeled. A Hope-Jones pipe organ was installed.

G. E. Tuthill, Arcade theatre, Walla Walla, Wash., has just re-seated the house with 450 new Heywood-Wakefield opera chairs.

Adolph and Sol Samuels are on an extended auto tour through Florida.

J. Holden, formerly of Universal Exchange in New York, will assume the management of the Universal Exchange in Cincinnati.

Fred Taylor has opened a new motion picture theatre at Rising Star, Texas.

Howard Price Kingsmore is planning an elaborate Christmas party for the poor children of Atlanta. He will give them a special show at which a discarded toy will admit them. He has enlisted charitable organizations to provide, candy, nuts, etc.

D. Clarke, formerly of Detroit, Mich., has become assistant to the Canadian manager at the Toronto headquarters of the Famous Lasky Film Service, Limited.

Standard Film Service Company, Cincinnati, reports that its business is good. "Maytime" has been exceedingly popular and enough prints to satisfy the trade cannot be secured at the present time.
If Columbus had seen this egg he wouldn't have discovered America.
He'd have stayed home to laugh.

MACK SENNETT

presents

BEN TURPIN

in Two Reel Comedies

"Telling the cock-eyed world"
This is the man of high renown
Who rocks the ribs in every town,
Who rolls his laughs like a mighty wave
And just can't make his eyes behave!

Most recent rib rockers
"Asleep at the Switch," a railroad riot.
"The Dare Devil," why serials aren't serious.
"Ten Thousand Dollars or Ten Days," or why judges jug a joker.
The Old Wild West in a most exciting serial

In 1848 almost the entire country west of the Mississippi was a howling wilderness, inhabited only by bloodthirsty Indians, and ranged by wild beasts. Wagon trains of hardy pioneers, seeking the virgin soil of the prairie or the gold of California, set out daily on the long and dangerous trail. They were attacked by Indians; they starved; they died for lack of water, but the survivors pushed on past the dead in a steady stream.
Emerson Hough took this great and dramatic period of our history and wove it into a wonderful story. Pathé has put it into a wonderful serial, with Allene Ray, Harold Miller and an important cast.

It is a super-feature, only it is continued over ten weeks. It is an entirely new type of serial.

And at the same time was produced a great feature from the same great story. The feature is now ready.
Hal Roach presents

Stan Laurel

in Two Reel Comedies

Laurel is making 'em all look
to their laurels

If a chap tried to keep from laughing at Laurel he'd
die a quick death from suppressed emotion.
Hal Roach knows how to pick the good ones; and when
he picks 'em they stay picked, for he puts them in the
kind of pictures that make them famous.
Laurel is to two reel comedies what bacon is to eggs;
and he brings it home.
ROUND ABOUT THE STUDIOS

METRO'S 'FASHION ROW' FINALLY READY

MAE MURRAY'S Latest Picture Declared to Be the Best Yet

MAE MURRAY'S newest Metro starring picture, "Fashion Row" is ready for release this week. Arrangements are now under way to give it an elaborate Broadway presentation after which it will have a general release throughout the country.

"Fashion Row" was shown privately here in New York before a group of Metro officials among whom were Marcus Loew, W. E. Adkins, E. M. Saunders, J. D. Meador and M. H. Hoffman, general manager of Tiffany Productions. It brought forth enthusiastic praise. It is the best story that Miss Murray has ever had, full of straight appealing drama. Miss Murray portrays a dual role and succeeds in doing the best acting of her career.

"Fashion Row" reveals a wealth of striking gowns, some of which were imported especially for this production from the shops of Paris and others were made after designs and sketches made by Miss Murray herself who is an adept at picturing what she wants created for her. Incidentally there is great interest in "Fashion Row" because some of the gowns that Miss Murray will wear were made after designs submitted in the contests that were staged as part of the exploitation on Miss Murray's latest picture in distribution, "The French Doll."

"Fashion Row" will also reveal for the first time in this country a series of dances that are current in out-of-the-way corners of the world. Miss Murray has studied the folk dances of Europe and Asia and will exhibit these from time to time in her forthcoming picture.

Horace Jackson, who has built and designed sets for numerous screen productions and who is rated as one of the foremost artists in the country, designed and supervised the building of the sets for "Fashion Row." Here for the first time will be seen the new technique which Mr. Leonard and Miss Murray have perfected after several years of experimentation. It is intended to portray the mood of the characters in each individual scene by certain effects of line, light and color in the background. Something of the same sort was done in the famous picture, "The Cabinet of Dr. Caligari," which was exhibited in this country several seasons ago.

Mr. Leonard and Miss Murray have been working on their theory quite independently of experiments of the same sort that were being carried on elsewhere, notably in Europe. West coast observers who have seen "Fashion Row" in production, say that a startling new theory has been evolved that must affect the art of the screen when it is become known.

FOURTH OF BARTON SERIES READY THIS WEEK

The fourth of the series of single reel comedy dramas based on the Bruce Barton has just been completed under the supervision of John L. McCutcheon for Motion Pictures Arts, Incorporated, for release by the Standard Cinema Corporation.

Leslie King, who played "Humgo" in "If Winter Comes" and Maid Hill play the leads, and S. Edward Graham directed. Others in the cast were Paul Walters, Annette Earl, Edward Roseman and Rita Abrams. James S. Brown cracked.

LESKER ANNOUNCES FIRST PEGGY PICTURE

Child Star to Be Featured Soon in Captain January' Film

A N adaptation of "Captain January" will be Baby Peggy's first feature production for Principal Pictures Corporation, according to Sol Lesser, president of the organization.

"I believe our selection of 'Captain January' for Baby Peggy's first feature," says Lesser, "is a happy one, for it seems as if the story must have been written expressly for our little star. The child in the book possesses all the endearing charms that we are anxious to bring out in Baby Peggy, and the action of the story contains a wealth of emotional work that I know Baby Peggy is capable of portraying."

"Captain January" is an old light-house keeper who finds a tiny baby washed ashore, the sole survivor of a great ship-wreck. He rears the baby in his lighthouse home, and a wonderful love develops between the hoye old sea captain and the dainty little child. The "heavy" in the story is a wealthy and well meaning aunt who shows up twice and tries to take the little girl away from her Daddy-Captain.

Lesser is carrying out his intention of surrounding Baby Peggy with the best talent obtainable in the making of her pictures. Eve Unsell, clever freelance writer, who recently finished work on "Long Live the King" with Jackie Coogan, and "Shadows of Paris" with Pola Negri, has been engaged to collaborate with John Gray on the scenario for "Captain January."

Edward F. Cline, whose recent achievements include "Circus Days" with Jackie Coogan, a picturization of George M. Cohen's 'The Meanest Man in the World,' and Harold Bell Wright in "When a Man's a Man," will put "Captain January" into production within two weeks.

If there really is such a thing as a gateway to Heaven, it is not unlikely that it looks like this one in Selznick's "Woman to Woman." We imagine even St. Peter would be proud of such an entrance.

MRS. JOHNSON SUBS FOR SON

During the absence of Emory Johnson, who is spending a week or more in quest of locations for his next F. B. O. production in San Francisco, Emilie Johnson, his talented mother, is in charge of the Johnson production interests in Hollywood. Mrs. Johnson is personally selecting the cast to support Mary Car and Johnickie Walker in the leading roles.

Harold Shaw, directing the Metro Productions of "The Fool's Awakening," is at the mercy of his leading lady, Elinor Bennett, if he wants to come to any more of their four o'clock tea parties. Harrison Ford and Alec Francis stand by helping Elinor Bennett give orders to Mr. Shaw.

December 15, 1923
RAPID PROGRESS MARKS
HISTORICAL FILMS

Pathe's Yale Press Schedule Now
Nearing Completion

RAPID progress is being made on the extensive production schedule of Yale University Press in its screen series of historical dramas for distribution by Pathe. The unusual success which has attended the presentation the first two numbers of this group in prominent playhouses in New York has added fresh impetus to the production activities, and several additional subjects will shortly be ready for distribution.

The first two numbers of the "Chronicles of America" series already released by Pathe, are "Columbus," which was made available by Pathe on October 7th, and "Jamestown," which was issued November 4th. Both these subjects have been extensively booked and have been attracting a remarkable amount of favorable comment on the part of newspaper editors and leaders in professional and civic activities.

The next subject to be released is "Vincennes." This deals with the historic campaign of George Rogers Clark against the British stronghold of Vincennes during the Revolutionary War-replete with thrilling and dramatic episodes of this eventful period. Following "Vincennes" on the release schedule will be "Daniel Boone," which has been set for December 30th.

Already completed are "The Frontier Woman," directed by Webster Campbell, which is said to throw into high relief the heroic part played by women in the pioneer life of America; and "Peter Stuyvesant," directed by Frank Tuttle and dealing with the Dutch settlement in the Hudson.

In preparation are "Wolf of Montcalm" and "The Gateway of the West." Scenes for the former are being shot this week at White Stone and Camp Upton, Long Island, under the direction of Kenneth Webb. Over 300 extras are engaged in these scenes together with a detachment of infantry, of the regular army and a company of marines, who are participating with the express permission of General Lejeune at the Marine headquarters in Washington. The exteriors for the "Gateway of the West" are being shot at Hendersonville, N. C., under the direction of Webster Campbell and the personal supervision of Prof. Nathaniel Stephenson, eminent historian and author. This subject introduces George Washington as a young officer of the garrison of Fort Necessity in 1754.

GASNIER TO TAKE COMPANY
TO MONTE CARLO

The next film contingent to betake itself to foreign lands will set out in the near future from the Schuberg Studios in Los Angeles, bound for Monte Carlo. The trip will be made in the interests of securing true locations for Robert W. Service's story, "Poisoned Paradise," which is now being produced as a Preferred Picture. The party will include Karl Struss, Clara Bow and a few others members of the cast. Director Gasnier will supervise the entire project.

ITALIAN FASCISTI MOB WILL
ACT IN 'BEN HUR'

The greatest mob scenes ever filmed are being planned by Charles Brabin for his Goldwyn production of Lew Wallace's "Ben Hur," according to dispatches from Italy. Brabin and technical workers from the Goldwyn studios are now preparing to begin camera work on the story, which is planned as the most lavish production ever made for the screen.

Thirty-five thousand Italian Fascisti will change from black shirt to toga for mob scenes in the big production, Brabin cables. The entire picture will be filmed in Europe. Brabin and Edward Bowes, Goldwyn vice-president, are now in Turin, Italy, and will be joined soon by June Mathis, 'editorial director of the company, who adapted "Ben Hur" to the screen.

ST. CLAIR TAKES TESTS FOR
NEXT WITWTER SERIES

Mal St. Clair, recently engaged by Robertson-Cole to film a new series of H. C. Witwer stories, is busy taking screen tests of young women with a view of selecting one for the leading role. The central character of the new series will be a telephone operator, with a degree of big town flip and sophistication. More than a dozen young women have already taken the tests at the Robertson-Cole studio with the result as yet unknown.

PRINCIPAL PICTURES TO
STAR BEBE DANIELS

Zeidman Preparing Production of
Shakespeare Series

UPON the return to Los Angeles recently of Michael Rosenberg, Secretary, and Sol Lesser, President of Principal Pictures Corporation, a contract was made with Bennie Zeidman for a series of feature productions to be released by the Principal organization.

Zeidman is now preparing to make a modern version of Shakespeare's "The Taming of the Shrew," and has engaged, through courtesy of Famous Players-Lasky Corporation, Bebe Daniels for the leading role.

Miss Daniels will enact the part of the Shrew and is looking forward to her role with no little anticipation.

Production will be carried on at the Warner Studios, and it is expected that the cast will be selected from the best available artists.

Through the courtesy of Warner Brothers, the services of William Beaudine have been obtained as director of the production. Work will be started immediately after sets are completed and the remaining artists engaged.

HODKINSON'S 'THE OLD FOOL'
READY FOR RELEASE

"The Old Fool," an Outlook Production, dealing with the conflict of the old and the young in the home, has just been completed and will be released by the W. W. Hodkinson Corporation sometime this month.

Four generations are depicted in the picture. Most of the action revolves about Granddad Steele, an old Civil war veteran and his grandson, Johnny.

There has been assembled a splendid cast, headed by James Barrows, Lloyd Hughes, Betty Florence and Louise Fazenda. Mr. Barrows is a veteran of both the screen and the legions and is close to seventy years of age and was the original squire in "Way Down East."

"The Old Fool" was directed by E. D. Venturini, well-known in the industry on both the artistic and directorial sides.

VOTING CONTEST STIMULATES
INTEREST IN FILM

Twenty-five thousand votes were cast in the "Loyal Lives" popularity contest for mail carriers at Warren, Ohio. This contest was arranged by the Tribune of that city and the Duchess Theatre which played the Whitman Bennett special based on the life of post office employees. The twenty-three carriers of the city were entered in the contest and the son, who has a total vote of 7,901. The stunt attracted great comment.

In Pathe's "One Cylinder Love" did the villain still pursue her? Not after he felt the gentle persuader, poked at an angle which immediately broke up the well known triangle...
Two Premieres in New York This Week

Rivoli and Strand Will Play New Warner Productions

Tiger Rose" and "Lucretia Lombard," two Warner productions to have their premieres on Broadway during the coming week, the former being booked by the Rivoli, and the Strand having accepted the latter.

Hugo Reisefeld of the Rivoli, after a private screening of "Tiger Rose," was lavish in his praise of the film having been particularly impressed by the performance of Ulrican Harris, he believes, will make a greater sensation in her screen characterization of the title role than she did in the same role on the legitimate stage.

He also expressed himself as being appreciative of the fine work of Sidney Franklin in directing the picture, in which he has succeeded in maintaining continuous action throughout without once sacrificing the smoothness of the story, according to Mr. Reisefeld.

Over at the Strand, Joseph Plunkett is very enthusiastic about "Lucretia Lombard," a screen version of Kathleen Norris' novel of the same name. Mr. Plunkett declares that the picture has unusually well sustained action, exciting situations, and a cast which seems to have been made to order for the various parts.

For purposes of exploitation, Warners have adopted a unique method in releasing "Lucretia Lombard." The innovation consists in releasing the picture under two names and giving exhibitors the choice of either, according to which will be more attractive to their particular audience. The extra title reads, "Flaming Passion" from the novel "Lucretia Lombard."

Advance reports on both pictures, indicate that these two Broadway showings will be watched with much interest by the trade at large.

Fred Dresberg who controls the first run situation in Cleveland, after reviewing these two pictures said, "They are two exceptionally fine productions and I think the producers have hit the right button in both cases." By way of backing up his opinion, the gentleman has assigned early dates for both pictures.

As a further testimonial of what the Cleveland folks think of Warner productions, Harry Charnas, president of the Film Classics of Cleveland, Cincinnati, Detroit, and Pittsburgh, offered to buy back from Mr. Dresberg the Warner distribution contract and also to lease the State Theatre for himself. The offer was refused.

Fire Patrol' First of New Chadwick Releases

Chadwick Pictures Corporation have begun to release their series of six big productions on the franchise plan for the independents for the 1924 season, and the first of these is "The Fire Patrol."

This film is a picturization of the old stage melodrama by Hawkins, and Barber, is widely known the country over and is still being played by stock companies. Mr. Stroemer is directing the screen version and believes he has succeeded in portraying the situations and power of the original play.

The next release on the program is "Sunshine of Paradise Alley," written by Denann Thompson author of "The Old Homestead."

In this picture, as in his former successes, the author has tried to make a popular appeal. "Romance of an Actress" the work of the author of "The Storm" is the third scheduled release and is figured to readily fall in with the class of winners.

A melodrama, "Driven from Home," written several years ago by Hal Red will follow next in line, and as a melodrama it is hoped that it will be well received.

The fifth production, and one which is figured to go very well indeed because it exploits a fairly fresh field of heroines, is "The Coast Guard" by Louis Mitchell. The story is a drama of the lives of the men of the coast guard.

Last on the scheduled list is "The Shamrock and the Rose" version of the stage success of the same name written by Owen Davis. The screen version will permit of a great many elaborations and much more l Vanity of setting than the play did, and for this reason Chadwick believes it will be even more successful.

"Unknown Purple' to Have Indefinite Run

Following the opening on November 25th of "The Unknown Purple," at the California Theatre in Los Angeles, Manager Fred Miller sent the following telegram to M. H. Hoffman, vice-president of Truart:

"Unknown Purple opened at California Theatre today to capacity at every show. A continuous line waiting outside all evening. A great picture beautifully directed and perfectly acted by a great cast. Congratulations.

"The picture is booked to play an indefinite run at the California, and Manager Miller in his exploitation is laying particular stress upon the members of the cast."

Week-End Husbands' to Be Released Soon

Announcement has been made that Daniel Carr's Goodman's next production for Equity, will be ready for its premiere showing within the next two weeks. Cutting and title is proceeding rapidly and according to Equity, the film is figured to be the best ever produced by Dr. Goodman.

The picture will go by the name of "Week-End Husbands" and features Alma Rubens in the stellar role.

Who Is Who and Which Is Which? Who?

Maurice Tourneur, director of "Tonight" for First National, minces Ed Wynn's performance in "The Perfect Fool" while Ed gets a close up on the man who has borrowed his hat, cane and glasses, for the occasion. The picture featuring the comedian is now playing the Pacific Coast.

The Net' to appear in Week's Releases

Fox Announces Three Pictures to Be Distributed Now

Fox announced for release this week, "The Net," a murder mystery drama featuring Barbara Castleton, Raymond Bloomer and Albert Roscoe. The story is of a woman who in desperation because her husband is to be held for murder, goes into the street and finds a stranger who has lost his memory, and pretends he is her husband.

When his memory returns he realizes his position and is finally freed of the charge. The real husband, in the face of arrest, commits suicide and the man marries the wife.

Scheduled for release the same week is "Cupid's Fireman," the screen adaptation of Richard Harding Davis' story, "Andy McGee's Chorus Girl." The tale presents Charles Jones, the star, in a series of dramatic situations behind the footsteps where he goes in search of the young dancer who has won his heart. The picture was directed by William Wellman.

The third picture on the program of releases is Dusty Farnum's latest starring picture, "Kentucky Days." Farnum plays the role of a young Southerner who, through circumstances is forced to join the California gold rush of '49, leaving his young bride at the mercy of an unscrupulous cousin. A series of dramatic episodes including a furious desert storm carries the young miner on to a smashing climax. Margaret Fielding who played Mabel in "If Winter Comes," Bruce Gordon, and William De Vaull are the principals in the cast.

A great deal of time, money, and attention have been concentrated on all three films with an eye to making them real big. Unusual box office attractions and much publicity will be given them in an effort to give them solid backing. The three of them have themes which answer the popular demand and yet each is totally different from the other. "Kentucky Days' fits into the class of picture a demand for which has been created by the appearance of the "Covered Wagon."
UNIVERSITY PRESIDENT EXTOLS ‘RICHARD’
Film to Be Pushed by Officials of Catholic Institution

A SAFE, clean, inspirational, educational and artistic play, of high standard, worthy the patronage of every Catholic in the Diocese," was the endorsement won by the Associated Authors' picture, "Richard the Lion-Hearted," from the Rev. Thomas F. Levan, president of the De Paul University.

In a letter to all rectors in Catholic churches in the Chicago diocese, Rev. Levan called attention to the readiness of the president and faculty of the De Paul University to support sincere efforts of producers to present educational, artistic, inspirational films, and cited the engagement of "Richard the Lion-Hearted" at the Randolph Theatre in Chicago where it was booked for a first run engagement.

He further called attention to the visualization of the adventures of the hero of the Third Crusade, and mentioned the fact that Wallace Beery who had the role of King Richard in "Robin Hood" had the same charcterization in "Richard the Lion-Hearted."

The letter then went on to say: "Two noted scholars of the church have aided in making the costumes and settings historically accurate. The film is as well the nobility of the mind and the heart of Richard, the son of the church, are nobly and beautifully portrayed.

"The picture reveals photographic artistry of the highest order, carries enough clean humor to lighten the tragic parts, and with its human interest touches, leaves a lasting impression of the devoted, chivalrous, lion-hearted king."

"Arrangements will be made to enable students in our schools to view the play at special prices and for the sale of tickets. Students of history and literature will be especially interested."

"Lionel West who is thoroughly familiar with the making of the picture will call on all the Reverend Pastors and with their permission will visit all the Catholic schools to explain the picture and provide for the sale of tickets."

"Let us demonstrate by our support of this play, that the Catholic people of Chicago desire and will patronize a clean, artistic educational film when they are given the opportunity."

In a co-operative tie-up made between the Randolph management and the authorities of the De Paul University, arrangements were made that the Catholics of Chicago might purchase tickets at special rates.

‘BOY OF MINE’ HAS PUBLIC PRERELEASE IN N. Y.

First National executives in New York took the opportunity on November 26 to watch a special show of "Boy of Mine." This picture was directed by the same director, William Beaudine, although the picture is not primarily a "kiddie" picture.

Rockcliffe Fellows plays the father who cannot understand the heart of his young son.

"WHITE TIGER" PLAYS MOSS BROADWAY THEATRE

B. S. Moss' Broadway Theatre claims the first New York presentation of the newest Priscilla Dean picture, "White Tiger." This is a new Universal production in which Priscilla Dean is supported by Raymond Griffith, Matt Moore, Wallace Beery and others.

The picture, which has been directed by Tod Browning, is a story of society life as well as life in the New York and London underworld. The plot affords a remarkably versatile role for Miss Dean.

GREENWICH SEES PREMIERE OF "HUNTER IN 'GRIT'"

Crowds which taxed the capacity of the Greenwich Theatre, Greenwich, Conn., at three performances in one day, witnessed the world premiere of the Film Guild feature production, "Grit," the Glenn Hunter vehicle scheduled for early January release through Hodkinson.

"Grit" which is from an original screen story by F. Scott Fitzgerald, is based on the gang life and traditions of New York's lower east side, and is planned to furnish plenty of thrills.

Glenn Hunter is cast in the role of a gangster who finds his heritage through love. He is ably supported by Clara Bow, Osgood Perkins, Dore Davidson, and others. The initial showing at the Greenwich was in the nature of a try-out, and as such proved most encouraging.

IN PALACE OF KING TO PLAY ON BROADWAY

"In the Palace of the King," Goldwyn's Emmett Flynn spectacular production, is running at the Capitol Theatre, New York, this week. The film is based on F. Marion Crawford's novel and has been adapted by June Mathis.

Although the picture is undeniably spectacular, this has not crowded out the very human and highly emotional drama in which the King of Spain, his brother and one of his generals and his two daughters, are the principal characters.

The filming of the production is said to have been a tremendously expensive proposition, involving the construction of a palace 280 feet high and 300 feet long.

SEVERAL SHOWMEN SIGN UP 'BAREFOOT BOY'
Milwaukee Corporation to Distribute Picture in Wisconsin

From present indications (the rapidity with which numerous and varied territories are being signed up) "The Barefoot Boy," the all star production which C. B. C. is distributing for the Mission Film Corporation, the picture is expected to be most heartily received.

Among those who have already signed up the play is the Celebrated Players Film Corporation of Milwaukee which was contracted to distribute the picture in the Wisconsin territory.

J. S. Grauman head of the Celebrated, wires for a special print of the production to be shipped to him, after seeing the very favorable criticisms received from the New York critics when the picture played its premiere run at the Palace Theatre in New York.

Following its arrival he screened it immediately and wired his hearty approval. He is planning an unusual exploitation campaign to accompany its release in his territory, he has announced.

The film is a pictorial version of John Greenleaf Whittier's immortal poem of the poor and downtrodden youngster of whom everyone takes advantage and who swears someday to have his revenge. In accord with this idea when he grows up and becomes successful he returns to the town of his birth planning to ruin the town by destroying the factory which has made the town progress.

In carrying out his plan of vengeance he comes very near to destroying a girl and boy who work in the factory and who have always loved them. They are saved, however, and "The Barefoot Boy" repents.

EXHIBITORS WANT COOGAN FILMS FOR XMAS

Presumably exhibitors attach a great deal of value to Jackie Coogan pictures as holiday favorites for numerous requests for bookings for such productions as "Oliver Twist," "My Boy Teddy" and "Circus Days," have been received.

According to First National exchanges, exhibitors find that the holiday period, primarily belonging to children, just as surely belongs to the children's favorite screen star. Many showman are bringing the Coogan pictures back for their second and third runs.

MARY ALDEN
As she appears in the new Chadwick production "The Pink Patrol." Miss Alden is well known as "a mother" having played the part to numerous screen celebrities.
Players We Know

N OVELTY has a big appeal that cannot be denied. Why not try using these news bits of "players we know" on slides, as well as the usual method of utilizing them for your programs? Here's a mode of amusement during intermission, when the average audience is fidgety and impatient for the continuation of the program.

B

Enid Bennett has been engaged by Metro for the picturization of "The Living Past," taken from Lockee's, "The Tale of Triona." Others to star are Harrison Ford and Mary Alden.

Ralph E. Bushman, son of Francis X., has an important part in Metro's "The Man Whom Life Passed By." He has inherited his father's wonderful physique.

John S. Robertson, now working on "The Enchanted Garden," has been sent forward to his trip to Italy, where he will direct Richard Barthelmess and Lillian Gish in "Romeo and Juliet.""In Grand-Asher's "Racing Luck," William Blaisdell plays the proprietor of a New York cafe, where Monty Banks and Helen Ferguson make a hit with their dances of Italy.

Billy Bowes, tiny son of Claire Windsor, who made his debut in the pictures in "What Do Men Want" is working ahead with good prospects for following closely in his mother's footsteps.

Irene Castle has announced her intention of returning once more to pictures after she finishes her present vaudeville tour.

Viola Dana's get-up as an Apache in "In Search of a Thrill," is so realistic it frightens the star herself.

Viola Dana, it is reported, is collecting some extra gold as an insurance against the proverbial rainy day, by running a garage in Hollywood. It is stated, however, that she doesn't do the actual work herself.

Friscilla Dean has let it become known that she will quit Universal and start making pictures independently. She will be supervised by William Sistrom at the Hollywood studio.

Dustin Farnum was best man in a "real" wedding filmed recently. It happened when a popular clergyman of Los Angeles consented to play in "Red Roses," and the taking of the scene was interrupted by an eloping couple. A print was later sent to the bride and groom.

Pauline Frederick will appear soon with Lou Tellegen in a picture to be known as "Let No Man Put Asunder." All filmland is smiling over this selection since everyone knows that both have been principals in a number of divorce actions.

Huntly Gordon now playing opposite Pola Negri in "My Man," will stay on in Hollywood. He has made eight pictures during the last year, among which was "Bluebeard's Eighth Wife," opposite Gloria Swanson.

Jetta Goudal is to appear soon in "Matinee." This will be her first picture in which she is the star.

THE 'WETS' HAVE IT IN HOLLYWOOD

Malcolm McGregor evidently turns to the stuff that runs under bridges, for inspiration in his work in "The Human Mill," Allen Holubar's first Metro production.

George Hackathorne is completing his last scenes in "The Turmoil." He desires to remain a free lance, playing those roles for which he is selected, rather than have pictures created to star him.

That William Haines, Goldwyn discovery, is the "screw" on the screen, is the declaration of Peggy Hopkins Joyce, prominent connoisseur of the art. This after viewing his kissing performance with Eleanor Boardman in "Three Wise Fools." "Uncle Joe" Hazleton, who appears in support of Calvin King in his first feature for United Producers, was a page boy in the theatre the night Lincoln was assassinated.

Henry Hull by virtue of his Hoosier ancestry will create the leading role in "The Hoosier Schoolmaster," by Edward Eggleston.

Justine Johnston, American stage and screen beauty, is appearing now on the London stage in "Tom!"

Doris Kenyon, who will shortly be seen on the legitimate, plays the leading role in "The Love Bandit," first of the Charles E. Blaney melodramas, to be released by Vitaphone.

Rumor has it that Buster Keaton is very anxious to break into real big features and has a jealous eye on the part of Merton in "Merton of the Movies." No one seems to know yet if he will succeed in getting it or whether Glenn Hunter will again play the part.

Ralph Lewis, F. B. O. star, will play the role of a judge in a dramatic narrative of small town life, in his first production under his own banner and groom.

Lucien Littlefield rues the day he decided to grow a beard to play in "In the Palace of the King." They won't let him cut it off. The beard was much in evidence in Seastrom's "Name the Man," and is to be retained to play the King in Goldwyn's "Three Weeks."

Buddy Messinger, through the courtesy of Julius and Abe Stern of Century Comedies, has been loaned to Universal for Baby Peggy's latest feature, "The Right to Love."

Alice Mills, who played a principal role in Vitaphone's "On the Banks of the Wa-bash," and supported Pauline Frederick and Lou Tellegen in "Let No Man Put Asunder," is to be the leading woman in western subjects that Franklyn Farnum is to star in. It was in a beauty contest Miss Mills first attained public recognition.

Patsy Ruth Miller, Goldwyn player, appearing in "Name the Man," has received invitations to visit from fans in Rio de Janeiro, London, Stockholm, Berlin, Paris and Moscow. Wonder if she'll choose Paris?

"Innocence," in which Anna Q. Nilsson is starring, is now completed.


George O'Hara has taken up Indian wrestling, to help keep in training for his work in F. B. O.'s "Fighting Blood." His wrestling partner is Frankie Adams, well-known physical culturist of Hollywood.

Baby Peggy whose new picture for Universal is now under way, in a recent interview said she didn't like dolls, but adores merry-go-rounds.

Theodore Roberts our "grand old man" is also an active man. He's Doug Jr.'s dad in "Stephen Steps Out," and he's also found time to appear in a skit in vaudeville, playing at the Palace, New York City.

Milton Sills is again to play with Viola Dana, in her next starring vehicle, "Angel-Face Molly."

Sennett's Bathing Beauties are again in the lime-light. They are to appear in a new comedy, "Trifling." Now that Myrtle Stedman has settled in her new home at Hollywood, Broadway again views her, this time in "Flaming Youth."

Charlotte Stevens, charming ingenue, has returned to the Christie studios. During her absence she essayed heavy dramatic roles; the most noteworthy, in a Ben Wilson production featuring Bryant Washburn. She will appear opposite Bobby Vernon in "Ride 'Em Cowboy."

Constance Talmadge's next starring feature is "The Gold Fish," a Schenck production for First National.

Laurette Taylor is now busy on J. Hartley Manner's drama "Happiness," which is being directed by King Vidor.

Lenore Ulric in an interview stated that she intends to make one picture every summer. Her next choice will be "The Sun Daughter," after which she will become once again the little street gamin who has been playing "Kiki" for two years on Broadway.

Tom Wilson has been loaned by Robert- son-Cole, to Carlos Productions, for a picture Henry Lehman is to produce.

Claire Windsor is to play the leading feminine role in "A Son of the Sahara," now being filmed in Algeria, Africa. Bert Lytell has the male lead.
The parents of Angus Burke are worthless. The father is a thief, the mother a wretched invalid. To protect her, Angus kills the sheriff. "Steadfast Heart" is intense, gripping, and a picture to be remembered. Mary Alden plays the mother, Walter Louis is Titus Burke.

Goldwyn-Cosmopolitan are releasing the picture. It is adapted from the story by Clarence Budington Kelland, which ran in Collier's Weekly. The historic town of Fredericksburg, Virginia, was used as a background. No effort has been spared to make it genuine.

The spectacle of a small boy being tried for murder is enough to melt the hardest heart. Joseph Depew plays the part of Angus and little Miriam Battista is Lydia Canfield.

There are sweet-hearts as well as steadfast hearts. The grown Angus (Joseph Striker) is a successful man. He returns and marries Lydia, played by Marguerite Courtot.

'Steadfast Heart' is Strong and Appealing Study of Small Boy

Goldwyn-Cosmopolitan Adaptation of Kelland's Novel Replete with Heart Throbs and Drama Which Is Forceful, Gripping and Real.
'The Day of Faith'  
Eleanor Boardman is very sweet and charming in the leading role of Jane Maynard. Raymond Griffith shares dramatic honors with the star by his clever portrayal of Tom Barnett. Tyrone Power gives a powerful performance as Michael Anstell, and good support is accorded the principals by other members of the cast. The photography is excellent and the lighting effective. The film can best be enjoyed as a heart interest story of high and low life, with the faith-cure theme in the text, and reference made to the strength of the cast.

By George T. Pardy

CAST AND SYNOPSIS
Jane Maynard (Eleanor Boardman)  
Tyrone Power (Raymond Griffith)  
Tom Barnett (Tyrone Power)  
John Anstell (Tyrone Power)  
Michael Anstell (Tyrone Power)  
Jane (Eleanor Boardman)  
Dick Helder (Bessie Brooke)  
Mae Worthington (Bessie Brooke)  
Miss Mabel (Bessie Brooke)  
Miss Bingle (Bessie Brooke)  
Donna Lane (Bessie Brooke)  
Young Dick (Bessie Brooke)  
Young Maisie (Bessie Brooke)  
Mary Jane Irving (Bessie Brooke)

'The Light That Failed'  

Eleanor Boardman is very sweet and charming in the leading role of Jane Maynard. Raymond Griffith shares dramatic honors with the star by his clever portrayal of Tom Barnett. Tyrone Power gives a powerful performance as Michael Anstell, and good support is accorded the principals by other members of the cast. The photography is excellent and the lighting effective. The film can best be enjoyed as a heart interest story of high and low life, with the faith-cure theme in the text, and reference made to the strength of the cast.

By George T. Pardy

CAST AND SYNOPSIS
Jane Maynard (Eleanor Boardman)  
Tyrone Power (Raymond Griffith)  
Tom Barnett (Tyrone Power)  
John Anstell (Tyrone Power)  
Michael Anstell (Tyrone Power)  
Jane (Eleanor Boardman)  
Dick Helder (Bessie Brooke)  
Mae Worthington (Bessie Brooke)  
Miss Mabel (Bessie Brooke)  
Miss Bingle (Bessie Brooke)  
Donna Lane (Bessie Brooke)  
Young Dick (Bessie Brooke)  
Young Maisie (Bessie Brooke)  
Mary Jane Irving (Bessie Brooke)

Anna Christie'  
The latest screen version of Rudyard Kipling’s well known novel is beautifully photographed, well directed, strong in sympathetic appeal and should prove a valuable box office attraction for large theatres and neighborhood houses catering to critical patronage. The story has been brought up-to-date by the scenario writers and certain changes made in the original text, with rather good results from an entertainment standpoint. The author’s name and the fine work of the principals are in evidence, and the film is a faithful satisfaction.

By George T. Pardy

CAST AND SYNOPSIS
Anna Christie (Eugenie Besserer)  
Blanche Sweet (Eugenie Besserer)  
Dick Helder (Bessie Brooke)  
Mae Worthington (Bessie Brooke)  
Miss Mabel (Bessie Brooke)  
Miss Bingle (Bessie Brooke)  
Donna Lane (Bessie Brooke)  
Young Dick (Bessie Brooke)  
Young Maisie (Bessie Brooke)  
Mary Jane Irving (Bessie Brooke)
**Tiger Rose**


CAST AND SYNOPSIS

Rose Bocion — Lenore Ulrich
Mong — Malcolm McDowell
Pather Thibault — Joseph Dowling
Frederic De Brumelle — Bruce Naunton
Dr. Cusick — Karl Schaffner
Bruce Norton — Theodore von Eltz
Dr. Towne — Charles Gable

Trooper Devlin of the Royal Northwest Mounted Police is the son of the late General Napoleon who betrayed his sister and was the cause of his father's loss of life. The man who is bent on revenge is out to be the husband of Norton's sister, Rose. Help him to escape, Devlin finally arrests Norton, but he is freed, and later marries Rose.

By GEORGE T. PARBY

The success attained by “Tiger Rose” as a stage attraction will probably be equalled, if not surpassed, by the screen version. The film was given an enthusiastic reception when first exhibited at the Rivoli Theatre, New York, and is still playing to packed houses.

McDowell, the Canadian Northwest and Royal Mounted Police are familiar film material and usually nothing to get excited over, but the misfortune of judging “Tiger Rose” by its predecessors. Here is a picture so full of snappy action, thrills and pathos, so well directed and cleverly acted by the Canadian Northwest, that there isn’t a chance of big or little exhibitors losing money on it.

As to exploitation—play up the emotional strength of the plot to the limit, stress the spectacular and the star and her associates, every one of which possesses advertising value. And lay particular stress on the long Broadway run of the play, as well as its strength on the road.

The big thrill is put over in that intense scene where Rose pays a visit to her lover in his cellar hiding place, drops her blood-stained handkerchief, which furnishes Sergeant Michael Devlin with a clue to the fugitive, and incidentally slits and wounds the janitor. But the picture fairly vibrates with suspense and vivid action all the way through and winds up with a bully climax.

The film holds closely to the plot as set forth on the stage, but is, of course, far more complete in matters of detail, for here is where the cameras, with its rarely beautiful scenes taken in the Yosemite Valley, scores. It possesses mountain peaks, cloud undulations, forest, people, snow-covered peaks pass before the eye in seemingly endless succession.

Of Lenore Ulrich’s work in the title role, it is only necessary to say that it not only compares favorably with her portrayal of Rose before the footlights, but establishes her as a screen star of the first magnitude. Forrest Stanley is as ample as the gallant Sergeant Devlin and plays the lover with fine effect and faultless support is accorded the principles by the remainder of the company.

**The Near Lady**


CAST AND SYNOPSIS

Nora Schultz — Gladys Walton
Basil Van Bibber — Jerry Gorden
Gaston Konopka — Charles Laughton
Bridge Schultz — Kate Price
Herman Schultz — Osia Harlan
Aunt Maggie Mahaffey — Florence France
Enumer Van Bibber — Blanche Sweet
Nina S. Van Bibber — Henrietta Floyd

By GEORGE T. PARBY

Unfortunately the story does not prove worthy of its surroundings. The opening reel gives promise of a stirring romance which is not fulfilled. The essential note of human interest is sadly lacking after the hero, John, has got fare- well and starts off on his campaign against the Moors. From then on events progress in a singularly anti-climactic fashion.

The net of court intrigue, plot and counterplot is slowly woven in machine-like manner. The characters, with the exceptions of Dolores Inez and Princess Eboli, respectively portrayed by Blanche Sweet, Paulette Goddard and Aileen Pringle, seem cold, artificial and static. What is worse, the picture is a vast, broad piece and many degrees removed from actual life.

It looks as though in his endeavors to make things on a big scale director Emmett F. Flynn entirely lost sight of the sympathetic lure. The film’s length is a distinct handicap. Compressed into fewer reels it would be far more effective.

As the picture stands there is reason to fear that it would be an unwieldy proposition for small town operating houses to handle. A hitherto minor rôle is inflated to be a heavy burden for an minor exhibitor to carry, unless it possesses fiery action and thrills in unexpected places and these qualities are missing in this instance.

The original script, as dramatized from the novel by F. Marion Crawford served Viola Allen as a success on the stage many years ago, a fact which should help in exploiting the feature. For the rest, attention may be directed to the elaborate nature of the production, its wealth of settings and historical color.

**The Dancer of the Nile**


CAST AND SYNOPSIS

Arvia — Carmel Myers
Karmo — Malcolm MacGregor
Pashert — Sam de Grasse
Prince Tut — Bertram Griswold
Elvige — Iris Ashton
Mimita — Gloria Holden

By GEORGE T. PARBY

The novelty of this film, its fine photography, colorful atmosphere and expensive settings serve to atone for a not particularly strong story. As a program offering for small and neighborhood houses it may bring satisfactory box office results, if properly exploited.

In the latter connection there are good advertising possibilities to be worked out by reference to the recent British explorations in the Land of the Nile, which brought to light the tomb of King-Tut-Ankh-Amen. So much has been printed in the daily press reporting that King Tutankhamen’s name has become a regular household word in the U. S., and it is natural to expect a good deal of public interest in a film designed to deal with his activities while a living member of Egyptian royalty.

Truth to tell, the author doesn’t shed any false glamour over the mystery of old King Tut. As a youth, he must have been a fairly hard lot, if we are to accept the screen version. But such historical truth as is found, is not the main target. But so far as is known, Tut hasn’t got any relatives likely to object to the picture and the movie fans don’t care one way or the other, so long as they are amused.

The narrative on the whole, is rather artificial and doesn’t carry conviction. Probably the best scene, in which suspense is sharply developed, is the one in which the dancer is about...
to be thrown to the crocodiles and is rescued by his father, who wields a whip and who swears to be her father. This is well handled and melodramatically effective.

The Egyptian costumes are gorgeous enough to please the heart of any admirer of Oriental splendor, the court scenes and underground phases of the tale admirably adapted to convey the idea of that dead and gone past of which the ancient Egyptians and the Pharaohs were the ideal.

Carmel Myers is a fascinating figure as the dancer-archer Malek to MacGregor, in the role of Karmet, gives an exceedingly artistic and impressive performance and the support is satisfactory.

‘You Can’t Get Away With It’


CAST AND SYNOPSIS

Charles Hemingway
Perry Marmon
Harry Maclean
George M. Jones
Jill Mackie
Betty Bouton
John Mackie
Grace Morse
Carrie Hemingway
Clarissa Selywn
Jill, Jane and Mary Mackie are left penniless when their parents emigrate to the United States. The department store work breaks down Jill's health. Carter, who is in love with a selfish, unsympathetic wife, grows fond of Jill and she goes to live with him. Jill has an opportunity to marry Charles Adams. Facing exposure, she conveys to him the story of her and sheds her tears to work as a store clerk, convinced that there is no escape from the penalties of wrong doing.

By George T. Pardy

THIS picture should draw well in all theaters. The story is a simple one, its theme, that of the shop-girl who seeks relief from drudgery by yielding to a man, who loves, but is unable, with her, to be outlined in fiction, on stage and screen many times, but seldom has it been developed to such a point of genuine human interest as in the case of “You Can’t Get Away With It.”

Also, it is clean in every sense of the word. The subject matter has been a delicately and skillfully handled by director and players that everything is tasteful, and that the thrill of success has been relatively good. The narrative is simple, story has much success trying to take something out of the film. In fact, it may be said that the feature is such that the young and not the young. It is a picture of a young woman who registers as a lesson in good morals, for hard luck persistently does the erring heroine after her first misstep, nor does her future appear any too rosy at the close.

Director Rowland V. Lecc, Lee certainly had the courage of his convictions when he was content to leave Jill Mackie clerking in a department store, minus a lover and with nothing gained in the strenuous game of life save a whole lot of bitter experience. This isn’t the conventional romantic climax and maybe some of the “happy ending” friends will sour on it. But we venture to predict that there will be a vacancy vote in favor of the production just as the picture sells it because of its splendid sincerity and fine, earnest work of the players.

Despite the illegal nature of the love affair, the picture gives the impression that Charles Hemingway is pleasing to note the entire absence of the sensual element, usually either suggested or significantly hinted at in films dealing with such. The hero, where the sentiment dominates and one is finally made to realize the utter futility of struggling against the world’s revealed code.

Exploited as a plain tale of everyday life, emotionally powerful, brimful of straight heart appeal, with stress laid upon the good work of the players, the feature ought to score heavily in the box office. The photography is uniformly excellent, the lighting adequate and smooth, swift action prevails.

Jealous Husbands

First National Photoplay. Author, Fred K. Myton. Director, Maurice Tourneur. Length, 6,600 Feet.

CAST AND SYNOPSIS

Ramón Martínez
Spud
Ben Alexander
Harri Miller
George Conrad
Wedgegood Nowell
Jimmie Gergat
Sniffer Charlie
J. Gunnis Davis
Portland Kent
Bill Montana
Amarillos
Emily Fitzroy
Lied Lynch
George Siegmann
Silver
Don Marion

Returning from Europe, Ramón Martínez over-heats frowses. He, the good grace of the fidelity of Alice, her wife. On reaching home, she is away. He discovers a note among her belongings which increases his suspicions. A burglar appears and is made the instrument of Ramón’s revenge, being hired to abduct Ramón’s little son. The child grows up in the custody of gypsies. Years later he is found by the red patent and a packet of letters turns up which establishes Alice’s innocence and happiness comes to all concerned.

By George T. Pardy

ASpicious husbans may take warning from the story only they may not but aside from that, the film gives promise of being a good box office magnet. Maurice Tourneur didn’t have a particularly husky script to go to work with but he has coaxed and rather slender variety, but the director’s craft and keen sense of dramatic values, combined with the high quality of the cast, scores over the same problems of the book with pleasing results in the line of popular entertainment.

It’s melodrama, with domestic seasoning; thrills aplenty; action a bit stiff at the start but speeding up; suspense and whirling into a clashing climax, an attraction suited to the needs of big and little theatres. The strength of the situations, excellence of the cast can be profitably exploited, and don’t forget to realize on the title, which ought to make a good looking record as bait for both sexes.

The average ladyhusbans would require stronger evidence than that which impels Ramón Martinez to condemn his perfectly innocent spouse when trouble first develops, but the hero’s important instance isn’t as average as a chap named Smith or Jones is likely to be. Making allowance for the heat of a summer day, and actions and reactions possible enough for screen melodrama.

Anyhow, the yarn runs smoothly, holds its interest well, hits the high spots of exciting detail free from color. It is colorful atmosphere in generous abundance, a sure bet in every Tourneur production, and photography rich in beautiful interiors and exteriors.

The Unknown Purple

Truget Presents A Screen Version of the Stage Success by the Same Name Written by Roland West and Paul Scholfield. A Carlos Production Directed by Roland West. Length, 6090 Feet.

Peter Marchmont
Henry Walsh
Jewel Marchmont
Alice Lake
James Davenport
Ruth Mars
Helen Ferguson
Rookie Lee
Freddie Goodlittle
John Arthur
Gerry Terry
Leslie Bradbury
George Allison
Velma
Brinley Shaw
Mike Donin

By Henrietta Sloan

FROM its very beginning—a scene staged in a penitentiary where two men who have never seen each other believe they occupy adjoining cells, are discussing women—the play has a grim, depressing atmosphere which does not even seem to lift when Henry Walsh leaves with his fiancée, a girl in a sweater, who takes to be her father. This is well handled and melodramatically effective.

The spectator is asked to swallow whole may take comfort from the fact that he is not alone in his distress. He is to believe that by the use of a purple ray (which is capable of completely concealing a human being from the eye of everybody), Peter Marchmont, whole inventor, who has been betrayed by his wife and robbed of his dye formula by her lover, works his revenge on both of them and destroys his rights without the aid of the law.

The photography is masterful and the purple ray effect is cleverly established, but it may be said that in spite of all the fine work and the good acting on the part of the entire cast, the play will not be heartily received because it lacks conviction and even falls short in the suspense value so essential to a good mystery play.

However, for the showman the picture has indubitably strong exploitation possibilities in the shape of the merchant tie-ups. The name alone would serve in a display arrangement, and every theater, whether he is selling violet ray machines, hooking up the idea that just as the "Unknown Purple" made the subject invisible so the world is making machinery invisible.

Moreover, there are a number of lavish scenes in the play and beautiful clothes which will provide the basis for displays.

Fashionable Fakers


CAST AND SYNOPSIS

Theodore Plummer
Johnnie Walker
Clara Radler
Mildred June
George Cowl
Pat O’Donnell
George Fenning
Mr. Carter
Robert Belcher
Agnes

Theodore Plummer, the poor hero, isn’t occupied with a rich wife who is breaking in boring holes in “antique” furniture—therefore, he is nicknamed "The Worm." The story concerns a man who is forced to sell his father’s antique furniture, after his denouncement of his employer, as a fake; and a novel high class which brings his little sweetheart back to him.

By Marguerite A. Brumell

THOSE of the public who cry for better and who deplore "sexy" pictures will undoubtedly hail this pleasing and entertaining film, as fashioned after their heart’s desire.

The love theme of the two youngsters, not yet out of their teens is very whimsically handled. Much as Booth Tarkington would do it. And speaking of authors there is an "O’Henry" note in the story, when Clara sells her dressing table to a junk man, for funds for a birthday present to Thad. Later the junk man puts it back on the shelf, and Thad is employed. It is refinined to give it a "genuine antique" appearance and the dealer who sells it to the junk man has become sole heir to a very substantial fortune.

The everyday life in a suburban town is depicted in all its homely, happy detail.

A homey story, wholesome appetites.

There are many phases of this picture to exploit. There is a British Interest, which plays an important part in the story; the antique and specialty shops in your town; and the Turk, owner of the wishing rug, who helps the hero to succeed, might be impersonated. Stills from this picture, showing Thad and Clara indulging in a lover’s quarrel, would make attractive lobby displays.

December 15, 1923
Prepare Now to Start the New Year Right

IT'S always time to devote more space and exploitation to your short subjects.

If lurid melodramas and sob-sister stuff must be produced and advertised because it's what the public wants—then live up to that statement in full. Give them the comedy they want and let them know you're going to give it to them.

If you don't, you're likely to have a lukewarm approval of your bill. And a lukewarm approval spells lukewarm box-office receipts.

What's the use of passing the good work along that you thought Stan Laurel's latest comedy was excellent burlesque; that Will Rogers obtained some excruciatingly funny effects when imitating screen notables; that Educational threw such an absorbing light on the life of a bee; how amusing was the latest martial riff of the Spat Family; how apt the Aesop Film Fable's moral; how human Snooky appeared—and so on ad infinitum? Unless advertised, it's a hit or miss proposition for the movie-goer. They know, weeks in advance, what big feature they're going to see when they pick a certain theatre, but, though they may be eaten with curiosity to see Felix in his latest catastrophe, they've got to be nothing short of a Sherlock Holmes to discover where he's being shown.

Is it fair? Is it fair to the audience and is it fair to yourself?

There's many another Chaplin or Lloyd waiting to be recognized. But life is too hurried a proposition to hunt through the haystack for the proverbial needle. Hence the advertising medium!

'Over the Fence'—Educational

Juvenile comedy 2 reels

The gang of juveniles in this comedy are to be envied. They are supplied with all the material for a make-believe world of their own. For instance, the submarine for use in warfare at the ol' swimming hole. In structure, a Rube Goldberg concoction—but the lucky fellow maiming the craft can take sure aim with his mud cannon ball and be protected from the enemy. And their holies of holies, the backyard clubhouse, is equipped to keep undesirable away by a high fence with secret entrances and exits and water-filled tin pails operated by a string, for that bitterest enemy of "kiddom"—the cop.

Little freckle-faced roughnecks outnumber the sissies—yet when it means party and cakes they all don "Lord Fampletory's" for the occasion. Alas, clothes do not make the man—merry will out—and Hades is no hotter nor more furious a place than the scene of the feast—in short, a riot!

'Ruth Roland as adept in registering the more subtle emotions as she is in leaping from rushing trains or diving into raging torrents.'

'Home Again'—Educational

Preference for the songs of other days has been unmistakably revealed by the result of a questionnaire submitted by three radio broadcasting stations. Seventy percent were in favor of the songs we used to sing. In perfect harmony with this expression is the enthusiastic reception that is being bestowed on the "Sing Them Again" series distributed by Educational, which give the audiences a chance to join in singing their old favorites.

The latest of the series, "Home Again," illustrated beautifully the origin of the best beloved of them all—"Home, Sweet Home." It was to the inspiration of John Howard Payne we owe that universal anthem of home and love and this picture shows the place in Italy and the incident that caused the inspiration. Thank God, there are others, "Little Annie Rooney," and "Old Black Joe," will be greeted with enthusiasm.

'Film Foolish'—Educational

Movies in the making 1 reel

That able trio, Cliff Bowes, Virginia Vance and Earl Montgomery have not had a more delightful subject to work on than this, "Film Foolish." And given their opportunity they make the most of it. The result makes excellent entertainment. Clean comedies are words to be emphasized and they apply in this case. However, the comedy hasn't suffered to achieve a "clean" pitch.

Next to gossip of film stars audiences like best to see how the making of pictures is accomplished. Chester, in the plot, is such an individual. He wants to get into pictures the worst way—and succeeds. He's the studio goat and blunders into every set just as director and players are all worked up and big stuff is being put over.

Here you see how the punch is put in a picture; what a perilous life a dummy leads; and when you see the director instructing his star just what gestures to use when telling the villain, "You take the papers, I'll tear up the child," it's time to laugh, and laugh long and loud. Your audience will.

'Snooky's Covered Wagon'—Educational

Complete animal cast 2 reels

This picture is rich in ideas; really enough for ten two-reelers, but if Educational chooses to divide them all up it is, surely that's no cause for complaint.

It is a departure from the usual Snooky comedy in that the animals hold the stage and the humans who do appear are no more necessary or part of the story, than the sets are.

The title, from the showmanship angle is excellent. Because of the association of ideas, your audience will instantly be on the alert, probably expecting a travesty on "The Covered Wagon," a picture no man, woman or child has not heard of or seen. But having hit on that title Educational does not lay down on the job.

In brief, the story concerns a haunted hotel; a reward to the one who can prove it isn't; and the whole animal kingdom's crying need for food.

Snooky is the father of twins, with no bones in the cupboard resorts to flour, water and washing soda. The result, enormous bubbles, doesn't form very substantial fare. Next you see the lion presiding over a meeting and each separate animal requesting the food it wants. Mr. Skunk is requested to say some sickly, and best, things. The outcome is Snooky's election to the job of proving the hotel isn't haunted. Snooky discovers bootleggers camping there. He sends for the covered wagon. All the animals
arrive in it and they take a turn at spooking the bootleggers.

Space prohibits dwelling on each bit of comedy introduced. But here’s something to think about. A small projection room, with no music and a critical audience is not conducive to laughter. Yet ye movie critics, so far forget their roles, as to laugh right out loud!

‘Fully Insured’—Pathé

Comedy with a real idea 2 reels

Here’s an idea that some producers might have taken and padded out to feature length. As Hal Holbrook developed its possibilities to a footage of two-reels and produced a comedy that is replete with action, laugh-provoking gags, and some clever situations. The big idea behind the plot is that one of the characters conceives a style of insurance premium which assures the holder a continued salary, whether he is out of work. "Snub" Pollard, in the role of the hero "who never ran from hard work—it was easier to duck—" subscribes to the "Job Insurance." He gets himself discharged at once. When he calls on the agent to collect on the insurance, the agent promptly sets out to find him another place of employment. The situation evolves into some very amusing incidents, with Pollard trying to keep out of work so as to collect on the insurance and the Agent as diligently trying to find new jobs for the idler so that the insurance won’t have to be paid. There are some sideplots that are extremely diverting. A good two-reeler with a satisfactory measure of laughs.

'Sunday Calm'—Pathé

Another "Our Gang" riot 2 reels

The current number sustains fully the reputation for action and fun that this group of clever kid comedies has already attained. In this one the kids go on a picnic with their parents. The title of the comedy is "Sunday Calm," but the title is misleading. Once the picnic is started in this manner indicating the slightest resemblance to "calm" in the picture. In fact, the kids manage to make a perfect picnic out of their Sunday outing. If they raised as much havoc within the city limits, the police and firemen would have to work overtime. Bugs, field mice, hop-toads, a tame bear, and the poor distracted parents have a perfectly miserable day of it with the kids on the rampage. But the youngsters enjoy themselves to the utmost. Only one thing is found out of place on this score—the drenching rain storm—but even that eventually becomes an occasion for hilarity. If your audience want some real laughs and enjoy kid comedies, "Sunday Calm" deserves a place on your program.

'The Merchant of Menace'—F. B. O.

'Fighting Blood' series Episode No. 8

Not so gruesome as the title might indicate. However, it’s a good title to catch the eye and it’s a smooth running, thrilling story. Paul Muni (Louise Lorraine) comes to the aid of her young friend Galen when Red Mack refuses to fight (because no purse is offered), by staging a pirate tea aboard her father’s yacht.

There’s fast and furious fun, one feature of which is "walking the plank." The surprise is that the entire exhibition boat is planned. This time Red Mack can’t back out for he has a reputation to uphold and wishes to impress a beautiful blond aboard. The producer feels a quizzic director, a friend of Galen’s in disguise. A good bout is shown on a float but Mack’s manager sees his white hope lose his shirt, so he has the police sent for, and that finishes that.

These "Fighting Blood" series are taken from H. C. Witwer’s short stories, which have been running. Cool, Chopin, you’ll like them, as will each member of your audience.

INTERNATIONAL NO. 98: Return from exile of Germany’s ex-Crown Prince; before the Holzhollenzdown takes; first stroll with wife (an International exclusive)—Japanese schools re-open amid earthquake ruins; The 88 picked "American beauties" visit New York City Hall—Quarrell at his home of Mrs. Whittig in Baltimore—Mme. Mistinguette, Parisian star, arrives in New York—Spagetti popular with Seattle Zoo monkeys as Thanksgiving dish—All Rome joins in welcome of King Alfonso and Queen Victoria on state visit; Queens of Spain and Italy during royal procession; Kid Nichols; Army Air Service performs dangerous flight over pit of "everlasting fire"; new rivers of lava being created almost daily; awesome spectacle at night—Cornell, Penn football game.

KINOGRAMS No. 207: Dartmouth defeats Columbia—Children patients at Vanderbilt Clinic, N. Y., dress like forefathers, for Thanksgiving feast—Judge Cotillo assist Bal- lington Booth distribute turkeys to poor—Chicago: Richard Nelson does his "daily dozen"—Prince of Wales visits Winchster College—Mme. Mistinguette, arrives in New York after first insuring limous for $500,000 each—Dog caddies for Dr. Jones at Wol- laston, Mass.—Oubiksh oilie of Wisconsin shown as part of White House staff—88 prize beauties dazzle New York; to conceal presence in town, they are escorted to City Hall by hand and police.

PALE No. 97: Police reserves to check mob anxious to see American "beauties" at City Hall—Brooklyn: City gives Thanksgiving party to poor—Tokyo, Japan; Martial law ends; Salvation Army distribution; School held in the open—New York City. Animal pets receive medical care at clinic—Ehrhardt’s irregular troops on Bavarian border—In Munich, Reichswehr troops arrive to check monarchist uprising—Pathé News presents pictures of Presidential possibilities for 1924—King Alfonso and Queen Victoria, receive ovation at Italian Capitol—Federal agents raid "moonshiners" dugout at Casper, Wyo.—Musical comedy staged by Atanta Woman’s Club, Philadelphia, Pa.—$7,000 spectators see gridiron contest as Penn is defeated by Cornell.

KINOGRAMS No. 208: Congress ready to solve its problems—Tax reduction; confirma- tion; Farm Relief; Bonus for Soldiers; Re- publican floor leader, Nicholas Longworth, Ohio; Harold Knutson, Minn.—Lester Hill, 28 years old, from Alabama; Oscar Under- wood, Alabama, Democratic leader in Senate; F. H. Gillett, Mass., on their way to work—First Christmas trees in New York, arrive from Maine and Canada—Senator Watson, Indiana, with hat in ring—Bobby McLean, skating champion—Monroe Doctrine centenary old home acquired as Memorial to Mon- roe—Last warship for ten years; West Vir- ginia goes into commission at Norfolk, Va.—Brooklyn, Ex-Senator Lockwood, Appraiser; Kracke, County Clerk Kelly and McCooey at work on Christmas seals—Lady Diana Manners here for stage appearance; Rosamond Pinchot, niece of Governor of Penn- sylvania, in same production; director Max Reinhardt—English girls beat Americans at Hockey in Philadelphia—African bears ar- rive in San Francisco—End of Gasoline Trail in Chicago—Winter racing at New Orleans.

PALE No. 98: 68th Congress opens; promises to be most significant in recent his- tory—Cairo, Egypt, British aviators ascend 5,000 year old pyramids—Touching scenes in Berlin as poor endeavor to exist—Com- mission of U. S. S. West Virginia, last bat- tleship to be built by United States under Washington Arms Limitation Pact—W. B. Yeats, poet and playwright of, Dublin, Ire- land; receives Nobel Prize for literature—Dr. Paul Kammerer, Austrian biologist and Dr. Chaim Weizmann, British Chemist and President of World Zionist Organization ar- rive in United States—Flying stunts at Air Carnival, Kelly Field, San Antonio—Round- up of Greek rebels at Eleusis, Greece; 93 Royalist officers captured—funeral of mur- dered Republican official in Athens—Fire-lad- der apparatus demonstrated in New York—opening of race season at Jefferson Race Track, New Orleans.
'Fashion Row' Posters Feature Mae Murray's Gowns
The Power of ‘Advertising Under Glass’

Whether or Not Tasteful Display Justifies Its Use Is Told by
An Expert in Theatre Advertising

By MORT. BLUMENSTOCK

dow, buy a little crepe paper. Work out first a design that will set-off the window card or the cut-out, and shut-off the un-sightly vacant store in the background.
In other words regard the window as your show case to show-off your wares to their best advantage. No matter what kind of a window it is, you can do it. If the windows flanking it are unkempt and 

Lobbyology

How Windows Can Work
Wonders for You

In the power of “Advertising Under Glass” the author has dug deep into his experience for convincing proof that window displays pay. But he hasn’t stopped there. He tells you how to get other windows working for you, if you haven’t any windows of your own. Sometimes at no cost at all. Never at more than a trivial outlay of expense.

Mr. Blumenstock doesn’t theorize. He gives you concrete facts. From the angle of one who knows theatre advertising in all its audience-winning phases.

untidy, so much the better! Your display will have increased attractiveness by comparison.

OFTEN you’ll see a window tie-up in a store, with the conventional tie-up card, and a few stills or colored eight by ten pictures scattered through the display. For just a few cents more, and a little time what improvements could be made. Wouldn’t it be just as easy to mount the stills with a plain gray or brown mounting paper? Borrow a frame to put the card in. It might take a half hour more—it will make the display twice as good.
Then in contrast to exhibits of the latter kind take for example the excellent display that H. B. Clark designed for the engagement of Six Days at the Garing Theatre, Greenville.
He used a colored wheel with concentric circles. That alone would attract attention. It was placed in the window of a fine jewelry store. The wheel was attached to a motor which kept it spinning for three days. There was a clock attachment to count the revolutions. The game was, guess how many times the wheel revolved in three days and win a gold watch. The jeweler advertised the watch. Do you think it attracted attention? Well, we know that the jeweler who paid the freight for the entire stunt, wanted to think up a stunt for the next week. Not dozens but hundreds of people got in the game, and the business at the theatre was excellent. That’s only one of many.

In Atlanta, Howard Price Kingsmore, playing If Winter Comes, went to the trouble of having a little winter scene painted for a tie-up in a furrier’s window. There is no way of checking results on this stunt, but we have seen photos of the window, and know that it must have been talked about. We know that because it was cleverly done.

The Universal Company, having a high respect for window displays had a number of little toy merry-go-rounds made up which were praised by every exhibitor who used them in connection with the picture.

In San Antonio, where Will H. Branch used the stunt of offering a prize for the girl who could wear Gloria Swanson’s slippers, he got one of the finest window displays in town from an exclusive bootery which asked—Branch to let them come in, on the stunt and give him a lot of free advertising in the window and in the newspapers.

A lawyer, a dentist and an advertising expert—all known to each other—met at the same table in a busy New York restaurant. In between courses the talk strayed from one thing to another and the attitude of the dignified professions concerning window display advertising for themselves.

For the law fraternity, the attorney insisted that anything in the way of advertising was out of question if dignity was to be maintained and the traditions of the profession upheld.

To him the advertising man pointed out that though advertising via the usual mediums might be frowned upon, yet there wasn’t a lawyer he could think of who hadn’t what virtually amounted to a window display on the outer office door—the scope of the firm’s activity——its special field, the names of the members of the firm and other details. The lawyer admitted that the argument was logical.

The dentist acknowledged a kindred illustration which was shown to exist in his profession.
EXHIBITORS TO PROFIT
IN AUTHOR'S PLAN

"Bill" Pelley Will Spend $25,000 on Publicity Campaign

A BOUT two years ago, William Dudley Pelley entered the current picture field after ten years spent in the business management of newspapers and five years successful magazine and novel writing.

Purchasing a practical advertising man he applied advertising principles to bringing his product to the notice of the producers. Going into a picture studio with his "education," making a picture of his own and advertising the thousand and one tricks of the trade by actual contact with working conditions, he was exploiting his screen plays with circular advertising.

This coming year Pelley is going to adopt tactics along a different line. He intends to take 25% of his earnings and positively return to the producer in the form of exploitation to the exhibitor. He is going to sell each exhibitor of this year's story plots, leaving it to the individual producer to judge whether he wants to take advantage of this exploitation by acquiring Pelley stories for screening.

To sell the story to the producer—at least harpoon his interest in it—Pelley is first going to write screen dramas that contain exploitation possibilities in great, drippling blops. Stories that lend themselves to arresting lithographs; stories that lend themselves to interesting window displays; that lend themselves to exploitation stunts in the streets—none others does he intend offering the trade.

Instead of going the rounds of the producers and waiting for them to bet their good dollars on whether his yarn is worth picturizing Pelley is going concretely to work to sell the exhibitor on each story plot. The salient features of his campaign include the following:

The fact is known only to a limited few that Pelley owns and conducts a private printing plant, where he has a complete staff of helpers and workers engaged in exploiting his stories and features.

Every time Pelley finishes a story, always with the screen angle in the forefront of his mind, 15,000 circulars will be sent on the advertising machines in his plant to every exhibitor of consequence in the country. The circular will contain a complete story of why the exhibitor can and should play the film and make money.

A booklet will then be issued to the same 15,000 exhibitors, containing the author's idea of some good things to do to put the picture across with the public. Following this circulating and stunt book Pelley will take liberal space in the trade journals reaching the exhibitors.

The biggest sales punch of all Pelley is not yet tipping off. He purposes, however, to so treat exhibitors that they will profit handsomely by running his pictures entirely aside from their gate receipts.

NATIONAL SMOKING TOBACCO EXPLOITS FILM

A particularly good still showing Percy Marmont, settled back in an easy chair, smoking a pipe, gave Ed. Olmstead, of McVickers Theatre, Chicago, the idea of having a representation made in connection with a nationally known smoking tobacco. The United States Tobacco Company, manufacturers of the "Bill's Best," liked the idea so well that they have arranged to use this particular picture for a national campaign, of course giving full credit to "The Light That Failed" a Paramount Picture. Over a thousand posters carrying the picture with appropriate text for "The Light That Failed" and McVickers Theatre, were distributed by the Tobacco Company in practically every drug and cigar store in Chicago's Loop District.
PARAMOUNT AWARDS CONTEST PRIZES

Big Advertising Campaign Reveals Amazing Range of Subjects
Prosperity Pageants Prove Popular With Public

The prizes offered by Paramount to the members of the field exploitation force for the year's campaign for Paramount Pictures during Paramount Month have been awarded as follows: First prize, $250, to Dick Rickertson, Denver; second, $200, to Russell McTigue, New Haven; third, $150, to Kenneth C. Renaud, Salt Lake City; fourth, $100, to Joseph T. Emmerling, Omaha. The judges were Claud Saunders, director of exploitation; A. M. Rotaford, advertising manager; Charles E. McCarthy, publicity manager, L. J. Bamberger, assistant exploitation manager, and S. D. Palmer.

Examination of the campaign submitted revealed an astonishing amount of intensive work performed by the contestants, ranging from a large number of double-page advertising trucks tying in local advertisers with Paramount Month, tie-ups with commercial products, popularity contests and star guessing contests to the series of Prosperity Pageants which were the big feature of Rickertson’s campaign in Colorado and Wyoming.

Rickertson Strikes Keynote

Mr. RICKERTSON struck the keynote of his campaign in the opening paragraph of his report to Mr. Saunders: "For the past year you have stressed the absolute necessity of extending our exploitation activities to the very smallest communities. At our convention in Los Angeles Mr. Kent also pointed to this need. The answer of the small-town exhibitor has too often been: 'It's all right for bigger cities, but my town is too small.'"

With this thought in mind Rickertson devised his plan of action to link the large towns and the small towns in one general exploitation program and still allow each community to develop a campaign suited to its own individual desires.

Early in the summer, Rickertson made arrangements with the Willys-Knight factory to furnish a Willys-Knight chassis and a driver for a tour of Colorado, on a mutual tie-up. A fine float, electrically illuminated, was built and the first exhibitor sold on the proposition was the Mountain States Theatre Corporation. This company agreed to build two floats and thirty framed banners and cut-outs, mounted on scenic cloth, advertising the Paramount line-up of pictures for the balance of 1923, providing Rickertson would assume all responsibility for handling the stunt and extend the tour to their towns first.

Foundation for Pageants

HERE was the foundation for the Prosperity Pageants. It would be possible to furnish every exhibitor the background for a lot of local excitement at practically no cost to him and to present a demonstration for Paramount and for the local theater that the people of the town would long remember.

So at Denver, on Saturday, September 1, the motor float started on its 2,000-mile journey, remaining in each town just long enough for the local pageant. Six and eight towns were made sometimes in a day and practically every town of importance was visited. In connection with the pageants throughout Colorado were staged baby shows, beauty contests and fashion revues, and fall festivals, county fairs and all kinds of local celebrations were tied up with. In every town there was a parade of at least twenty cars. The Willys-Knight people instructed their dealers to get out all the Knight cars in the vicinity for the reception and parade. Banners and pennants for the parades were carried from town to town in the pilot car.

Attached to the touring float there was a small bombarding machine which fired a salute upon arrival in each town; a big turret searchlight that swept the skies at night (for some of the pageants were held in the early evening), and a small platform on which gas was generated for six-foot balloons, two of which were released after each parade. Eighty balloons were purchased for $50, which made the cost to each exhibitor using two, one dollar and a quarter. Free tickets to the theaters, fanfoto or some kind of propaganda was always attached to the balloon.

There were some wonderful receptions along the route. Local newspapers, in most cases, offered prizes for the best decorated floats, prettiest girls, oldest cars, etc. The pageant was a prominent feature in the celebration that opened the new paved highway at Golden and paraded before thousands at the Weld and Adams County fairs and the Pike's Peak Festival.

Plan of Titling Winner

NOW for Wyoming. In the space of time allotted it was impossible to cover this big State by automobile in addition to State-wide popularity contest to select Wyoming's most popular girl. The Rialto Theatre, at Casper, the largest exhibitor of Paramount pictures in the State, agreed to finance the contest and through arrangement made by the Rialto management with the Casper Herald, that newspaper sponsored the campaign through its columns and those of the many smaller papers in the State using its news service. First prize was a trip to Hollywood including stop-overs at all scenic points along the route and an ocean voyage to Portland, Ore.

The winner was to appear in the picture titled, "Miss Wyoming in Hollywood." This picture was built up with scenic shots taken along the route and showed many close-ups of "Miss Wyoming" (Miss Edna Ames, of Casper) leaving on her journey and in Hollywood. A combination of trailers from forthcoming Paramount pictures completed the film and it attracted wide interest when shown later in all the theaters in the State using Paramount.

Rickertson's scrap book bears ample evidence of the success of his interesting campaigns.

THE BOOSTERS CLUB OF DELTA, COLORADO, TURNED OUT TWO HUNDRED STRONG FOR THE PARAMOUNT PROSPERITY PARADE. THE MAYOR WELCOMED THE TOURISTS.
Newspaper Displays that Set Pace as Good Copy

Playing With Printer's Ink Is Itself an Art. Here Is a Group of Exceptional Samples Dealing With First National Pictures. Each Appeals or Attracts from a Different Angle, but a Careful Study Quickly Reveals the Fact That the Message 'Goes Over' in Every Case
FANS WILL CHOOSE ACTOR

FANS, as well as literary and motion picture editors of all newspapers throughout the country have been requested by Vitagraph to send in the name of the actor they think best fitted to play the lead in Captain Blood, a story by Rafael Sabatini, the author of "Scaramouche."

Vitagraph has been moved to take this action because of the discussion among critics and playwrights over the widely different methods of interpretation of the leading role of "Scaramouche" as portrayed by Ramon Novarro and Sidney Blackmer on the screen and stage respectively.

The role of Peter Blood is that of a rollicking, romantic adventurer whom fate turns pirate and who falls the Spanish Main. It is a part which every leading actor in pictures is anxious to play and Vitagraph has been besieged by applicants for the role since the announcement that this company would picture the famous novel. President Smith is anxious that the very best and most popular leading man in the country shall have the part.

The choice of star should be sent to the Vitagraph office in Brooklyn, N. Y.

PICTURE PREVENTS EPIDEMIC

Fall flu and the possibilities of another epidemic are constant dangers in England. Horace Judge is accused of profiting by the annual scare to the extent of exploiting First National's The Dangerous Age. Advance publicity was given the picture in London by a tie-up with Bilton's Pipe which, according to the published advertisements, make for health.

Londoners understood that and they understood that this is "The Dangerous Age" as the window card told them. It also told them that they ought to see the First National attraction to realize just what "The Dangerous Age" was.

DRAPEIES ENHANCE APPEAL

Mr. F. W. Goodale, Manager of Loew's Theatre in Ottawa, Canada, prepared an unusually effective and artistic lobby display to exploit his recent showing of The Common Law. The figures were cut from the stock six sheet, mounted on cardboard and arranged in a striking manner on a miniature stage. A local merchant, Cleghorn Beattie, tied up with the display by furnishing the very handsome draperies, which formed the background and frame for the scene.

PEGGY RESEMBLANCE PRIZES

Novel publicity was used recently in Portsmouth, Ohio, by Universal Exchange for Baby Peggy. Twenty-five dollars in prizes were given to the three best looking babies in the city and special prizes were awarded to those who resembled Baby Peggy. A local photographer gave six pictures to the child that bore the nearest resemblance. The Ford and Buick agency in the city gave free rides to several other babies resembling Baby Peggy. Joe May, manager of the Cincinnati office of Universal handled the exploitation.

NOVEL PERSONAL TEASER AD

C. B. King, manager of the Crown Theatre, at Mobile, Alabama, put across a novel publicity stunt during the three days that he ran the Hodkinson speed picture The Drivin' Fool recently. Under "personalos" in his local paper, he inserted the following teaser ad:

The song of the flapper! "Please Sweet Daddy Go Just a Little Faster So They Can Call You The Drivin' Fool!"

This was not only an interest provoker but brought the business.

Frank H. Burns put over First National's Dulcy at the Beacham Theatre, Orlando, Florida. Only two exploitation angles, both of them exceedingly simple, were used.

The morning newspaper carried the whole series of "Dulcy" cartoons, furnished by the First National publicity and advertising department. These ran three weeks in advance of the opening. Then the theatre picked up the threads with small teasers like "It's Dulcy" and the distribution of thousands of cards and heralds reading: "Don't Say Dumbbell—Say 'Dulcy' and see Constance Talma
dge in her newest picture, 'Dulcy' at the Beacham Theatre."

WASH STUNT AND "WHY WORRY"

"Why Worry About the Wash," was the theme of one of George F. Brown's stunts for the Lloyd picture when it was playing at the Imperial, Charlotte, N. C.

Five thousand heralds were made up for the washing laundry in and around the theatre, and distributed in the outgoing packages of washing to a like number of families. The text of the herald, with chief prominence given the title was, "Why Worry, at the Imperial, about blue Monday, when you can send your clothes to us."

TWO-COLOR MAILING STICKER

Another attractive novelty has been completed this week by C. B. C. Film Sales Corporation on its feature picture The Marriage Market. Jack Mulhall, Alice Lake and Pauling Garon in the cast. It is an effective two-color mailing sticker, printed in yellow and red, for use on envelopes and exploitation material. This has already been sent to the various franchise holders of C. B. C. pictures with a detailed letter for its successful usage.

WESLEY TABLETS FOR KIDS

How do you like this idea for exploiting Wesley Barry in Heroes of the Street. The management of the Alcazar Theatre, Birmingham, Ala., distributed "Wesley Bar-

ry" writing tablets to school children between the ages of six and twelve, during the time of the showing of the picture.

This is a good suggestion for you if you schedule "Heroes of the Street" for another run. And if you want our advice you will run it, because it's a worthwhile picture and a real money getter.

PUBLISHER HELPS SELL FILM

Having seen the picture for himself and being convinced of its certain success, Richard L. Simon, representing the sales department of Boni and Liveright, is giving publicity to First National's Flaming Youth the most unusual and far reaching co-operation that has ever been accorded a motion picture producer by a leading publisher.

Boni and Liveright are circulating all their agents urging them to stock copies of the books to coincide with the play-dates of the picture at the local theatre and making generous consignment offers to (1) offset the increased demand for the book resulting from the showing of the picture, and (2) protect the agent as far as possible from the risk involved in large orders.
JAZZ ORCHESTRA WITHIN
REGULAR SYMPHONY
Proves Novelty to Brooklyn Mark
Strand Theatre Patrons

The Brooklyn Mark Strand Theatre is creating much new musical interest through the novel methods employed by Managing Director Edward L. Hyman in staging the instrumental and vocal end of his programs. No small amount of this aroused interest is due to the feminine chorus of eighteen, and the "orchestra within an orchestra" which has materialized as a result of the popularity of symphonized jazz numbers. The Mark Strand Little Symphonized Jazz Orchestra is made up of ten pieces, all playing in the regular orchestra in addition to being featured upon the presentation stage and in radio concerts.

With Mary Pickford in "Rosita" the street singing incident was chosen upon which to build a musical number. A platform served for a dancer made up as Mary Pickford in the film. This was backed up by a dark plush curtain and a huge setpiece Spanish fan draped with bright shawls. The feminine chorus served as atmosphere and had two song numbers. A basso made up as male lead of the film also had a solo, and there was some ensemble work, bringing the number to a punch finish.

The following week a number was built around a female harp quintette, placed up-stage left, with the feminine chorus in pyramidal formation against the back drapes. The ballet used upstage right, the whole making a beautiful picture. Handel's "Largo," "Humoresque" and "Chansonette" were the selection preseneted, the chorus figuring in the first and third, and the harp quintette and ballet in all.

LIGHTED POSTER NOVELTY

Goldwyn's mystery picture, "Red Lights," appealed strongly to the motion picture public of Toronto where the receipts showed a big increase over recent attractions booked there.

In exploiting the picture thirty of the thrilling 24-sheet posters were placed throughout the city. Each one of these stands was lighted at night and attracted an unusual amount of attention.

BOOKLET AND SLOGAN TIE-UP

Supplementary exploitation aids are now being prepared for the Hodkinson picture "Michael O'Halloran," Gene Stratton-Porter's picturization of her novel. The new booklet contains suggestions for putting across Boys' week "Be Square" clubs among boys and tie-ups with merchants on the "Be Square" slogan.

The co-operation of Crosset and Dunlap publishers of the motion picture edition of "Michael O'Halloran" in bookstore displays has proven very effective.
New Pictures Abound in Booking-Urge Schemes

New Devices and Tested Ideas Applied to the Latest Features as an Aid to
the Showman in Increasing Box-Office Returns

'Thundering Dawn'
Released by Universal November 5, 1923.
BRIEF: A young man on the eve of his marriage leaves for Java in order to help his father retrieve his fortune. He falls into the hands of a scheming planter and is almost runned by a contriving woman, whom he marries, and finally takes him back to the states.

THIS picture is what is known as a "real thriller." It is crowded with tense situations, heart threnos and grim as the best which you will find of tremendous assistance in exploiting the film.

Stills and posters from the picture make excellent interest arousers so get busy and put the snappiest ones in your lobby and get as many as you can in conspicuous places in your neighborhood.

Use also the red arrows on which are printed the name of the feature and the dates of showing at your theatre. Place these on trees, blank walls, and telegraph poles, being careful that they all point in the direction of the theatre and that they are numerous enough to attract the eye of the passerby every few feet. These arrows will say, "Follow the arrows to 'Thundering Dawn' at the ...........

A ringing alarm clock always arrests the attention. Get all the merchants handling clocks to feature them in a display. On the faces of these clocks you should have printed, "Thundering Dawn." The copy accompanying these time pieces should be to the effect that with one of these you are sure to be awakened to the responsibilities of the "thundering dawn" at any hour you desire.

A number of these clocks should be in your lobby and wound so that the alarm will be discharged from fifteen minutes before the opening of the performance until ten minutes after, will do much to bring in the chance passers-by.

'Anna Christie'
Released by First National Dec. 8, 1923.

I t is not everyday that there comes to the exhibitor a play with ready made publicity: a play which scored such a stage success as will not soon be forgotten; a play which received the Pulitzer prize as the best of the year. Yet this is the record of "Anna Christie" which has now been reproduced on the screen without any vital changes.

The story is a sea drama—an old sea captain who has grown to hate the water, his attractive young daughter who has been brought up on fair but longs for the sea, and a young man who is rescued by the old tug on which the father and daughter are sailing.

Your greatest exploitation angle is an intense emphasis on the popular name of the author of the play and the success of the piece as a stage production. All your advertising should play on these two things because they are dead sure to make a hit. And in this connection you should make use of the published edition of Anna Christie in tie-ups with book merchants and libraries.

You can also bring out more of your lobby in bringing out the atmosphere of the picture. For instance, you can cheaply and easily camouflagge it to look like the cabin and deck of a ship by the use of priming seaweed, life savers, coils of rope, barrels and similar bits of sea paraphernalia.

An effective touch in this connection might be attained by having the lobby practically completely dark and playing a strong searchlight on that portion which has been made to resemble the cabin. You are sure to attract attention by this and the scheme will probably awaken a keen curiosity.

It might also be wise to dress the theatre attendants in nautical garb and having the ticket seller and ticket chopper appear as ordinary sailors in keeping with the surroundings.

Your lobby posters and windows cards should be chosen to bring out the aden of interest, nautical in appearance of the sinking of the vessel. Some fine photography has been done in this connection and you should get this across to the public.

'Let's Go'
Released by Truant December 1, 1923.
BRIEF: A dare-devil stunt picture, with Richard Talmadge playing the part of a man who makes good to win the girl he wants. A Car-lo-s Production directed by W. K. Howard.

LET'S GO is another stunt picture of the variety which the public seems so much to like. In it Talmadge takes full advantage of his ability to perform hair-raising stunts and keeps the audience on the edge of its chairs all the time. The story provides a sufficient vehicle to carry all the tricks and the selection of the name has provided for simple means of exploitation.

"Let's Go" as a slogan can be used almost anywhere especially in a connection of this sort. In a display of sporting goods merchant of golf clubs, tennis rackets, fishing tackle and the like he could link up the title of the picture in the ad copy that reads: "Let's Go" golfin' (or fishing or skating or what-not) this morning and get back in time to see Richard Talmadge at the ...........

This could also be used similarly by clothing stores or department stores handling a special sport clothes line.

For street hally purposes you might do well to hire a man to do tricks and stunts which he could demonstrate in front of your theatre or in the park or open square. After they finish some one in the crowd could hand out heralds announcing the coming of Richard Talmadge compared to whom these tricks which have just been performed are absolutely nothing.

If you have built up a patronage with whom you keep in touch through a mailing list, you should send them simple letters starting: "Let's Go" to the ........ Theatre next Monday night. Richard Talmadge will be there and he will show you a hat full of stunts that will make your eyes pop out. This is an advance notice intended to give you an opportunity to make your arrangements before the general public hears of his appearance and jams the theatre.

'Why Elephants Leave Home'
Released by Pathe December 9, 1923.
BRIEF: - An adventure picture depicting the perils and thrills experienced in the hunting, capturing and training of wild elephants. Produced by C. G. (Geza) Dunasuring Corp., under the direction of Fred A. Ellis.

WHY ELEPHANTS LEAVE HOME is not a sex picture, and has no relation to why girls leave home. In fact, it is a circus, vaudeville and rodeo all wrapped in one package. It is something decidedly different from the general type of film and for this reason will stand being featured though it is only a two reeler. Moreover, it contains excellent opportunities for exploitation which should be taken into consideration.

Arrange your lobby with a circus effect, as the picture is wide open for this sort of exploitation. Mount the stills and have them prominently displayed; also frame the illustrative rotogravure sheet and exhibit it in the lobby. Get up a door key and automobile tag upon which should appear copy similar to this: "View the answer to a question that is rocking nations. See 'Why Elephants Leave Home' at the ........ Theatre.

It is suggested that a card 9x10 be printed bearing the following: "Closed—gone to the ........ Theatre to see 'Why Elephants Leave Home.'" This card should be displayed in front of stores, etc., on Sundays or during hours in which the store is ordinarily closed. Also include in the copy the date of your showing.

For a lobby bally stunt, dress a man like a circus Barker and surround him with a circus atmosphere. Have him stand on a platform in the lobby and give a spiel. This will set the neighborhood buzzing.

If it is possible to get hold of one, you would certainly attract attention by parading a real elephant wearing signs announcing the showing, through the streets. But this is not practical and so we would suggest that you substitute two men in a fake elephant hide and let them cut capers in the crowded streets.
'Little Old New York'

Released by Cosmopolitan
November 4, 1923

BRIEF: A romance of America's beginnings which mirrors with honest and dramatic insight, the lives and loves of a hundred years ago. Starring Marion Davies, under the direction of Sidney Olcott.

HERE is a picture with Marion Davies undoubtedly the best. The picture tells a story, replete with romance, pathos and comedy, and is one which shrieks exploitation at you from every side. In the first place you see Daisy, with music which will really help to carry the audience back into the days of "Little Old New York." To this end Victor Herbert has composed two overtures to fit the picture. Get your hands on these and use them.

Then there is the department store window and the possibilities for a mighty good window display using costumes in vogue when grandma was a girl. If these are selected with care and are really pretty, they have the effect of acting like a magnet to the passersby.

On a more elaborate scale the thing could be worked out with several windows showing the changes in costume from the days of "Little Old New York" up to the present time and perhaps even including one prophesy window predicting the up-to-date woman's outfit in 1950.

Here is a street bally which will arouse interest. Dress a man in the costume of "Little Old New York. Outside of your theatre get your carpenter to build a stock such as was used in those days for public floggings. Have the man locked in with huge padlocks. On his back have a card, "This is the best dressed man in 'Little Old New York' when America was young. Come in and see 'Little Old New York' now."

A tie-up might be used in the reverse manner to the previously suggested one. The window should show the latest models in women's apparel. With them appear the sign, "These are the latest styles from 'Little Old New York.'" Compare them with those of 1810 as shown in 'Little Old New York,' now playing at the . . . . . . .

An apparel shop tie-up might be used in the reverse manner to the previously suggested one. The window should show the latest models in women's apparel. With them appear the sign, "These are the latest styles from 'Little Old New York.'" Compare them with those of 1810 as shown in 'Little Old New York,' now playing at the . . . . . . .

COLUMBUS

Released by Pathé
October 7, 1923

BRIEF: Story depicting the trials of Christopher Columbus before and at the time of his discovery of America. Adapted to the screen from "The Spanish Conquerors," a chronicle by Irving Berdine Richman. Featuring Fred Eric and Delores Cassinelli. Directed by C. E. Hollywood.

COLUMBUS" is the first of a series of Chronicles of America being produced by the Yale University Press, under the supervision of the Council's Committee on Publications in the University. The film is complete with material for exploitation stunts and tie-ups.

It embraces a story that lives in the mind of every American, and will need no introduction, having been conscientiously taught to every one who attended any kind of school in the United States. The film offers sureties to those with Rotary Clubs, Kiwanis Clubs, Boy Scouts, Knights of Columbus, Italian Societies, patriotic societies, American Legion, Y. M. C. A. and Y. W. C. A., historical societies, women's clubs and schools.

These organizations should be the first line of attack. Get in touch with these people through circular letters and personal visits. Invite the executives to a special showing, and arrange to give talks to the various organizations. By this method you will undoubtedly succeed in making every one eager to see the picture.

Go after the intercession of the Knights of Columbus and the Italian organizations and use these in your advertising campaign. Cooperate with the Board of Education in which ranging a special prominence at reduced prices. Saturday morning would be the best time. You will probably get the kids flocking in and they will be persuaded to do you a favor.

Tie-up with the Boy Scouts to sell tickets in the neighborhood of your theatre, giving a percentage of the sales to their organization.

'When Odds Are Even'

Released by Fox
November 25, 1923

BRIEF: Story of a struggle for a rich mine and the love of one of the concerned parties for the agent of the other. Dorothy Devore has been cast as the heroine while the hero role is filled by William Russell. Lloyd Whitlock makes a fine supporting actor.

Tie-up with the mining interests and utilize the story of a mine. Tie-up with the local newspapers to get the story and also with the local stationers.

The best method to employ in the exploitation of a picture of this type whose name is not easily adaptable to every day things, is to lay emphasis on the content of the story. There is room for a sort of location in the film to permit of a quantity of varied posters, lobby cards, heralds, etc., each picturizing different scenes.

Your advertising should play up the theme of the story—the youthful love, the fine mine scenes, and the like. Moreover, these suggest many merchant tie-ups. The most prominent of these, since the story hinges about the possession of a black opal mine, is with the jewelry shops who, using any sort of a brooch for display purposes, can link up the significance of a brooch as a love token.

Dorothy Devore's lovely clothes make possible tie-ups with women's outfitters, while the various types of clothes worn by the male characters would make excellent hook-up material with men's clothes, shops handling sport clothes and tailors.

The numerous ship scenes that occur in the picture are your cue for an unusual lobby display. Use your lobby men to depict the general outline of a ship or some particular part of it. This need not be expensive since it can be done with painted compo board and an intelligent use of lights to get just the right effect by casting parts in shadow and throwing the important features into relief.

'Pretty Peggy, I Love Your Eyes of Brown'

And your dark brown hair and your http://www.eyebrow.com and everything else about you. This is precisely how every girl who passes the New York Gimbel store and sees the window display conjured with the personal appearance of the little star at the big department store.

'Stephen Steps Out'

Released by Paramount
November 26, 1923

BRIEF: Douglas Fairbanks makes his formal bow to the moving picture world in a picture adapted from "The Grand Cross of the Crescent" by Richard Harding Davis. Directed by Joseph Hensher.

EVER since Douglas Fairbanks became famous and it was known that he had a young son, the movie world has been waiting for him to grow up sufficiently to make his debut in pictures, and finally the time has come. In "Stephen Steps Out" it is really Doug, Jr., who does the stepping and up to date he has been acclaimed by trade paper and daily critics, as a born actor with real genius, able to carry on for himself even if he did not have the backing of the fame of a popular dad.

But for the exhibitor the paternal fame should be the basis for exploitation. By that we mean that undeniably on his first picture at least, Douglas, Jr., will be able to ride on the merits of his parentage. Douglas Fairbanks is one of the most popular actors on the screen to-day and practically everyone is anxious to see what his son is like. If he has his father's smile, if he shows possibilities of equaling his dad acrobatically, if he is as good looking, if he can really act or whether the producer is depending on his connections alone. This is said with absolute assurance having ascertained the general opinion on the subject from the average person in New York where the film is having its premiere.

In connection with having his name ride big in lobby cards, advertising display, posters and other advertising media, the lobby should be decorated to reflect the spirit of the picture. This can very simply be done by use of college pennants, seals and fraternity flags. Moreover the ticket seller could be dressed in typical collegiate attire and the ushers could be similarly rigged out. If you employ women instead of men, they could be dressed in what is the last word in co-ed apparel.

Since the story is one reflecting the life of the college and prep school boy you have a fine field for tie-ups with merchants who deal in this type of clothes and with sporting goods stores, stationers and the like.

An effective street bally could be arranged by dressing a middle aged or old man as the puerile college professor and have him walk through the streets with a young man, a typical collegiate, pulling him by the ear and brandishing over his head one of those old fashioned switches which were formally used to make boys obedient. This is sure to get the crowd and will hand everyone a laugh.
Some things really new!

In addition to this regular department of Tried and Proved Pictures, The Exhibitors' Trade Review has inaugurated a Tried and Proven Service Bureau. That means that if there is a picture of past release which you would especially like to put out in the big, different, or small way, a letter addressed to our Showmanship Service Bureau will bring you several real adaptable money-making ideas.

They cost no more than usual by return mail. The following week they will appear in print for the benefit of other exhibitors.

It also means that if you want to know about new ideas for the older pictures the Bureau will tell you what and how.

There also may be Tried and Proved Pictures which as yet have not been advertised or treated editorially in this department, in which you are interested. Give us the names of such releases and you shall receive the same full information from the showmanship angle of possibilities.

In fact, if there is anything whatsoever in connection with these new or the current features that you want to know, do not hesitate to ask the Showmanship Editor.

New pictures suggest new ideas in exploitation. As a rule, new ideas, however, are applicable for many of the older releases.

Space forbids the listing of all of these within the confines of the Tried and Proved Pictures department.

Nevertheless those same ideas are available to you. They are yours for the simple asking. Take advantage of the new Showmanship Bureau today, tomorrow—anytime.

'The Chicken in the Case'

Matrimonial Comedy Released by Selznick

Brief: In order to secure a legacy which he cannot have until he is married, Steve Perkins (played by Bob Hope) decides to borrow his younger wife's and advertise her to "Aunt Sarah" as his. Aunt Sarah, Winifred and is much impressed. So much so, that in fact her nephew has been deceived her all the time things look pretty dark for the young lady. Incidentally there is a climax of a continuous series of side splitting situations here reached and here is, therefore, where you should lay your advertising hands the using the text of the story for exploitation purposes.

Do not fail to make the most of Owen Moore's name and the fact that the picture is a genuine comedy. This is a big idea. Put it over.

For a unique lobby display you might dress the walls and ceiling in yellow and white. Bright ones around the entrance. You have a number of small wooden boxes each with a real chicken in it. On each one have stuck a note announcing the name of the production. We can almost guarantee that this will stop the passerby and urge many whose curiosity is piqued in and see the picture.

You might use the same idea putting the chicken coats on street corners in the vicinity of your theatre and having arrows with the name of the showing pointing in the direction of your house.

Our most conservative idea is to tie-up with apparel shops on displays of women's clothes, since the stills from the picture furnish fine posters for this sort of display.

There are also posters which provide excellent material to hook up a display of luggage with the picture since the numerous honeymoon and week-end trips in the film make use of much traveling paraphernalia.

If It's a Paramount Picture

'It's the Best Show in Town'

Ruggles of Red Gap

With a special cast—One of the best pictures I have ever run for all around entertainment. Don't fail to buy one this and advertise it strongly. Ran three days to fine business. Seven reels.

—L. J. Hatcher, Bell's Opera House, Hillsboro, Ohio—General patronage.

The Man Unconquerable

With Jack Holt—Good. Another Paramount, death which always are appreciated and a good so did I book it as I don't he afraid. It's all there, feet and head—Geo. Kattar, Kattar's theatre, Shirley, N. Y. S. Can.—General patronage.

Burning Sands

With Anthony Silvani—Very good picture. Second to none. Some said it was the best known in a year. In the other element. Book it and play it. It's great. Did good business. Parsa, too. Does not show up your extras but your hook before they book it to you at that.

Seven reels.—Jerry T. Martin's theatre, E. S. Can.—General patronage.

Racing Hearts

With Warner Oyer—A dandy little picture on the booking circuit. A very popular and very attractive displays, using this as a catch line and up urgers to be prepared to no matter what the weather may be today. Moreover in the river jam scene all the men are equipped with heavy rubber boots. Boot shops might make use of these for a tie up with the picture as a reason for being outfitted with both fits to every occasion.

The Purple Highway

With Madge Kennedy—Business good. Advertising, cards and one sheet. Seven reels.

—A. L. Cox, Opera House, Union City, Ten.—Small town patronage.

Exquisitely beautiful, as tender as the touch of a loving mother's hand. Even though there are more live ones in the cemeteries of your city so that there are dead ones outside, buy it and boost it and see it yourself and swell up, and thank God you know and appreciate beautiful things when you see them. Clark and Ed Edgeworth, Palace theatre, Ashland, Ohio—General patronage.

Her Gilded Cage

With Gloria Swanson—Another box office attraction for us, as Swanson usually is. A good picture, the best kind that is. Give it a lot of play and book it. It will make good business. Twelve reels. Book it.

—A. L. Vetch, Princess theatre, Mor- ganfield, Ky.—Small town patronage.

To be saved

With Bert Lytell—A very fine picture of early history days and one that our patrons liked and did not hesitate to buy in. Its to call it a 100 per cent production. —A. L. Vetch, Princess theatre, Morganfield, Ky.—Small town patronage.

The Old Homestead

With Theodore Roberts.—Well, exhibitors, get behind this one now and boost it, it is a fine picture. We had many good compliments on this picture. Everyone thought it was splendid. Would be suitable for Sunday showing. —John Aden, Balo theatre, Terlow, Iowa—Neighborhood patronage.
you feel by taking her some flowers this evening and then go with her to the Theatre and see 'Just a Wife.'"

A very similar idea could be used in connection with a display of men's working jackets, smoking accessories, or any other little odd things or slight luxuries that men like. With these would be a sign reading: "Are you 'Just a Wife' or do you try to do little things for your husband which will please him and make him more happy? Perhaps he needs a new pipe or some fresh tobacoo. Come in and make your selection now, present it to hubby and then suggest that you restored to see 'Just a Wife' playing now at the Theatre."
ING hand bills and heralds. Instead of having
the distributors just hand these out, let
them drop them on the doorstep and inquir
"What's Your Hurry." Here, have one of these and
when you've finished reading it, pass it on
to someone else.

This might irritate the people who are in
a great hurry, but it will get them talking
and furthermore it will impress on them
the name of the picture.

'The Hero'

War Story Released by Preferred BRIEF: A young war hero returning to his home
town is spoiled and made lary and unacquainted by the
neighbors and family in their worship of him. He
finally steals some church money and drops in to
his brother, who has been supporting him, and
almost brings another family into the entire family
when a fire breaks out in the school which the
brother's small son is attending. Without thought of
himself "The Hero" rushes in and saves the child,
but is himself badly burned. However, the experi-
ce has awakened him to the true condition of his
conscience and he reforms, making everyone happy.

THE war is still so fresh in the minds of
all, that the war hero is a warm, vibrat-
ing reality and a picture whose subject is a
war hero, has the public attention at once.
But the big selling point is this particular one of the
class is the spectacular school fire in
which the hero almost loses his life. There is
some very fine comedy and some excellent
acting done here, which if you will play up
sufficiently in your displays and ads will prob-
elly net you as big results as the picture brought
in by 'Street & Smith' where it played during
long and short runs.

An effective street battle could easily be put
into this picture for hiring a crowd of young men
and outfitting them as soldiers. Then
get them through the streets bearing one of
their number on their shoulders. Each should
wear a 'The Hero' playing now at the ....Theatres.

The story of 'The Hero' was originally in
play in 1917 and was very successful. Make
use of this fact of the upcoming your showings.
Also arrange for tie-ups with the book shops
for the sale of the book at the time of the
appearance of the picture in the theatres. It
might also pay you to offer a free admission
ticket with every book purchased.

You can easily give atmosphere to your
lobby and make it a point of interest by putting up
theater by securing a machine gun, rifles, bayonets,
trophies of war and the like from the local
military post or from the sporting goods
store or some similar establishment.

Dress the lobby attendants in army uniforms and you will
have an attention-arrester that will produce
envious results.

'Burning Sands'

Desert Story Released by Universal BRIEF: In answer, it is claimed, to the Sheik,
comes "Burning Sands," another Arab play laid in
the same locale. However, this time the Sheik is
a kindly old man, whose villainous son deceives
him by impersonating the old man. But the
plan is foiled through the heroic deeds of Daniel
Lane, a phrenologist, who lives alone in the
Sahara Oasis. In an open battle, waged by a band of
renegades, the following fate befalls the
man, kills the villain and wins the love of the
English girl, whom he desires to marry.

HERE is a slick picture, and records show
that people will stand in line just for the picture
they want. The big battle scene out on the open
desert is undeniably a highlight of the pic-
ture and will no doubt bring sales the world
over a long period of time.

Beyond that it is very readily to explo-
ation ideas. One which may be applied
to "Burning Sands" comes in the form of a
lobby display. The big thing you want to put
across is that the picture is one of desert
and shiek and the best way to get this mes-
sage over is to create that atmosphere in
your lobby. Dress the door man or someone
specially hired for the purpose, in a veritable
shiek costume and rig up a brightly colored
tent for him at the front of the entrance.

Have license burners near by to permeate
the air with Arabian sweetness. Use large lobby
cards with the brightest and most vivid pic-
tures you can get to make the impression
more vivid.

It is a comparatively simple matter to ar-
range with the drug stores or cosmetic shops
for the display of cosmetics which will
tie-up directly with the picture, being sure
that plenty of window cards are used to make
the display more poignant and attractive.

A number which is most fitting to this sort of picture is the one where a man
dressed like a shiek rides through the streets on
handsomely and perhaps distributes heralds
and throwaways which announce the date of
showing and the name of your theatre.

'Michael O'Halloran'

Newspaper Novel Released by Hodkinson BRIEF: A young newspaper, an orphan, who works
hard to maintain the tudy room he calls home,
finds a little crippled girl left entirely alone by
the death of her grandmother, adopts her as his
family and immediatly makes her a newspaper
her. A wealthy couple, both selfish and on pleasure bent, finally separate, after which both mothers take to doing
dental work. Through a meeting with her, Mich-
el O'Halloran's 'Little L' has an idea how he can walk again, and
is then the means of reuniting the separated husband and wife.

THE fine spirit and all embracing
ing of a little orphan newsie forms the theme
of this really big story of the noted author,
Gene Stratton Porter. It is an everyday
tory of everyday life well told and well act-
ed and for this reason it has been an unde-
niable box office attraction everywhere.

Naturally your first thought for the explo-
ation of this picture is the tie-up with the
book stores for window displays of Por-

Besides the publication of the book, printed
by Doubleday, Page & Co., of which the
book stores no doubt will be well supplied,
Grosset and Dunlap have printed a popular
moving picture version. Each dealer stocking
these will be supplied with at least two sets of
attractive and interest-compelling window
displays and you will find that practically ev-
er dealer does stock the book and will be
ready to cooperate. You might arrange with your
leading drug store where he would issue
a ticket of admission with each copy of
"Michael O'Halloran," sold. You could sell
the dealer these tickets at a reduced price
and both would make a profit.

Another idea would be to give away copies
of the book as prizes for some contest or to
the purchasers of the first ticket each day,
so some such plan. You will be able to pur-
chase the motion picture edition of "Michael
O'Halloran" in quantities at a greatly re-
duced price.

Probably the easiest way to "cash in"
on this picture is to tie-up with boy's clubs, moth-
ers' clubs, schools and other organizations
on the "Be Square" theme of the picture. You
might organize "Be Square" Clubs of your
own among the boys and girls of your com-
unity, giving to each member a "Be Square"
button which can be had from your local excl-
sion leader.

The latest and greatest exhibitor help on
this picture is the endorsement of the Kiwanis
Club. Following the endorsement by the Ki-
wanis Club of Springfield, Mass., Kiwanis
Clubs throughout the country are signifying
their willingness to co-operate with the ex-
hibitor booking the picture because the
"Be Square" theme coincides exactly with one of
the underlying Kiwanis principles. The latest
clubs to signify their approval of the picture
and their desire to help with exploiting it in

THESE PROVEN
SUCCESSES

Are New to Your Patrons If You Haven't Played
THEM PLAY THEM NOW

The Storm
with Virginia Valli and
House Peters

"Best box office value this season."—Forum Theatre,
Hillsboro, O.

"Best boys in the world to pack them in."—Terrace Theatre,
Kendall, Wis.

Broke all records."—Theatre House, Elba, Neb.

Directed by Reginald Barker

Foolish Wives

"Book it. A stimulant!"—Empress Theatre,
Beresford, S. D.

"Broke all box office records!"—Orchard Theatre
Chicago, Ill.

"Packed the house."—Community Theatre,
Bend City, Neb.

Universal Super Jewel

Trifling with Honor
with an all star cast

"Great picture. Very good box office show-
er."—Eclipse Theatre
Chicago, Ill.

"Great over with a bang."—Town Hall Theatre,
Chester, Vt.

"S. R. O. business! Had to turn many away."—
Other Theatre, St. Joseph, Mo.

A Hokart Henley Production

The Abyssal Brute

Sterling
DENNY

"Could not handle the crowd!"—Strand Thea-
tre, Danvers, Cal.

"A real box office picture!"—Castle Creek
Theatre, Layev, Wyo.

"A knockout!"—Opera House, Prairie, Neb.

A Hokart Henley Production

The Shlock

Starring LON CHANEY

"Wonderful audience picture!"—Ludke Thea-
tre, St. Peter, Minn.

"Very good business."—Belmont Theatre

"Very good business."—Belmont Theatre

"Mighty good feature. Fine paper."—Par-
ament Theatre, Denton, Tex.

Universal Jewel

Hunting Big Game in Africa

"Biggest mazaine in four years."—Pastime Theatre,
Mason, Mich.

"Broke all box office records!"—Lyric Theatre,
Manning, Tex.

"Will make you more money than other

Advertised in the Sat. Evening Post

Universal Pictures Corp.

CARL LAMMLE, President
clude the organizations at Augusta, Me., Jacksonville, Fla., Anacoda, Mont., Beaver Falls, Pa., Florence, Ala., Columbus, Ohio, Orange, N. J., Enid, Okla., Richmond, Va., Baltimore, Md., and Norfolk, Va. This Kiwanis tie-up means that a nation-wide organiz-
ization of influential business men will put their influence behind you and you will reap the profit.

Main Street
Small Town Life. Released by Warner BRIEF: The story is of a young city girl who mar-
ties a small-town doctor and goes to live in a
backwoods burg. Her irritation at the small talk and petty incidents of the lives of these people finally culminates in her leaving home and going
to work as a government clerk in Washington. After a
time she has had enough of them and they are
released.

The city girl in the small town; that is the
keynote of this eminently successful
picture which has been hailed with acclamation
everywhere. The picture is based on the very
popular play by the same name and appeared
after the stage success which was also well
received. It is a picture equally vital to small
town inhabitants and big city folk and the
showmen of both places will find it a decided
asset.

Numerous tie-ups and exploitation ideas
have been used and suggested before to publi-
cize this film, and all can be used again, but
there are new ones as well that you will find
beneficial.

You might have some signs printed read-
ing: "This is the 'Main Street' of (name the
town). Stop at the shops and see what fine
things they have to offer. By patronizing
our merchants you help the town grow and
improve. Also stop at the......Theatre and see
'Main Street' now showing." To help
bear your expense or perhaps carry it entirely
you can get the merchants to co-operate be-
cause you are obviously giving them valuable
publicity.

The Law and the Woman
Murder Story. Released by Paramount BRIEF: A newly married man who has told
his wife all about his past relations with a
professional vamp, is held for the murder of his ward who charged him to murder the ward. The
vamp has been responsible for his conviction and he is to be executed. A wife's faith in him never
fails and finally on the day of the execution she
obtains his exoneration by means of her confession
from the vamp, who is the real murderer.

A fine, big court trial is the big feature of
the entire picture. All evidence leads to
him, and from it, which is the reasoning why
you should single it out and harp on it and
in the process clean up some real fine re-
turns as has been done by numerous other
showmen.

In the first place make use of Betty Com-
sion's popularity among movie fans and stress
the fine character of the cast to arouse the interest of the public.

Then give wide publicity to the fact that the
picture is the screen version of Clyde
Fitch's famous play, "The Woman in the Case." This play has been published in book
form and you should arrange tie-ups for win-
dow displays, making sure to get the idea
across clearly that your picture is the identi-
cal play under a different name.

The title suggests newspaper features in
the form of debates as to woman's place in
government, her ability as a lawmaker, the
advisability of having women on the jury and
those who favor it always gets a rise out of the public and you can work
right in with it by having ads on the pages
on which the story is to appear. You might
even announce that you will run some of the
more poignant arguments on the screen be-
fore the showing of the picture. This you
can do easily enough by the use of slides.

Down to the Sea in Ships
Sea Story. Released by Hodkinson BRIEF: The owner of a whaling fleet, a devout
Quaker, returns home from the sea and mar-
s the man she loves because he is neither a whaler, or a Rusler. To win the girl he determines to ship on
one of the schooners that imme-
diately after he had made this decision he is ship-
boarded and taken aboard one of the vessels belonging
to old Morgan. He gets his opportunity to worst
the mate of the ship, who is a trader trying to
break the old man, and at the same time he suc-
ceds in whaling, still what he does. He returns to claim
his love and is duly rewarded.

The record of a picture is its own proof
of value and it speaks more eloquently
than any advertising that does not what the picture can do, but what it has done. Past
performances are the showman's best guide.

Do to Sea in Ships was shown for the third time in New Bedford, Mass.,
last week. The picture originally had its
world premiere in New Bedford at a private
presentation by the Whaling Film Corpora-
tion. It was afterwards given an extended
public run. Although this was over a year
ago, the State Theatre which staged the re-
ival, was crowded practically to capacity
during the whole of the run.

The picture is full of thrills and tense
situations but the real big moment is reached
when the whaling schooner is wrecked. Some
exceptionally fine sea scenes appear in the
picture at this and other points and from
these you should take your cue for exploita-
tion and advertising.

The lobby, if it is at all possible, should
be rigged up to incorporate some of the sea
atmosphere. This can be done by the use of
scenery which can be cheaply made on beaver
board, and a studied use of lights to give the
dim sea effect and at the same time bring out
the sensational aspects of the wreck.

In the same way one of the lobby
lamps can be made to resemble a part of a whaling
vessel with the light entirely focused on this
one thing leaving the rest of the lobby in
comparative darkness. This sort of thing is
unusually effective and gets the patrons in
the mood for the production even before they
enter the theatre.

Your ad copy should be straight matter
of fact dope telling that the picture was made
from actual incidents and is an authentic re-
production of the life of the whalers.

Thorns and Orange Blossoms
Love and Intrigue. Released by Preferred
BRIEF: A young American traveling in Spain be-
cause infatuated for a Spanish woman. His
friend reminds him of his fiancée in Louisiana and he determines to return immediately. His fel-
low, Alan sees her again and fearing himself begs his sweetheart to marry him at once, secretly. She
seems to Rozia, and tells him she must
never see her again. She attempts to shoot him
but wounds herself. He is convicted and
jailed. Then a child is born to her, Rozia remits and he becomes a nurse. He is freed and she once
more assumes her career.

A proof that this picture is a box-office
attraction, is its present record. It was con-
trasted for by Keith, Proctor, and Moss in
Greater New York and played all the houses
with splendid success. Not a single disser-
tating box-office report has been received
that the money is a money making
attraction. The film follows the publication several
years ago of the book, millions of copies of
which have been sold everywhere.

When the audience arrives at the scene
in the courthouse where the hero is unjustly
convicted and takes leave of his pretty young
bride, many an eye will be wet. The picture
has real human interest appeal that seems
"to get" every audience.

The title suggests a tie-up with the florist
in a display of bridal bouquets with which he
could use this slogan "Order the bride's
flowers to-day and the flowers in the
orange blossoms. See 'Thorns and Orange
Blossoms' showing now at the......Theatre.

The stills showing Edith Roberts in her
bride outfit would make excellent tie-up ma-
terial for a store wishing to display bridal
gowns, trousseau, and the like. They may
also be used by stationers in a display of
bridal stationery.

A radio machine figures very prominently
in the plot of the story which is a great ad-
vertising dope for the shop handling radios.

EDUCATIONAL PICTURES
"The Spice of the Program"

WHEN YOUR
FEATURE FAILS,
WHAT THEN ?
Drifting' Receives Only Hesitant Praise

Some Like Universal Film for Chinese Atmosphere

Drifting" is a picture that some one "missed" a good opportunity to put over a fine story, in the opinion of the Indianapolis News. With the background, a cast of "unusual ability," and a "theme" that was terrifically original, it should have had everything he needed, but...He has failed to score as he should. A jumble of situations, not clearly worked out, and a move without any thrill more than they worked up, put a punch and a point, but it isn't dazzlingly brilliant, yet the continuity is so noticeably absent at other times to spoil good scenes.

Tod Browning, the director, has filled this Universal picture with "much fine lotus blossom scenery," and has moved up to a "high state of excitement," according to the Indianapolis Star, which critic comments.

Miss Dean gives an interesting performance as the bedraggled Cassie. A pretty performance, but Ma Mei, the Chinese actress, who is really sweeter in the part of the little Chinese girl in "Bordello." It appears that Wallace Beery is again the villain.

It isn't a "very good" or a "very bad" picture, in the opinion of the Cleveland Plain Dealer. It "depends" upon how you "look at it." It has some excellent "spectacular" scenes. The high point in the picture's excitement is the night attack on the train, and a scene where Miss Dean, having allowed herself to become too stout brings forth the serious criticism that:

When an actress puts on too much weight, she automatically turns up the hallowed place. Priscilla should count it and not let Beery make another picture. She has been temporarily converted into a favor with the favored niche.

The picture is one of the "most colorful" shown on the screens for some weeks, believes the San Francisco Bulletin. The continuity, the atmosphere and the story interest could surely have been improved as "complications grow" and the love interest "awakens," the situations become more and more "ominous" and:

The steady boom of drums calling the Chinese to revolt is a marvelious aid to the intense suspense which pervades the entire story. Matt Moore makes a smooth, gauzy villain, but Priscilla Dean was never more villainous. As a picture, "Drifting" is a success but it is not supported by a well chosen cast.

It is a "romantic, colorful" tale of the orient, we are told by the San Francisco Call and Post. It features the "beautiful and emotional" Priscilla Dean, who gives a performance remarkable for its clarity.

CURRENT PRODUCTIONS

In this Department is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the High Opinion of the Press on Current Features.

JUNE

Feature Star Director Distributor Length
Rainroasted H. Rawlinson Mortimer Universal 5,000
Salt of the Earth Special Cast King Arrow S. R. 4,586
Sun Dog Trails Special Cast King Arrow 5,000
Sundown Special Cast United Art 5,000
Trailing With Honor Special Cast Pollard Universal 7,785
Western Blow P. Morrison Not credited. Sand S. R. 5,500

JULY

Feature Star Director Distributor Length
Brass Bottle Special Cast Tourner First Nat 6,000
Children of Jazz Special Cast Buzza First Nat 5,000
Desert Driven Harry Carey Val Paul F. O. B. 5,000
Frankie Darke forbade B. C. Lewis Val Paul F. O. B. 5,000
Forbidden Range Neil Hart Not credited, Steiner, S. 5,000
Ghosts of the Desert Visualás, Inc. Paramount 5,000
Honeymoon Round Thos. Meighan Ralph Ince Paramount 5,000
Law of the Plains Jos. Darke F. C. Pearson Paramount 5,000
Law of the Lawless D. Dalton Pielman Paramount 6,000
Man Between Class Special Cast Goldsmith Universal 8,888
McGuire of Mounted Wm. Desmond Am. Asso. Paramount 6,000
Pampered Sam Special Cast Metz First Nat 5,450
Rapids Harry Norey Hartford Hedrickson 4,925
Sedgwick of Claremont Special Cast Pielman Paramount 5,000
Show, The Lon Chaney Hillyer Universal 8,750
Shoes for Love Special Cast Mc. Columbs Paramount 8,975
Sied Profit Charles Jones大陆 Fox 6,000
Stormy Sea Medical Asso. Exhib. Paramount 5,000
Tribly Special Cast Young First Nat 7,365
Victor H. Rawlinson Laemmle Universal 8,888

AUGUST

Feature Star Director Distributor Length
Allas Night Wind Wm. Russell J. France Fox 3,000
broken Wing Special Cast Forman Paramount 6,125
Cinemascope Special Cast Smith First Nat 6,125
Common Law Griffith-Teare Archibaum Selnick 7,375
Destroying Angel Leash Baird Not credited, Selnick, S. 6,125
Dulcy Cond. Talmadge Franklin First Nat 6,125
Fighting Blade B. Barthebelle Not credited, Asso. Exhib. 5,000
Hollywood Sadie T. Moore-Benson Not credited, Asso. Exhib. 5,000
Human Wreckage Mrs. W. Reid Reynolds First Nat 5,000
Heartfist of the West Special Cast Mills Fox 11,250
Legally Dead Milton Silas Parke Universal 5,000
Lily of the New Gold Coast Love Lord Paramount 5,000
Love Brand Roy Stewart Paton Universal 5,000
Man Who Won, The Dustin Farnum Not credited, Asso. Exhib. 5,000
Million Dollar Modern Special Cast The Fox 5,000
Out of Luck Hoot Gibson Seadecy Paramount 6,000
Pine Valley Special Cast Pielman Paramount 6,175
Puddle Jumpers Logan-Flynn Not credited. Pielman 6,000
Scarlet Lily, The E. Mc. Donald Not credited. Fox 5,000
Seeds of Love Special Cast Not credited. Asso. Exhib. 5,000
Shadows of North Wm. Desmond Not credited. Asso. Exhib. 5,000
Soft Spurred Tom Mix Fox 6,000
Spoilers, The Special Cast Hillyer Fox 6,000
Tea With a Kick Special Cast Hillyer Goldwyn 6,000
Three Wise Fools Special Cast Vidor Goldwyn 6,946
Three Wise Fools Special Cast Vidor Goldwyn 6,946
Traveller's Wife Special Cast John Darrow, Jr. Goldwyn 6,000
Wife of the Wife Special Cast John Darrow, Jr. Goldwyn 6,000

SEPTEMBER

Feature Star Director Distributor Length
Age of the Age of the Select Fox 3,000
Barefoot Boy All Star Kirkland C. B. C. 5,800
Binky All Star Universal 5,000
Bluebird's Eighth Wife Gloria Swanson Sony King 5,000
Broadway Gold Rush mittler E. Hammerstein 5,000
Call of the Wild, The, Buck Quehl United Art 5,000
Cheerio, The Negri-Ho	Artie Fox 5,000
Cherry-Lee, The, Lottie Wilson Universal 6,330
Clean Up, The, H. Rawlinson Fox 5,000
Covered Wagon, The Special Cast Pielman Universal 5,000
Crownn, The Special Cast Pielman Universal 5,000
Daily Scene Special Cast Croslan Goldwyn 10,500
Dead Enders Special Cast Croslan Goldwyn 10,500
Divorce Special Cast Croslan Goldwyn 10,500
Enchanted Sea Special Cast Croslan Goldwyn 10,500
Fair Chase Special Cast Croslan Goldwyn 10,500
French Doll, The Mae Murray E. Z. Leonard Metro 5,000
Geing Up Goldiggers, The Hope Hampton Beaumont Warner 5,000
Gold Madness Guy B. Post Thurnthorp Principal 6,000
Green Goddess Special Cast Nestor Gold Coast 10,000
Gun Fighter, The, William Farnum Not credited. Fox 5,000
Hail, the Hollis Cha. Jones Not credited. Fox 5,000
Hoppin' John Special Cast W. W. Wersley Universal 12,000
Hunchback of Notre Dame Lon Chaney 5,000
Lewel Larencyny Gray-Dal-Naglic Allan Dunn Paramount 5,000

Green Goddess' Arliss' Best Say Critics

Goldwyn Feature Proves Winner With Clean Story

GREEN GODDESS' in addition to being a "corking" good film, according to the Newark Eagle, also "marks an era." It adds another to the list of George Arliss' "immortal" screen creations. This paper continues:

"The story is told with full attention to detail. It might be speeded up by editing, but only as a concession to the speed craving. As it is, it is sumptuous and enjoyable."

Here is a play in which the "imaginative genius" of the author has been allowed to "ran" at random, but for all that it is "pleasingly enacted" by the "droll Arliss" and his cast of supporting players says the Philadelphia Public Ledger.

Emphasis in the production is naturally on George Arliss, and yet there is a touch of method about the scenery which allows none of them to be "dulled by the clever screen melodrama which would be entirely possible in man of the situations of the plot.

"For excellence of cast and "clean story" "Green Goddess" is in a "class by itself" believes the St. Louis Democrat. At no time can the spectator "let his attention wander" on "anything" but the characters before him, and:

The exciting story, sensational in the extreme, unusual and original in "cinematic" treatment, is told so skillfully and enacted so vigorously that the whole effect is reflected on the screen. It achieves the greatest love interest in the picture there has ever been in a suspense ever conceived in a photoplay.

The "artistry" in all that is oriental is "vividly portrayed" in the Green Goddess through the "masterly" performance of George Arliss in the opinion of the San Francisco Bulletin, which goes on to say:

"The suspense in the story is well sustained, the story itself is intensely interesting, and the color, surroundings and the acting are without a defect."

It is undoubtedly one of the "most satisfactory" motion picture "productions" and some of the "subtle characteristics" of the play, thinks the Philadelphia Public Ledger, but on the whole it is an "exciting and "fascinating" production, and is one of those pictures which were almost universally and unreservedly advocated.

To be sure it "misses" much of the Plot, some of the "subtle characteristics" and some of the "subtle characteristics" of the play, thinks the Philadelphia Public Ledger, but on the whole it is an "exciting and "fascinating" production, and is one of those pictures which were almost universally and unreservedly advocated.
## Current Productions (Continued)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long Live Racer</td>
<td>Tom Mix</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>Samsara</td>
<td>William V. Morgan</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>Jailbird</td>
<td>Tom Spann</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>Marriage Maker</td>
<td>G. R. Ball</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>Ayres-Holt</td>
<td>William J. Young</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>The Night Alarm</td>
<td>B. O. Harrison</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>The Midnight Alarm</td>
<td>B. O. Harrison</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>Morgen</td>
<td>B. O. Harrison</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>The Dance of the Nile, The</td>
<td>B. O. Harrison</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>The Desire</td>
<td>B. O. Harrison</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>The Last of the Mohicans</td>
<td>B. O. Harrison</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
<tr>
<td>Red Lights</td>
<td>B. O. Harrison</td>
<td>Not credited</td>
<td>Fox</td>
</tr>
</tbody>
</table>

## OCTOBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>April Showers</td>
<td>Harlan C. Moore</td>
<td>6,000</td>
</tr>
<tr>
<td>The Last Man</td>
<td>Tom Spann</td>
<td>6,000</td>
</tr>
<tr>
<td>Vengeance</td>
<td>W. O. Hall</td>
<td>6,000</td>
</tr>
<tr>
<td>A Perfect Man</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>Big Dan</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The True Story</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Life of Riley</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Ghost of Goldmine</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>Lights Out</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man from Toronto</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Thirty-Five Years</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Birthday Party</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Raw</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Lion's Share</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Men of Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Best of Everything</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man of the People</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
<tr>
<td>The Man in the Morning</td>
<td>B. O. Harrison</td>
<td>6,000</td>
</tr>
</tbody>
</table>

## NOVEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>You Won Your Own Horn</td>
<td>Lewis-Crandell</td>
<td>7,000</td>
</tr>
<tr>
<td>Crooked Alley</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Don't Miss the Boat</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Flaming Flames</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>His Children's Children</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Human Milk, the</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>The Inheritance of Hands</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Kentucky Days</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Leavensworth Case</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Light That Failed</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Living New York</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>My Moonlight</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>More Than an Angel</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>On Banels of Wabash</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Peacemaker</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Sins of Hate</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Shifting Sands</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>South Sea Love</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Spanish Dancer</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Stephen's Dream</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>The Leavensworth Case</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>Thundering Dawn</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>The Mam's Wool</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>The Mysterious Case</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
<tr>
<td>The Wandering Case</td>
<td>Robert Hall</td>
<td>7,000</td>
</tr>
</tbody>
</table>

## DECEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna Christie</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>Darling of N. Y.</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>The Great City</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>His Mystery Girl</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>Man From Broadway</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>Masters of Men</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>Name the Man</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>Ninety and Nine</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>Pure Grit</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>Red Warning</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>The Mysterious Case</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
<tr>
<td>The Near Lady</td>
<td>Francis X. Bush</td>
<td>9,000</td>
</tr>
</tbody>
</table>

## Exhibitors Trade Review

**Better Than Play** Said of Bad Man

Habitually a Dissenting Voice on New Universal Film

The "BAD MAN" tells a story more complete and more thrilling than most motion picture stories. The performers and the direction are first class (N. J. Legder). Not a little of the delightfulness of the play is due to three forgeries, the elaborate and unobtrusive touches of humor that bring many laughs, it is recommended.

For those who love action in the moving picture, the direction is sure fire comedy. There are many flashes of humor that bring many laughs, it is recommended.

Blinn is acting as "artistic" as anything yet witnessed in films, says the San Francisco News. Such is the acting, such "elegance in a shag" has.

The urban version of the elevated has been intensified. Since the director has greater scope, the dramatic portions are excellent.

Blinn's acting is "artistic" as anything yet witnessed in films, says the San Francisco News. Such is the acting, such "elegance in a shag" has.

The urban version of the elevated has been intensified. Since the director has greater scope, the dramatic portions are excellent.

## Better Than Play" Said of Costume Play

Critics Praise Pola Negri in Paramount Production

"The SPANISH DANCER" is an "exceptionally good piece," says the San Francisco Chronicle, and with many "beautiful" exterior and interior "shots," we are told by the Kansas City Star that the drama is running throughout all, "vivid as a flame," it is the characterization Pola Negri gives of the gypsy woman in the picture that most has to do with the success of the play. It is said that Negri "plays the part with a gipsy's understanding of the obscure world around her." She is a woman who knows the simplest truths, and there is a fire and buoyancy in her work. It is in this production that she is from spirited, madcap notions in the same appealing manner as in her passion.

The picture falls into the character of "the instant ones," says the Cleveland Plain Dealer. Even if you are not easily "winded" by the Spanish Dancer, "brimming" in it is in the plot. But the reviewer criticizes it by stating that it is "too long."

There is so much court intrigue, so much rising and falling, that the story is "humor," and there is a fire and buoyancy in her work. It is in this production that she is from spirited, madcap notions in the same appealing manner as in her passion.

While this picture is "better" than Pola Negri's two previously released American pictures, thinks the Cleveland News, it still "leaves something" to be desired. The star evidently feels the need of a director who better expresses her capabilities. They continue:

"The picture is lavish in the extreme. $5,684,000 was spent on this production, and as times shows the action down to a point where it occasionally becomes monotonous."

The Baltimore Sun, on the other hand, can find nothing but praise. The film has "sweet," "dull" scenes, but when they tell us, without a single "dull" spot. They speak of it as one of the year's best pictures and go on:

"It will almost put your eye out by its dazzling beauty. Herbert Brenon is a master of the simple, and while the story is told with artificial settings, the gypsy has carried so much beauty, so much action, and a story well seasoned with romance. After seeing it, we can die happy."

"Not a great film," but it is "entertaining" and interesting in subject matter, "acting and settings," according to the St. Louis Times. The facts of romance, the tale of the love of a gypsy and one of the nobility will prove appealing. But:

There is intrigue and villainy, brave deeds and trickery, laughter and tears, "the gypsy's court," "the gypsy," and the life of a gypsy band. There is a very artificial setting, and the wedding feast. All in all it is a brave picture."
COMING PRODUCTIONS

Title: The Fast Express     Director: D. Ross Lederman     Stars: Lillian Gish, Florence Vidor     Editor: Davidост     Universal
Title: The Signal Tower     Director: James Cruze     Stars: Fredric March, Paulette Goddard     Editor: George Schenkel     Universal
Title: The Catering of Happiness     Director: L. Taylor     Stars: King Vidor, Marguerite De La Motte     Metro
Title: The Treasure of the Golden Condor     Director: William A. Seiter     Stars: Fredric March, Mary Astor     Editor: William A. Seiter     Universal
Title: Why Men Live     Director: John Stahl     Stars: John Stahl, Lewis Milestone    Editing: A Boy of Flanders, Jack King, Detlev Szelern     Metro
Preparing

FIRST NATIONAL

Title: Secret        Director: Spencer Gordon     Stars: Norma Talmadge, B. F. Foyce, Joe Schenck     4th wk.
Title: The Swamp Angel     Director: Victor Seiter     Stars: Pauline Lord, Chester Conklin, Louis Calhern     4th wk.
Title: The Three Best of 1930     Director: Fred Niblo, Fred Niblo, Fred Niblo     Stars: Fred Niblo, Fred Niblo, Fred Niblo     6th wk.
Title: The Other Side     Director: John Ford     Stars: Jean Arthur, Pat O'Malley, James Cagney

WILLIAM BROTHERS

Title: The Eyes of Daisy Miller     Director: Dorothy Arzner     Stars: Mae Clarke, Paul Porcasi, Warner Bros.
Title: Beau Brummel     Director: Van Dyke Seabury     Stars: John Barrymore, Ben Hecht, Warner Bros.
Title: The Thief of Venice     Director: Warner Bros.
Title: Lovers Lane     Director: William Seiter, Warner Bros.
Title: 23rd Street     Director: William Seiter, Warner Bros.

PARAMOUNT

Title: Shadow of Paris     Director: William Dieterle     Stars: Pola Negri, Robert Brethlen, Jules Dassin
Title: The Next Corner     Director: William Dieterle     Stars: Sam Wood, Sam Wood
Title: The King of the Underworld     Director: William Dieterle
Title: Heritage of Desert    Director: George Arliss, Thomas Meighan, Warner Bros.
Title: The Universal        Director: George Arliss, Thomas Meighan, Warner Bros.

FOUR

Title: Shadow of the East     Director: George Arliss, Thomas Meighan, Warner Bros.
Title: The Art of Love     Director: George Arliss, Thomas Meighan, Warner Bros.
Title: Not a Drum Heard     Director: George Arliss, Thomas Meighan, Warner Bros.
Title: The Last Child     Director: George Arliss, Thomas Meighan, Warner Bros.
Title: The Morocco Box     Director: George Arliss, Thomas Meighan, Warner Bros.

GOLDWIN

Title: Nellie the Clock Model     Director: George Arliss, Thomas Meighan, Warner Bros.

UNIVERSAL

Title: A Tale of Red Roses     Director: George Arliss, Thomas Meighan, Warner Bros.
Title: The Tiniest Miracle     Director: George Arliss, Thomas Meighan, Warner Bros.
Title: The Girl Between     Director: George Arliss, Thomas Meighan, Warner Bros.

UNITED ARTISTS

Title: The Eyes of Daisy Miller     Director: Dorothy Arzner     Stars: Jean Arthur, Pat O'Malley, James Cagney
Title: The Eyes of Daisy Miller     Director: Dorothy Arzner     Stars: Jean Arthur, Pat O'Malley, James Cagney

PREFERRED

Title: The Eyes of Daisy Miller     Director: Dorothy Arzner     Stars: Jean Arthur, Pat O'Malley, James Cagney
Title: The Eyes of Daisy Miller     Director: Dorothy Arzner     Stars: Jean Arthur, Pat O'Malley, James Cagney

VITAGRAPH

Title: The Fire Parol     Director: George Arliss, Thomas Meighan, Warner Bros.

INDEPENDENT

Title: The Eyes of Daisy Miller     Director: Dorothy Arzner     Stars: Jean Arthur, Pat O'Malley, James Cagney
Title: The Eyes of Daisy Miller     Director: Dorothy Arzner     Stars: Jean Arthur, Pat O'Malley, James Cagney

December 15, 1923
BeautY and Utility Mark New Fox Theatre

Philadelphia Picture House Entirely Fireproof, Uniquely Finished in Baked Enamel. Cost Exceeds $2,000,000.

City, State and Federal dignitaries were present at the formal opening of the new Fox Theatre, Philadelphia, Sunday evening, November 25th. A committee of house executives issued more than 3,000 invitations, and the building was crowded to capacity with an audience that was practically in evening dress.

Dedication ceremonies were brief and yet impressive. Mayor elect w. Freeland Kendrick, Judge John M. Patterson, and Charles E. Krakelow, grand exalted ruler of the local lodge of Elks, were the chief speakers. Commandant scales and his official staff of the League Island Navy yard occupied a series of boxes.

Erno Rapee, who was formerly in charge of the orchestra in the Capitol Theatre, New York, will conduct the orchestra of fifty-five pieces that will be a musical feature of the program and also serve as managing director of the house. Harry Golub, formerly of the Audobon and Crotona, New York, is serving in the capacity of house treasurer and Frank N. Seltzer as publicity director.

Cost of construction exceeds $2,000,000. The building is entirely fireproof, being built of steel, re-inforced concrete, artificial stone and terracotta. All interior doors and trimmings are of furniture steel with baked enamel finish. No wood has been used in construction except for the arms of the orchestra and balcony chairs.

Above the granite base there is an imposing facade of cut and cast stone surrounded by a beautiful ornamental terracotta cornice. A colonade treatment has been used on the facade. In the same building with the theatre are sixteen stories of office space, and four plunger elevators.

The lobby entrance is finished with marble tile floor and marble paneling to the ceiling. The elevator front and doors are of bronze, the elevator cars being finished to match. Heating ventilating and plumbing have been laid out by experts. A central plant for vacuum cleaning has been installed with outlets for each of the floors.

The auditorium itself has a seating capacity of 3,000. While it is no drastic departure from other metropolitan motion picture houses, it contains many innovations, the last words in theatre construction and equipment. Seats are arranged on the orchestra floor and large balcony with three rows of loge boxes and two rows of proscenium boxes, 70 in all, fitted with divan seats.

A $50,000 organ with 50 stops will
December 15, 1923

supplement the orchestra. The dominant color throughout is red. On the mezzanine floor, trimmed in mahogany, with bronze fixtures and mantles are four telephone booths, together with a cigar stand and soda fountain. For the women patrons delightful restrooms have been provided, finished in light blue and white. The gentlemen's smoking rooms in the basement is finished in quartered oak and shaded stucco.

One of the important features of the house is the projection room. It has been built to house three machines, one spot, and one stereopticon. The stage itself is 31 feet deep and 90 feet wide, the proscenium being 60 feet wide and 28 feet high.

A single giant dome covering the entire auditorium with cove lighting gives the interior of the house a subdued, restful atmosphere.

The ticket booth is of marble with bronze mouldings, and the vestibule of solid granite with marble trimmings and floors. A Moller organ is used. Thomas B. Lamb, of New York, was the architect.

One of the features of the musical programs will be the Monday evening concert which will be broadcast through a $2500 apparatus installed by the Wanamaker store, station WOO, through which the program will be relayed. This is the only theatre in the city that will run a regular weekly radio concert.

One of the outstanding features in the construction of the theatre is its beautiful marble finish. Old Convent Sienna marble plays a big part in the interior finish, while the Travertine marble is used on the stairs, floors and wainscot. Most of the prominent buildings in Rome, including the Vatican and St. Peter's are made of Travertine marble.

Red Verona marble is used in the fountains. This comes also from the Verona district in Italy. The blue Belge marble of the theatre base comes from Belgium. What is known as French Alps green marble is used in the ticket booth, while the main entrance is finished Italian Botticino, with a beautiful base course of red Levanto.

The mezzanine promenade, one of the show spots of the building is paneled from floor to ceiling with American walnut wainscoting, and large walnut columns will also add to the luxury of the promenade. All executive offices are finished off in the brown and cream color scheme, and furnished with mahogany desks, chairs and other equipment to correspond.

Frank N. Selzer, general press representative, has instituted a dignified and impressive exploitation campaign that has aroused city-wide interest in the theatre and its policy, and is to be congratulated in putting the house over so well at the outset of its career.

Jack Flynn, who was formerly manager of the F. B. O. office in Philadelphia, will assume management of the Metro exchange. The Philadelphia exchange handling Metro pictures is the only one in the country not controlled by the corporation. It has also been handling independent features. Marcus Loew informed Bob Lynch, who has managed the exchange for many years, that the two must be divorced. The American Feature exchange has accordingly been formed to handle the independent features in separate quarters from Metro. Mr. Lynch will act in a supervisory capacity over Metro, and do the buying and selling for the American offices.

The Philadelphia Film Board of Trade has inaugurated a series of salesmen's talks for the representatives of the exchanges selling in that territory. The series will be on the evils of overselling and making promises that cannot be lived up to.

One of the show spots of the theatre is this beautiful Mezzanine Lounge, paneled from floor to ceiling with American walnut wainscoting, and large walnut columns. This realizes an effect irresistible to a tired body.
CURRENT FIRST RUN PROGRAMS

ATLANTA

BROOKLYN

BUFFALO
Loew’s—Overture, (not mentioned), Loew’s Minute Views of Current Events, Comedy, Buddy Messinger in “She’s a He,” Feature, “Pleasure Maid.”

CHICAGO


ROOSEVELT—Little Old New York,” starring Marion Davies.


CLEVELAND


CINCINNATI


DETROIT


INDIANAPOLIS

KANSAS CITY


LOS ANGELES
Grauman’s Rialto—Overture, (not mentioned), Pathe Weekly. Herbert Burtland at

Wurlitzer, Feature, Harold Lloyd, in “Why Worry.”


Rialto—Overture, (not mentioned), Feature, Harold Lloyd’s “Why Worry,” continued.

ST. PAUL
Capitol—Overture, Fox—In “Going Up,” Capitol Digest, Comedy, W. Rogers in “Just Passin” Through,” Feature, Douglas MacLean in “Going Up.”

SAN FRANCISCO

Strand—Overture, (not mentioned), Kinosgrams, Feature, First National’s “Potash and Perlmutter.”

SEATTLE


ST. LOUIS


PHILADELPHIA

SERIOUSLY SPEAKING
It is better to start right than to retrace your steps.

All men are born helpless, and some never outgrow it.

The chains of destiny—why, they are nothing but cobwebs!

The virtues we are proudest of we practice because we have to.

A good sentiment is a most excellent thing, but good practice is better.

Too much of man’s yearning for higher things is merely a yearning for higher-priced things.

Dawn brings the milkman, and the dawn of a new day waits upon the milk of human kindness.

He—I fell asleep in a movie last night.
She—Was the picture uninteresting?
He—No, I didn’t notice the picture. I was thinking of you.

“I often meet people on crowded streets whom I have never seen before, and whom I may never see again, whose happy smiling, cheerful faces are very helpful to me.”—Thoreau.

“Tain’t nothing,”—ложения and “Oh, don’t guess. You Americans always know, you know.”—“Chicago Tribune.”

Every man takes care that his neighbor shall not cheat him. But a day comes when he begins to care that he does not cheat his neighbor; then all goes well, He has changed his market cart into a chariot of the sun.—Ralph Waldo Emerson.

“Know the best way to keep a secret?”—“Yes. Hire an umpire and shout it through a megaphone.”—Nashville Tennessean.

Thomas—Good men are mighty scarce. Henry—Yes. And bad ones are apt to make themselves so when they are wanted.—London Answers.

“Is your boss a hard man to work for, Mayne?”—“He used to be a slave driver, dearie. He’d put in ten hours a day at the office. I was just about to quit my job when somebody got him started to playing golf. Call me up some afternoon.”—Birmingham Age-Herald.

Mrs. Porgy-Riche—It must be dreadful to be as hard up as the Bronsons. They never give anything to charity.—Mrs. P. R.—Well, for the matter of that, no more do we, dearie.

“No, but they can’t say we haven’t got it to give, though.—London Mail.

“Hard at it, I see, Mrs. Grey.”—“Yes, Mrs. Blucher, this is my way of washing—day, and looking after a family of ten doesn’t leave much time on my hands.”—“Is that Kitty’s voice that I hear at the piano in the parlor?”

“Yes, that’s her. I don’t see how I’d get along without that girl. Always on these days when I have the most tiring work, she picks out her nicest pieces, like ‘Sweet Rest By-and-By,’ ‘Mother’s Growing Old,’ ‘Love Will Roll the Clouds Away,’ and sings them for me while I’m running the clothes through the first water. ‘Taint every girl wh’d be so thoughtful, I can tell you.”—London Weekly Telegraph.

Buy Christmas Seals and Save Human Lives
Five thousand seven hundred deaths this year from TUBERCULOSIS, in New York City alone, are 5700 too many. The fight must be kept up.

We are sure you will help. The effective way to do so is to BUY CHRISTMAS SEALS.

New York Tuberculosis Association, Inc.
10 East 39th Street — New York
THEATRE NEWS

The New Columbia Theatre, formerly the Kelto, Cushion, Okla., has re-opened under the capable management of Joe Patton.

The Albany Theatre has been opened at Albany, Texas, First National, Fox and Paramount pictures will be shown.

The Strand Theatre at North Little Rock, Ark., which was closed on account of strike recently has re-opened.

The Strand, at Allentown, Pa., has re-opened with new curtain, screen and other accessories calculated to make the showing of pictures more of a pleasure to patrons.

The new Princess, Columbia, Tenn., has opened and is one of the most attractive playhouses in the state.

Oklahoma and Arkansas theatres belonging to Southern Enterprises have been removed from the jurisdiction of the Dallas, Texas office. Arkansas will be handled out of Memphis, Tenn., office by Charles McLl- ravy, Oklahoma and Fort Smith, Ark., will be handled by A. L. Perry of Oklahoma City, while Al E. Fair will remain in charge of Texas, with headquarters at Dallas, Texas.

Fire of unknown origin swept a business block in Cartersville, Ga., last week, completely destroying the World Theatre owned by W. A. Dodd, and managed by T. C. Ger- main. The theatre was valued at $20,000, had a seating capacity of five hundred, with a policy of pictures and vaudeville.

The Mission Theatre at Wichita Falls, Texas, has reopened, and is strictly modern, with over 1000 seating capacity.

The James Theatre, Columbus, Ohio, which was formerly controlled by the Duzen- berry Brothers, has been taken over by a new company.

The Oklahoma Theatre Managers and Exhibitors Association will convene at Oklahoma City, Okla., December 3, 4, at which time the officers for ensuing year will be elected and other important business transacted.
THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION
BALTIMORE, MARYLAND, U. S. A.
Insist on prints on—

EASTMAN POSITIVE FILM

—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Announcing
Grantland Rice's Sportlights
One Reel Each—Every Other Week

The Country is Sport Mad!
You can get the benefit when you play this series

Grantland Rice is undoubtedly the country's greatest authority on sports. Seventy big newspapers publish his "Sportlights." He is also editor of the American Golfer. That means national publicity.

This series of pictures will interest every person in the country. Each illustrates some phase of sport. Each is beautiful, each has thrills, each is informational.

The First Six

1. "Wild and Wooly"; all there is to know about a Western rodeo
2. "Girls and Records"; women of today who are making athletic history
3. "The National Rash"; why golf is becoming the national game
4. "Taking a Chance"; why nerve is required in football, polo, horse-jumping, etc.
5. "Great Competitors"; the closest rivals in many sports contrasted
6. "The Call of the Game"; contrasts between the solitary sports like fishing, hunting, etc. and those which are witnessed by vast multitudes.

You get all the thrill of big sporting events without the cost and the bother

Produced by J. L. Hawkinson

Pathépicture
They all want to see him!

—And he makes good with a bang!

FAIRBANKS JR.
IN "STEPHEN STEPS OUT"

WITH
THEODORE ROBERTS
SUPPORTED BY
NOAH BEERY
HARRY MYERS
FRANK CURRIER
MARY PICKFORD
in
"Rosita"
A Spanish Romance
with HOLBROOK BLINN
Adapted by Edward Knoblock
Story by Norbert Jalk
Photography by Charles Rosher
An ERNST LUBITSCH PRODUCTION

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford Charles Chaplin
Douglas Fairbanks D.W. Griffith
Hiram Abram, President

"'Rosita' Is A Good Film,
Mary Pickford Excellent"

"Mary Pickford has grown up. This is news of international
importance. The transition is
effected by means of the charming comedy 'Rosita.' She is
elegant.
"Miss Pickford has burned all
her bridges behind her. She is
so good that she ought never to
let down her hair again.
"'Rosita' is a good film. It has
a dash of 'grand operaism', a
dash of unusually good comedy
and a dash or so of real melo-
drama."—N. Y. Sun.
Buster's De Luxe Knockout!

Joseph M. Schenck presents

Buster Keaton in
Our Hospitality

Story and titles by
Jean Havez
Joe Mitchell
Clyde Bruckman

Directed by
Buster Keaton and
Jack Blystone

Metro Picture
"As a comedy 'Our Hospitality' is vastly superior to 'Three Ages,' Buster's first full length picture. The present vehicle has enough matter to keep laughter going at a good clip throughout its seven reels, the fun rising in the travelogue to an up roar.

'To see that wabbly string of old-fashioned stage bodies flopping along over the rickety track is a sure cure for indigestion and bad temper.

'But, though there is so much of laughter in the picture, there are thrills aplenty.

'At one point Buster ties a rope around his waist, the other end of which is securely fastened to one of his enemies, who is above him on the top of the hill, waiting to kill him — 'Let me have a rope,' this gentle creature says. 'I want to hang a man over the cliff so I can get a better aim to shoot him.'

'There is much more to this episode, but it pales into insignificance for danger when compared with the water fall sequence. Here, Buster is lashed to a log, which gets tangled at the very brink of the fall, and while he drops over and is suspended in the air the log holds. He climbs back. Then when the girl comes rushing to death over the fall he swings beneath, catches her, drops her on a safe ledge and makes his own way back to the top of the rocks.'—San Francisco Chronicle.

"There are several things that make Buster Keaton's latest picture, 'Our Hospitality,' a remarkable and at the same time the most enjoyable comedy the frozen-faced fun maker has ever accomplished. "There is suspense mixed with the fun and the rescue scene over a great water fall makes you catch your sides with laughter one minute and gasp in astonishment the next."—San Francisco News.

"One scene after another precipitates hysterics. The famous old 'Rocket,' great-great-great-great-grandfather of the modern Mogul engine, has been faithfully reproduced, with its ludicrously inadequate little engine, fired with kindling, pulling three wobbly coaches over a scalloped road bed. Then there is an amusing scene in the family home of the Canfields, whose private arsenal is called into play with the arrival of the traditional enemy. At the end a really gasping episode is brought about and there is the typically funny Keaton finale. In many respects this is Keaton's best picture; there is plenty of humor. It will probably be swallowed whole by many a wide-eyed movie fan."—San Francisco Journal.
“Buster Keaton may be proud of ‘Our Hospitality,’ his latest picture, at the Warfield Theatre.

“Buster is at least one comedian with a desire to really act, who had the ability to convince his producer and manager into letting him try it.

“In ‘Our Hospitality’ Buster Keaton proves that he is a comedian, dramatic actor and acrobat par excellence. Natalie Talmadge, Mrs. Buster Keaton in private life, is the ‘girl’ of the story. Pretty and with much of the talent of her two famous sisters Natalie is more than acceptable in the part. Baby Buster also appears as well as Grandfather Joe Keaton and another young actor, Ralph Bushman, son of Francis X. Bushman. — San Francisco Call.

“‘Our Hospitality,’ which yesterday came to the Warfield for the first showing anywhere, is in my opinion the most enjoyable of the Buster Keaton comedies.

“There are many unexpected turns in the plot, with humor all the way to the satisfactory finish.

“Miss Talmadge plays the Southern girl in pretty manner. Keaton’s father drives the engine of the old-time train, ‘The Rocket,’ so that three generations of the comedian’s family are represented in the film. Another member of the cast is Ralph Bushman, son of the distinguished actor.” — San Francisco Examiner.

“‘Our Hospitality,’ Keaton’s best comedy, is showing, and the Warfield is as noisy and full of hubbub and laughter and back-slaugher and roars as a political smoker with the punch-bowl flowing freely.

“His adventures in a river, down rapids, hanging over waterfalls, etc., are a series of breath-taking surprises that outdo those in ‘Way Down East.’

“Natalie Talmadge turns a real heroine and gets swept over a cliff, but luck favors their romance, and when papa and brothers get on the scene, the parson has done his little trick.

“Plenty of rich comedy touches abound. You laugh as you see the engineer’s little dog outrun the train. Papa Keaton is the engineer, and Baby Keaton is the youngest juvenile.” — San Francisco Bulletin.
Moving Picture World Says

"Our Hospitality"

Buster Keaton's Second Metro Feature Has Novel Theme and Is Unusually Entertaining Comedy

Reviewed by G. S. Newell

Buster Keaton's second production for Metro, "Our Hospitality," confirms the impression made by "The Three Ages," that excellent judgment was used in presenting these comedies of feature length. It is a picture that should satisfy all kinds and classes of patrons and cause them to leave the theatre smiling, consequently it should prove a big box-office winner.

"Our Hospitality" contains melodrama, farce, straight comedy and burlesque, all dovetailing smoothly into an entertaining picture, with a climax that while containing fine touches of comedy goes the average thriller "one better" from the standpoint of stunts and thrills.

Aside from its other points of appeal, here is a picture that you can promise your audiences is absolutely different. The introduction of a reproduction of one of the very first railroad trains, with a dinky little engine like the modern stationary engines, and coaches that resemble old-fashioned horse-drawn carriages, is a decidedly novel idea and gives opportunities for many original and highly amusing comedy touches.

The theme itself, which in a good natured way succeeds in getting a lot of fun out of a Kentucky feud situation, is an unhackneyed one. Buster finds himself in the home of the other faction, but "our hospitality," as explained by the trader, will not permit his being attacked until he leaves. In his schemes to circumvent their vengeance, Buster has a fine chance for the kind of comedy work for which he is noted.

There is a real plot which is never lost sight of, and there is excellent continuity. The comedy situations and chase ending in the big thrill scene where Buster not only is saved by a leg to which he is tied getting caught just as he goes over a high falls and his "dare devil stunt" in swinging out and grabbing the heroine in mid-air after she has actually gone over the falls, are consistently developed, none of the action being just dragged in for effect.

Buster has a typical Buster Keaton role and gives an excellent performance. His unique type of comedy showing up to advantage, while naturally he is almost the whole show, he is ably assisted by his wife Natalie Talmadge, who makes a good impression as the heroine, and other names appear in the cast, all of whom fit into the mood of the picture and give good performances. This is certainly a Keaton cast, for in addition to Buster and Natalie, Buster Keaton, Jr., as a one-year-old baby, will especially delight the feminine patrons.

Joseph M. Schenck presents

Buster Keaton in Our Hospitality

Jurys Imperial Pictures Ltd., Exclusive Distributors throughout Great Britain. Sir William Jury, Managing Director.
"GOOD BOX-OFFICE MAGNET"

Says EXHIBITORS TRADE REVIEW
and further

"It's melodrama, with domestic seasoning; thrills aplenty; action a bit stiff at the start but speeding up as the story progresses and whirling into a smashing climax, an attraction suited to the needs of big and little theatres. The strength of the situations, excellence of the cast can be profitably exploited, and don't forget to realize on the title, which ought to make a good hooking record as bait for both sexes.

M. C. LEVEE presents

A MAURICE TOURNEUR PRODUCTION

"JEALOUS HUSBANDS"

from the story by
FRED KENNEDY MTON
featuring
EARLE WILLIAMS
BEN ALEXANDER
JANE NOVAK
BULL MONTANA

Directed by
MAURICE TOURNEUR

For a PROSPEROUS NEW YEAR book
FIRST NATIONAL FIRST

FIRST NATIONAL MONTH JANUARY 1924
George Fitzmaurice's

PRODUCTION OF HALL CAINE'S
EPISTLE OF PASSIONS

The ETERNAL CITY

Adapted to the Screen by CHANDRASHEKHER
STAGED AT ROMANO IN ITALY
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTTELTON
MONTAGU LOVE
AND 90,000 OTHERS

A First National Picture
EXHIBITORS
Trade REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
GEORGE B. MERWEDE
News Editor
GEORGE T. PARDY
Reviews Editor

CONTENTS

December 22, 1923

EDITORIAL FEATURES

Started As Newspaper Man—Shifted to Films......... 5
Old Lady Astor Says.......................... 7
Editorial—A Few Brass Tacks.................... 8
'Country Store' Idea Chases Monday Blues............ 9
Building More Business With a Mailing List............ 31

HIGHLIGHTS IN THE NEWS

Must Internationalize Pictures, Says J. D. Williams 11
First National to Issue Stock........................ 11
Colleen Moore Honor Guest at Luncheon............. 12
Change of Production Center Discussed.............. 13
Balboa Theatre Taken By West Coast............... 13
Ralph Block Plans to Make Pictures................. 14
Salesmen to Talk Tax Elimination.................. 15
Exhibitors Must Show Varied Programs............... 15

PICTORIAL PRESENTATIONS

Leaders All—B. P. Schulberg........................ 4
Super Scenic Shots in 'Wilderness Tales'............ 6
Five Reasons for January Being First National..... 10
Month

Action and Atmosphere Abound in 'Jamestown'....... 16
'Pleasure Mad' Pictures Pulsescating Drama.......... 24
Marques That Attract................................ 30
Lest You Forget................................... 36

SHOWMANSHIP

'Pleasure Mad' Receives Impetus........................ 32
News Story Leads Interest to Film.................... 32
Director Offers Viewpoint on divorce Picture...... 33
New Films Hold Wealth of Booking Urge............... 34

Tried and Proved Pictures............................ 37

DEPARTMENTS

UP AND DOWN MAIN STREET
This department has its finger on the pulse of pictures that are being shown. North, South, East and West—you get the verdict of bow the current attractions are pulling, their general reception by the public and all items of interest related thereto. page 21

THE BIG LITTLE FEATURE
A preview of the choice short subjects—comedies, serials and news reels, ready for release. Experts judge these on their merit and recommend the position they might most profitably occupy on your program. page 28

THE MODERN THEATRE
Articles which show the advance and progress of the theatre in all its phases—construction, design, and equipment. Stories and pictures of the latest in theatre building are submitted by America's leading theatre architects. page 44

An Advertising
Message

Reader interest is the principal quality which has won The Exhibitors Trade Review the hold it has with the showroom of the film industry.

Showmen call the magazine their silent partner. Why? Because it keeps them abreast of the latest happenings in the field. Because it furnishes them with ideas pertaining to their needs and profit.

The exhibitor knows this. He feels a close kinship with the paper and consults it constantly. His eyes are alert to everything that appears in its pages.
B. P. SCHULBERG

 Because he is endowed with large capacity for work that follows along literary lines; because in conjunction with that talent he possesses marked administrative ability; because through having "grown up" with the business he has acquired an intimate knowledge of its many details; because he has had the will to capitalize that ability and that knowledge in his daily work.

Leaders All
Started as Newspaper Man, Shifted to Films

That Was in Ben Schulberg’s Youth, but He Has Traveled Far and
Rapidly in the Dozen Years Intervening

ONE of the more striking careers among those of motion picture executives is that of B. P. Schulberg, president of Preferred Pictures. It is another of the instances in which the younger men have forged steadily ahead, the progress in this particular case being assured through the continuous and energetic employment of native talent of an unusual quality.

From his earliest school days Ben Schulberg was what the teachers describe as “an excellent student.” He early developed a strong liking for history and English and later in high school for Latin.

Although Mr. Schulberg hails Bridgeport, Conn., as his natal town, having been born there January 20, 1892, his family soon after removed to New York, and the lad was installed a pupil in old No. 1 school.

Here he became chums with J. G. Bachmann, with whom later he was to be associated in business. The close intimacy between the boys continued through the various grades of the grammar school. Although they attended different high schools they were again under the same roof in the College of the City of New York.

Young Schulberg’s entrance into the business world was on the Evening Mail during the high school summer vacations.

The atmosphere of the newspaper office secured so strong a hold on the imagination of the lad that at the end of the third year in City College he determined to leave and go to work on the Evening Mail as a reporter.

He continued at this task until Leon J. Rubenstein began the publication of Film Reports, Ben joining him as associate editor.

Film Reports, it may be explained to the non-pioneer, was the “official organ” of the independents, the head and front of which body was the Motion Picture Sales Company.

The publication was the active competitor—and that statement is employed advisedly—of the Film Index, which also was no contender for pacific honors. In fact, it may be said it was vitriolic at times in upholding the standard of the General Film Company and the pictures produced and distributed by that militant organization.

It goes without saying there was scant praise in either publication for the product of the competing body.

While the battle was raging Defender Films was brought into existence by Joe Engel, Edwin S. Porter and the late William Swanson.

TO Defender Ben went as general utility man and remained through the development of the company and until Rex was formed by Messrs. Porter and Engel, when he joined them as advertising manager and scenario editor.

When Rex was absorbed by Universal the scenario editor went with his associates.

Adolph Zukor entered the film industry and leased a room or an office and small reception room in the Times Building. This was in 1912.

As the rapidly developing organization settled into its bearings Ben took charge of advertising and publicity and the scenario department.

In 1916 when Paramount was absorbed by Famous Players, Mr. Schulberg became general manager of the latter company, which position he held until his resignation in 1918, when he joined with Hiram Abrams and William G. McAdoo in the formation of United Artists.

In July, 1919, he organized Attractions Distributing Company, producing pictures featuring Katherine MacDonald for distribution through the National. Twenty-two of these were made and released, constituting at the time of its completion the longest series of feature pictures starring one player ever to be made by any company.

Preferred Pictures was organized in May, 1921, and in April following the company began active work on its program of eight pictures for the first year. This was expanded to fifteen subjects for the present season.

We have said Mr. Schulberg early manifested his strong inclination for books. Long before he and Jack Bachmann had reached the study of Shakespeare in the course of their school work the two had together read many of the plays of that writer.

As a boy Mr. Schulberg made a practice of poring over a dictionary page by page, absorbing definitions of words he believed would aid him in time to come. Those who had occasion to handle his copy later on will certify that undoubtedly the practice did help.

Mr. Schulberg has a keen, analytical mind. His first or early ambition was to study law, and that he would have succeeded in that profession is beyond question. He abandoned the idea when he decided to take up newspaper work.

In college he was a member of the championship debating team and was unusually thorough in the preparation of his speeches.

In his studio he is a tireless worker. He is early at his desk, and after disposing of his mail and answering it examines every order for material that in any way may obligate the company to spend money, which always is held for his personal okes.

He looks at the rushes of the previous twenty-four hours and then goes out on the sets, his stay depending on the importance of the scene being taken.

Mr. Schulberg does his own casting and with writer and director goes over every line of the continuity as well. He does most of the titling himself and assists in the cutting. Also he keeps in close daily touch with Mr. Bachmann in New York on distributing problems.

Evenings if not working on scenarios he looks at pictures of “the other fellow” on a screen in his own home. He is a great reader and a fast one, due to his long experience on scenarios.

With that analytical mind to which we have referred Ben Schulberg naturally is logical in his methods—he has a real knack in sifting out the essential elements of a problem.
Superb Scenic Shots in ‘Wilderness Tales’
The New Robert C. Bruce Series of Scenic Films Surpasses Any Previously Made. They Are Being Distributed by the Educational Films, Incorporated

The little gray home in the West. This is a scene from “Discontent.” Robert C. Bruce is making a series of scenic pictures called “Wilderness Tales” for release by the Educational Film Exchange, Inc.

The Gray Rider” is another of the “Wilderness” series. For those who love the great open spaces, the high mountains, the tall pines, it will be like a breath of clean, fresh air. It paints a vivid picture of the rugged beauties of the great West, with its open roads, its wide rivers, and its clear invigorating atmosphere. Interest in the plains country will never cease. A story laid in such a background is bound to pull. And when the story is vital and gripping, with every foot an artistic picture, there can be no doubt that such a film will be a winner.

Warm sunlight on babbling waters. Another scene from Educational’s “Discontent.” Everyone loves the great out-doors. No one can help enjoying a picture with such scenes as these. Every foot is artistic. Every inch is interesting. Because intertwined with the great scenic beauty is a story that is gripping. The wonders of nature serve as a background. There is real atmosphere of the woods. The cool sweet smell of the sun-baked earth, the rustling of the wind through the trees, and the stir of bird wings in the air.
IT'S strange, the nice releasing harmony that seems to exist between Griffith, De Mille, Cruze and Ingram. With what little conflict their "great at yet" efforts appear! From all indications "The Ten Commandments" cannot be even vaguely described in English due to Webster's failure to insert exclusive adjectives. It holds the boards for the hard winter ahead. And then will come Griffith with "America," nicely timed to catch the lull and the public's insatiable desire for something greater. They will say it all over again. "What a picture!" And the glory will be again switched to D. W. And to Robert W. Chambers, who commutes daily between Broadway and Mamaroneck, N. Y. while he completes the extemporaneous touches to the immortal, close-home, historic tale of "America" as she lays in the script. The heroes of 1776! Sponsored by the daughters of the American Revolution! Written by Robert W. Chambers! Directed by "Colone!" David Wark Griffith! After you absorb all those exclamatory marks, note the "Colone!," which was last week bestowed upon the Director of Directors by Governor Edwin P. Morrow of Kentucky, D. W.'s native state.

REPORTS have it that most of the photoplay vaudeville folk are anxious to get back "on the lot." Especially those who travel east. Ernest Torrence is taking four weeks in the Coast Orpheum theatres to tell the public of the fun they had making "The Covered Wagon," "Beggars," etc. Polsa Negri and Bebe Daniels also have Orpheum dates for six weeks. Theodore Roberts has his regular sketch, which incidentally is a "clot" everywhere. Harry Weber is booking practically every Famous Player who held a contract. It is said that all new Paramount contracts will carry the "arming" clause for vaudeville in lieu of possible further shutdowns.

E. A. ESCHMANN, general manager of distribution, is thoroughly enjoying the preparation of his big New Year's party for the public and trade—"First National Month." A strong national advertising campaign which will bring a big meaning to the month of January and the name of First National is under full sail. That, by the way, is good national advertising. Being institutional and strictly calendar the trade will thoroughly benefit. The "Big Five" pictures which First National will offer during the thirty-one days of their great publicity and sales party include: Booth Tarkington's "Boy of Mine" with Ben Alexander, Norma Talmadge in "The Song of Love," Colleen Moore in "The Swamp Angel," Frank Lloyd's production of "Black Oxen" featuring Corinne Griffith, and the well heralded Samuel Goldwyn-George Fitzmaurice production of "The Eternal City."

IT starts to appear that several members of the Theatre Owners Chamber of Commerce have chosen to tender their resignations rather than miss out on some of the outlay pictures and plans of playing them. "Enemies of Women" seems to have become a formidable enemy of the chamber. The percentage possibilities on "Little Old New York," "The Hunchback" and "The Covered Wagon" are also playing important parts in the breach.

GOLDWYN'S press experts are artistic performers when it comes to splashing around with printer's ink. The last sheet that drifted into this office was truly a triumph in color scheme and layout. Lots of readable material too, for the showman.

IN just what niche will fit the great "I. N. R. I.?" Which translated means "Jesus of Nazareth, Knight of the Jews," which Hans Neumann, the great German director, guarantees will be published throughout the world by Christmas Day. There will be no dispute about its being a great picture. There will be less question about its international value of "A Message to Humanity." Like "The Ten Commandments" it presents both a modern and a biblical story. The problem will be the aspect of treatment by the American public and in turn the American Exhibitors. The Export and Import Film Co. will handle the distribution for North and South America.

THINGS are humming at Universal. You don't have to be told all the details of Al Lichtman's method of handling the managerial reins of the sales department. You scare and know them all as you note the change. Universal stands for really big and sensible things and has a following of thousands of believers. Mr. Lichtman's progressiveness and activity and creative genius and hundreds of followers was apparently the only missing link. "Was a nice little job of welding.

IN offering picture theatres "The Hunchback" at $1.65 top Carl Laemmle has again set the pace. That's his solution to the road show worry, which has set many a "special" producer to thinking hard. Road show grosses have started on a downward course. The holiday season will add a skid or two. "The Covered Wagon" alone seems to have covered the practical course to temporary rest without fear of the calendar. "Scaramouche" it is said will follow "The Hunchback" idea, which is still a problematical theory in face of a growing outcry against increased admissions. New England flatly refuses. Theatre combinations and booking chains rebel. Balaban & Katz in Chicago and the Stanley Circuit in Philadelphia specialize in specials but incidentally also specialize in popular prices. What's the answer?

WILL ROGERS has tossed his hat in the ring as a candidate for the King of Shorts. With the growing importance of the Big Little Feature that's more than publicity news. Will is now making a comedy called "Great Moments from Little Pictures," in which he impersonates Ford Sterling and the eternally Keystone comedy cops. And he plans making a series of features on "Politicians." Polish up the crown, for Will usually finishes everything he starts.

IN the screen presentation of Frank Craven's "The First Year," Ben Schulberg admits he has met a casting snag. In spite of the overcrowding of Hollywood with thousands of Merton of the Movies Ben says there is an alarming dearth of good juveniles. "There are plenty of actresses who meet the requirements of understanding and translating perfectly the psychology of the young couple in the play who are weathering the first year of married life, but as yet I have been unable to find the actor who fits the part." Thus we discover from Ben the fact that when males become divorced in Hollywood they leave Hollywood.

ARTHUR S. FRIEND, of Distinctive Pictures, returned to New York, December 10th, from a flying visit to Los Angeles. Mr. Friend found things in general very quiet, except in the real estate market, which is exceedingly lively. In fact, the Distinctive executive reports that it looks very much to him as if real estate has superseded motion pictures as the most active industry of Hollywood.
A Few Brass Tacks

ONE of the genuine problems of the producer when facing the necessity of further eliminating factors of production waste is the question of salary appropriation for players. That problem rather is one surrounding the customs under which the compensation of player and director is fixed today in the motion picture industry—and the abuses that prevail, to the disadvantage of the ordinarily well disposed employee and employer.

In talking during the last week of what he classified as a genuine evil, a west coast man with wide production experience declared the only remedy lay in the adoption by players and directors of the single agency plan.

The instrument that brings about the reform may be the Hays organization or any other body, so long as the general plan has the co-operation of the majority of the players and directors and of the producers, said the westerner, who for convenience we will call Producer X.

Among the evils pointed out were: The bidding of one studio against another for the services of players.

The fictitious overvaluation of some players and the undervaluation of others—the acceleration of the first named through the employment of clever local personal press agents on the west coast and the creation in that section of a false standard as a result.

The failure of ordinarily honest players, those who adhere to trade customs in respect of conventional commissions, to secure contracts through the connivance of agents who push through other players from whom they may have a "side" contract providing for extra commissions.

The absence of any definite record on the part of any particular producer as to the salary recently paid to a desired player and the compulsion of the former to accept the misrepresentation of an agent who may be unscrupulous.

As the situation is now, it was pointed out by Producer X, if one producer is told by an agent that a certain company has offered $2,000 a week for the services of the famous star Jane Smith, then the producer, provided he wants the player badly enough, without hesitation will bid $2,500.

Then, if the following day the first bidder refuses to raise his offer, Jane gets the job at the higher figure.

Under the single agency plan as outlined by Producer X there would be a rating for each player. If on Tuesday morning, for example, Studio A calls up the agency and asks for the services of Jane he might be informed that on the preceding afternoon Studio B had made a similar inquiry, had been told her salary was $2,000 and given an option on her services at that figure for twenty-four hours. If on the expiration of that time Studio B decides it does not require the services of the player they will be available for Studio A at the same figure.

If at any time a player has reason to believe through any combination of circumstances—by the successful portrayal of some striking character of a series of "hits"—that he is entitled to an increase in salary he will be expected to bring his facts to the attention of the head of the agency.

Provided the contentions are sound it is understood the increase shall be granted.

Producer X pointed out that one of the devices by which the salary value of a player could be more nearly approximated would be through a system of box office reports from exhibitors. These would be on a percentage basis, the player of highest drawing power being rated at 100. The reports would cover every exchange territory as a whole.

With the single agency in possession of direct from exhibitor reports as to the drawing power of players there would come an end to the commercial value of the "bunk" press stuff put over on the Los Angeles newspapers by "personal publicity representatives."

The aim of the publicity, of course, is properly to impress the western producer as to the large importance to the industry of a particular player or director and of the consequent box-office value of productions with which his name may be linked.

Producer X admitted without hesitation that the object of the player and director frequently is most successfully attained.

The west coast studio officials are "hopped up," but the box office in Newark, N. J., experiences no responsive thrill from the flashing of the actor's name in electric lights.

There are players in Los Angeles rated as first-class stars, declares Producer X, who never have known a first run in the East.

With a substantial deposit guaranteeing the faithful execution of contracts by the more important players, with the elimination of commissions to be paid by the employer—and the studios could well afford to assume the expense of operating the agency—and with the placing of all actors and directors on the same basis, with equal opportunities, the actor "situation" as it is known would be materially remedied.

One film man who also is a lawyer said he believed the single agency plan would present legal questions. Another lawyer-film man said he did not so believe.

The great point is that the plan as suggested would give the exhibitor a large measure of influence in establishing the size of the salaries that would be paid to players and would make impossible the hectic valuation that sometimes is created as the result of a single success. It would alter for the better and readjust the whole scale of player values.

Also it would put the industry on a national basis. The men and women who portray American life would reflect the spirit of the whole country, not as sometimes happens the more or less cosmopolitan attitude of Los Angeles or New York.
"Country Store" Idea Chases Monday Blues
Alert Troy Showman Tells How He Packs His House on Mondays and Draws the Kiddies Saturday Afternoons

By C. L. GRANT

The watermelon stunt went over so well that with the first chill in the air this fall, I started giving away a dozen blankets each Monday night.

"I draw the numbers and call these off from the stage about 8:30 o’clock. The winners come down the aisles and receive their gifts.

There is a lot of fun and interest connected with it. The blankets I buy wholesale in New York City for about three dollars each.

On Monday, Tuesday and Wednesday before Thanksgiving, I followed the same general scheme, and gave away twelve turkeys a night, the birds averaging from seven to eight pounds apiece.

At 6:30 o’clock on Monday nights, there is a jam in front of the Rose Theatre that packs every seat, and fills the standing room. The ‘blue Mondays’ are a thing of the past.

All this means that the people become more and more acquainted with the theatre, and become friends, for I am always on hand to give them a nod of welcome.

"Today the theatre is probably the best-known house in the city, even though its admission is only a matter of ten cents.

And now I’m going to tell you how I braced up my Saturday afternoons. Too many exhibitors are inclined to let Saturday afternoons take care of themselves. Many a dollar has been lost by just such a thought.

"Looking around the city, I found that some of my competitors were cashing in pretty well through audiences mainly of children, on Saturday. So I figured out a scheme of getting some of that patronage.

"During the hot months, I gave away a five cent ice cream cone to the children as they left the house.

"On some Saturdays, I alternated and gave away lollipops. Baseballs, costing me 12½ cents apiece, were presented to every boy leaving the theatre when the baseball season was at its height.

Today the children of Troy are attending the Rose Theatre on Saturday afternoons, and 800 children mean $80, a sum not to be sneezed at.

"You see I have an adage of ‘live and let live,’ and I find out that after all, it pays.

"I have had some tough sledding in my life. Well do I remember the days when as a boy, I sold matches on the streets of Troy, or false mustaches, turning over thirty or forty cents at the end of the day to my father, and perhaps having a cent or two to spend.

"There were many hard knocks, but hard knocks never killed anyone. I have often found that many a sale on a scanty margin is frequently better than a single sale netting a larger sum.

It is the same practice that I am following today. I recall one time that I sold five different articles for a nickel. The same expression of delight came in those days, as it does now, when the winner of a blanket or a turkey is announced from the stage of the Rose.

"Don’t make the mistake, however, of once getting the business and then losing it almost overnight by hoodwinkling the people. Give them their money’s worth.

"I believe that the ‘country store’ idea can be successfully worked out in many a city of this country on a Monday night if the same policies apply as prevail at the Rose Theatre.

"Give them a picture program, changing nightly, which is attractive enough to bring them back not once, but two or three times during the week and the theatre which is struggling along for a mere existence will become the gold mine that the Rose has proved to be during the past year."

DEC. 22, 1923
Five Reasons For January Being First National Month

"The Eternal City," featuring Barbara La Marr, Lionel Barrymore and Bert Lytell, is full of drama and romance. To the left is Ben Alexander, juvenile star, who enlivens "Boy of Mine.

A scene from "The Song of Love," featuring Norma Talmadge, is shown above.

To the left is Corinne Griffith, as she appears in "Black Oxen," an adaptation of the well-known book.

Colleen Moore's beauty and talent make "The Swamp Angel" one of the best pictures of the year, and even more popular than "Flaming Youth."
RETURNING from Europe after a seven weeks' stay, J. D. Williams, president of Ritz Pictures, has issued the following statement:

"Motion pictures and the business of motion picture exhibition is big business, and in Europe in much the same way that they are in the United States. The European public is just as tired of inferior pictures or 'snooze-films' as is the American public. The demand as demonstrated in the cinema theatres is for really worth-while pictures, those which are diverting and well acted subjects so that the public really gets something when it goes to motion pictures.

"These conditions convince me more and more that the pictures of the immediate future must be created by our greater artists and that inspiration must precede the production. The trouble has been that we have had too much perspiration and not enough inspiration.

"I should call Mr. Griffith's 'Birth of a Nation,' Mr. Chaplin's 'The Kid,' Miss Pickford's 'Daddy-Long-Legs' and Mr. Lubitsch's 'Di Barry,' presented here under the title 'Passion,' examples of what I conceived to be pictures of inspiration. In each instance there was care, thought, and competent effort in the production.

"In each instance the scaling, the acting and the story were fine, but that all these elements were that added and almost intangible element-intangible inspiration in the picture. This is an element that must go into any picture that is to have a certain sense and feeling of greatness. This was the direct result of the inspiration present in the creative artist responsible for the result.

"The recent weeks in Europe have convinced me that we must and will internationalize the motion picture. We will actually draw on all the world for our backgrounds, we will do away entirely with the great costs of the elaborate outdoor sets.

"Instead of having a Vatican or a Buckingham palace or a Niagara Falls set at enormous waste in the back lots of Hollywood, we will use the actual thing to the advantage of the picture and the pocket book.

"Regarding the high costs of which so much is still being said, I am satisfied that internationalizing picture production will cut costs to a normal point. The old law of supply and demand has to be made to work in this case as well.

"In production, if all of it is done in one place with a limited supply of artists and artisans to draw from, the costs naturally rise, but this is so in any line of work. We propose to save money where money should be saved and spend it where it should be spent to insure our best possible approach to perfection.

"Rudolph Valentino joined me in London the day after my arrival and we spent a week together before his departure for the United States, during which time I succeeded in signing up for five pictures instead of the two originally contracted for.

Valentino Abroad

"There is absolutely no doubt in my mind that Valentino is as popular in England as in America. Every exhibitor here without exception states that he can hold the record in his theatre; and indeed such pictures as you will agree with me rank among Valentino's worst have grossed as much as some of his biggest pictures which have gone to England.

"I was besieged by Continental film buyers all anxious to assure themselves of obtaining Valentino pictures for their respective countries. I am told that he is the idol of the hour in Vienna, where a number of his pictures have already been shown, and also in Paris. Film men from Belgium, Holland and Scandinavia interviewed me, and in each instance showed me film fan magazines from their own country in which Valentino's name is outstanding.

"Valentino is at the top of popularity's ladder and no doubt he can remain there for many years. Big pictures, plus Valentino, will, in my opinion, be among the supreme box-office attractions of the future.

"It is my opinion that the star is a worthwhile addition to any picture, no matter how good the picture may be without him, and that the expense of his salary is negligible to what he draws at the box office.

"I found exhibiting conditions very similar in England to those in America. Exhibitors are not breaking even on ordinary program pictures, but when they have a picture they do considerable business. I think the public is bargain hunting for pictures nowadays and instead of spending their amusement allowance lavishly in first-run houses, they are spending a week or two spending them to see fewer and better pictures.

"It is going to be a difficult problem for the exhibitor to digest the fact that very good pictures in future and I think it is necessary to create big independent stars, directors and producers who can deliver the goods, otherwise our business will suffer.

"There are many excellent opportunities in Europe for producing big pictures with the proper atmosphere, and it is my opinion that the American public are more entertained by a picture produced in the right settings, provided the leading people are well known to them, and the pictures produced by American organizations who know the tastes of the American public.

Public Likes New Backgrounds

"I think it is nothing but a big waste of money to build big exteriors, such as have been built in Hollywood. It can only be a temporary success produced by the companies at least some of our producers and directors feel the same as I do in this matter.

"Regarding the status of Mr. Valentino's contract and Famous Players, I can only positively that absolutely nothing in the way of an agreement has been signed. If such an agreement is reached, it will be announced by Famous Players and Ritz Pictures. I shall have more to say on this subject at an early date.

"The European trip was entirely successful and fully satisfactory.

FIRST NATIONAL TO ISSUE STOCK

ASSOCIATED FIRST NATIONAL PICTURES announces an amendment to its certificate of incorporation enabling the company to issue second preferred stock to the amount of about $5,000,000.

In order to meet the requirement of a prior first preferred stock the company has been authorized to issue $3,000,000 stock of that class and it has been announced that there is no intention to take advantage of this authorization at the present time and that it will be held for the future in the event it should be decided to expand the resources of the concern. The statement in full follows:

"The amendment to the certificate of incorporation of Associated First National Pictures, Inc., was made in order that it might be possible to issue second preferred stock to our original franchise holders in order to fund their advances to First National into a stock account. Sixteen thousand shares of second preferred (par value $100) Class A stock and 10,000 shares second preferred (par value $100) Class B stock have been authorized. A total issue of about $2,500,000 of second A preferred and second preferred B stock will be issued, the date direct to our original franchise holders.

"This second preferred stock is being issued for the purpose of funding the advances made by them in the picture exchanges through the distribution of exchange corporations to Associated First National Pictures, Inc., which advances have been, up-to-date, carried on our books in the following manner: the stock is owned by the company to its exchange corporations and original franchise holders. Thus this $2,500,000 will be transferred from a quick liability into a second preferred stock account.

"The willingness of our original franchise holders so to fund in the form of second preferred stock the advances they made to First National is an indication of their confidence in the future of First National and places this company in a still sounder financial position.

"This matter was decided upon by the Directors of First National some time ago, but the legal details involved have just been completed. The stock was divided into second preferred A and second preferred B stock merely to take care of certain inequalities in the amount of the assessments paid to First National by our various franchise holders.

"An issue of three million dollars of first preferred stock has been authorized at this time because in view of the issuance of the second preferred stock to fund the advances made by the original franchise holders, provision legally had to be made at the same time for the authorization of a first preferred stock. In other words, the arrangement for this issuance of first preferred stock has been made because of the willingness of the original franchise holders to take second preferred stock, thereby strengthening the financial structure of this company by having available three million dollars of first preferred stock ready for issue to the public. The expansion of the company should create a need for additional capital. However, there is no intention on our part of issuing such first preferred stock for the present or for the immediate future; and this authorization has been made solely with the desire to use full financial control in setting up the new financial structure of the company."
SEES NO LARGE CUT IN ACTORS' SALARIES

Supply of Players Unequal to the Demand, Says McCormick

There will be no material reduction in the salaries paid to motion picture actors who have established box-office values in the view of John McCormick, western representative of First National. Mr. McCormick, who had come east for a conference with home office officials, said just before his departure for the West Coast that exhibitors and the public have not responded generally to the efforts of producers to introduce new names and new faces to motion pictures.

"The 'quiet cycle' prevailing in production circles at the present time will be followed by a particularly active period shortly after the first of the new year," said Mr. McCormick. "This will mean a big demand for box-office names, and the supply is not at this time equal to the demand. Hence, those players who have a good following will continue to receive big salaries."

Curtailment in other lines of production activity is generally being adopted, however, according to the visitor. The full of the past six weeks has allowed the producers of First National Pictures to give careful preparation to the continuities and shooting schedules of forthcoming productions, with the result that productions of the same class as 'Flaming Youth,' and 'Ponjola,' which have recently been turned out, can now be made at cheaper negative costs."

Mr. McCormick, by reason of his intimate relations with the home office and his broad duties in Los Angeles, is in an excellent position to estimate the situation on the coast. He says that more and more producers are seriously considering exhibitor problems, as ultimately the latter become their own.

"The letting down of production, the making of a less number of pictures, is at times a favor to exhibitors and the industry generally," said Mr. McCormick. "It gives the producers an opportunity to get more closely in touch with exhibitors and to learn if possible more exactly just what their requirements are."

"Since leaving Los Angeles I have visited Houston, New Orleans, Atlanta and Washington so that I could get exhibitor angles at which I am enlightened as to the producer's so-called 'Temporary Husband,' which was completed under the supervision of Earl J. Hudson; 'Anna Christie' and some of our other current releases."

"On my return trip I will visit Boston, Detroit, Chicago, St. Paul, Minneapolis, Omaha, Denver, Salt Lake City and San Francisco, so that I can bring to the independent producers of the West Coast full knowledge of exhibitor problems as related to box-office value, not only stories, titles and cast, but negative cost as well. It will be our sincere purpose to have each of these problems in mind in making every production, and exploitation possibilities will also be seriously considered, I have found everywhere keen interest for 'Black Oxen,' which is an example of the wonderful results of advance exploitation, trade and newspaper publicity."

DAN MASON STARTING ON HIS YEARLY DOZEN

Popular Rural Comedian to Release Through Grand-Asher

ANNOUNCEMENT of the completion of distribution arrangements with Hollywood Pictures Corporation is made by General Manager Samuel Bischoff of the Grand Studio, whereby twelve two-reel rural comedies featuring the screen's beloved comedian, Dan Mason, will be released through Grand-Asher and produced and released at the Grand Studio under the direction of Jack Nelson and supervision of Paul Gerson.

Dan Mason is nationally known for his interpretation of 'Gus Gander,' the ruralite of Fontaine Fox's cartoons of the celebrated Toonerville Trolley Series. Last season Mason further endeared himself to the public with his clever and highly humorous sketch of Pop Tuttle in the Plum Center comedies. In his characterizations of the ruralite Mr. Mason has reached the top. The new series in which he will be presented by Hollywood Pictures Corporation will show him in a series of adventures in his now famous make-up accompanied by his faithful partner, Wilna Hervey, known as the "biggest girl in pictures."

Jack Nelson will direct. He was formerly with Ince for several years. Al Mar and Paul Gerson, who supervised the Plum Center series, personally will supervise the series. Work starts soon.

Clean and wholesome comedies are always in demand and such in the character of those made featuring Dan Mason; his interpretation of the character is never vulgar, and to holcomb is resorted to gain laughs. No expense is to be spared to make these pictures A-No.1 in every particular, it is stated.

A trio of continental commuters on their way, Irving Lester, vice president of Principal Pictures; J. Robert Rubin of Louis B. Mayer Productions, and Marcus Loew "flushed" just before they started on their journey to Los Angeles.

COLEEN MOORE HONOR GUEST AT LUNCHEON

'Flaming Youth' Star Entertained by First National Officials

OFFICIALS of Associated First National Pictures on Tuesday, December 11, gave a reception and luncheon at the Ritz-Carlton to Miss Colleen Moore, who was scheduled to become the wife of her new studio's president, John McCormick, western representative of First National, on the following day.

Present were a hundred members of the staff of First National and writers on the business and daily and "fan" press.

General Manager Rowland introduced Harry Reichenbach, general counsel. The first speaker was Treasurer Harry Schwartz, who said the officers and franchise holders of the company looked forward with a great deal of confidence to the career of Mr. McCormick, all of them hoped she would be with the company for many years to come.

Mr. Rowland declared he knew of no artist who could have so finely exemplified the role of the leading character in "Flaming Youth" as had Miss Moore.

The cost of a luncheon does not concern the public, declared the speaker. "You are selling entertainment to the public," he continued, "and the public does not care whether it will cost $1,000 or $975,000, so long as it is entertained."

In pointing his moral he cited the fact that "Flaming Youth" has only cost of $1,000, and declared the picture could not have done more business no matter how much it had cost. Later on in the course of the luncheon, following a tribute to Earl J. Hudson, production manager for First National, by Mr. McCormick, Mr. Rowland was going to take some of the credit for assigning Mr. Hudson to his present position and characterized him as a man of great common sense and with a very keen eye for story values.

The speaker said the production manager had scored a marked success with "Flaming Youth" and that the company believed he had made another with "Her Temporary Husband."

Other speakers were Joseph Dannenberg, Mr. McCormick and the guest of honor, Miss Moore. Each of the guests received as a souvenir a copy of the novel "Flaming Youth."

CHARGE INDECENT FILMS ARE COMING FROM ABROAD

The office of the Attorney General of New York State, acting as prosecutor for the State Motion Picture Commission, charges that immoral and indecent German and Austrian motion picture films are being circulated on the lower East Side of New York.

Max Kleinman, president of the Exhibitor Film Exchange of 130 West Forty-sixth street, was arrested November 2, on a charge of having sold two Austrian films to Joe Bevalacue. The latter, said to be the proprietor of the Novelty Theatre at 32 Bowery, was also arrested for showing an alleged obscene subject. Both were held in $500 for trial.

The censorship commission absolves American producers from the charge of making objectionable pictures, saying they have lived up to the letter of the law.

FAMOUS DECLARES DIVIDEND

The Board of Directors of Famous Players-Lasky Corporation declared the regular quarterly dividend of $2 a share on the preferred stock, payable February 1, 1924, to stockholders of record at the close of business January 15, 1924. The books will not close.
CHANCE OF PRODUCTION CENTRE DISCUSSED

In Address in West Sol Lesser Tells of Meeting in New York

SOL LESSER, vice president of West Coast Theatres, Inc., in an address last week before the Advertising Club of Los Angeles and Hollywood, told at length of the ever-growing importance of the West Coast to the industry. Mr. Lesser told of a recent meeting in New York to consider moving the industry from the west coast to New York, which the project was dropped because so many of the actors are settled in Los Angeles and its surroundings.

Mr. Lesser said in part: "I’m not going to state the direct connection the motion picture has with advertising, or will have, is a problem of the future. "But to this degree, it is of keen and personal interest to the advertising profession. The motion picture is the greatest seller of ideas the world has ever known. "A fact that no one who deals in that strange and intricate field called ‘public interest’ can overlook is this; that the motion picture has bridged two great rivers. It has taken the place of the pool, the parlor, and few and the rich, and made them the playing thing of the telephone girl and the carpenter; more than that it is the marriage of industry and art.

"The motion picture is the first attempt ever made to produce artistic ideas in a factory. When it closes down for the day, you see streaming from the gates great crowds of artisans and workmen in overalls; yet the work upon which they are engaged is purely creative.

"You see a piece of art as being connected with starved painters in garrets—a glass of beer and romance. Our workmen at the studios punch a time clock at three o’clock and work eight hours a day—making romance to order.

"Sometime you may laugh a little at some of our stories. We are at present bound by the limitations of standardization. We are bound by the necessities of quantity production of romance. That is a brand new problem. Great masters of the past, a picture, had to hear in mind only one patron for whom he was painting. The motion picture producer of today, is the ‘best of the century’ laurelled Judy O’Grady. He has to please the university professor and the bootblack with the same romance. Therefore they have certain limitations. But no one will laugh at the artistry of our pictures.

"I am going to tell you frankly that the motion pictures are not essentially rooted here. In fact, their roots have had a very severe strain within the past week. "About a month ago in New York a meeting of the big producers was held. The object of the meeting was to consider the advisability of picking up the whole picture industry and moving it bodily from New York to California, so happened that the time was ripe for such a move. Many of the reasons for the planting of the industry in California have passed, California sunlight has very little to do with the making of pictures any more.

"Even the exterior scenes are often taken inside the studios under electric light which is more even and much more reliable than sunlight. The old argument for Los Angeles where a variety of scenery has also passed. These locations have been used up. You will notice that the motion picture companies go now to Canada, to Arizona, to Utah and other distant points to find new scenery. Well, it is just as easy to get on board in New York as in Los Angeles.

"This attempt to move the picture studios is particularly feasible at the moment. Many of the studios are going to move anyhow from their present locations. Hollywood real estate is too valuable now to use for factories. They are going to move along somewhere; why not New York?

"I will tell you why they did not, as a result of that conference, decide to pick up and cross the continent. It was because of the actors. The actors have learned to love Los Angeles. Many of them have bought and built homes here. They would protest against moving; they have found happiness here and they wish to stay.

"But, gentlemen, they are not going to stay happy if incidents like the stopping of the Directors’ Ban at the Gimlo here continue. If we make them miserable, they are going to clamor to go. And they will go."

H. H. BRUENNER GOES TO FIRST NATIONAL AS ROWLAND AID

Herman H. Brunner, for many years in charge of the big Biograph studio in the Bronx, now occupies the office adjoining that of General Manager Richard A. Rowland in First National headquarters, where with Mr. Rowland he is supervising production activities from the New York end.

In the course of his long incumbency of the treasurer’s office of Biograph, Mr. Brunner has gained a large knowledge of the administrative side of the motion picture business, from production to distribution and the angles that attach to both departments.

The new aid to Mr. Rowland has a wide acquaintance in the trade, gathered in his long career in the industry dating from the Biograph Fourteenth street days. It has been a training peculiarly fitting him for his present position. His many friends will wish him success in his new home—and they are certain he will achieve it.

JOHN ZANFT GETS BROKEN ARM IN RAILROAD SMASHUP

John Zanft, vice-president of the Fox Company, was painfully hurt in the collision December 9 in western New York between two sections of the Twentieth Century express of Mr. Zanft, who is connected with the theatre division of the Fox Company, sustained a broken right fore arm, scalp wounds and body bruises. He is now at home, and is reported to be as comfortable as can be expected.

At the Mayer studios in Los Angeles, in the course of a celebration of the visit of the comedian Ed Wynn, the "family party" lined up for the cameras as follows: From the left, Irving G. Thalberg, Frank Keenan, Mr. Wynn, A. P. Younger and John M. Shahl.

BALBOA THEATRE TAKEN BY WEST COAST

Acquisition of Fine New House Marks Firms, Farthest South

IMMEDIATELY following the announcement of their important realty and theatrical deals of recent weeks, the active associates of West Coast Theatres, Inc., through their general manager, Harry C. Arthur, Jr., have made known the closing of negotiations with Robert Hicks of San Diego whereby the most southerly expansion of the large theatre circuit is given a solid foothold with the acquisition of the magnificent new Balboa Theatre in San Diego, ready for opening sometime in January.

The deal includes the addition of the California theatre in San Diego to the West Coast chain and is in excess of $1,000,000.

The Balboa theatre is situated at the corner of Fourth and E streets in San Diego, in the most prominent location. Its seating capacity is in excess of 2,000 and it will be the only theatre west of New York equipped with a four-color combination lighting scheme, whereby both stage and interior may produce any combination of lighting.

The organ was built at the Robert Morton organ factory in Van Nuys, Calif., and is now being installed. It is two Long Beach studios and one remote control organ which will carry the sound to the mezzanine floor where patrons assemble prior to being seated.

Stage effects in the new theatre are to be the most unusual in California. From a scenic standpoint the investment is to compare favorably with any stages in the United States. A twenty-piece orchestra is to be engaged under a prominent conductor, according to “Bob” Hicks, under whose personal management the Balboa will function.

The importance of this new West Coast deal cannot be over-estimated. According to Harry C. Arthur, Jr., who contends that with the solidification of the chain of houses through the acquisition of a first run key city house in the most southern terminal division of the circuit the producer and distributor derives a greater benefit.

With San Francisco as headquarters for the southern division, Los Angeles as the home office of the circuit and the pivotal centre of management and booking assumes double the importance it has enjoyed heretofore since every producer is now assured of a 100 per cent representation for his products through the entire state of California.
Baltimore Opens Doors for Davies Film

‘Little Old New York’ Breaks Records at New Theatre

All previous attendance records at the New Theatre, Baltimore, were broken during the first week of the showing of the Cosmopolitan production, “Little Old New York.” About 45,000 persons saw the performance during the first six days.

The picture probably received more publicity than any other ever shown in Baltimore. In addition to publication of the story in serial form in the Baltimore News, one of the Hearst papers, that paper and the Baltimore American, also a Hearst publication, published many columns in advance of the showing. Also during the time the picture was run in the city.

In addition to this Eugene M. Daly, manager of the New, created even more interest by several window displays of old prints of Baltimore. He got these from the City Library and had them displayed in windows in the shopping district. Each picture was labeled “When Baltimore Was Young. See ‘Little Old New York.’” Not even the name of the theater was used. Some of the prints were more than 100 years old and were especially interesting.

The usher at the New were attired in old-fashioned costumes, such as those worn by the characters appearing in “Little Old New York.” One of the girls was named as Marion Davies, who sent the baby $50 to open a bank account.

True Starts Inquiry as to T. O. D. C. Play Dates

Coincident with the announcement from the Theatre Owners’ Distributing Corporation that the organization’s first release through Anderson Pictures Corporation would be ready in time for early January play dates, it has been known in圈 circles that President William A. True of the T. O. D. C. has begun an aggressive campaign to insure to his organization that the company’s co-operation from exhibitors anticipated at the time of the formation of this independent corporation.

The first step in Mr. True’s plans calls for the consideration of the entire theatre owners’ field with an inquiry, designed to ascertain not only how many play-dates have been set aside for T. O. D. C. product, but just when these dates fall.

“We have studied needs carefully, based upon existing conditions among exhibitors in every section of the country,” said Mr. True, “and that we shall be able to offer them the grade of product urgently desired and at an equitable rental goes without saying. It was for this purpose that our distributing corporation was formed.”

J. M. Mullin New Grand-Asher Sales Manager

M. Mullin, recently arrived from London, is the new manager of the British branch of the R. C. Pictures Corporation, has been chosen by Samuel V. Grand, president of the Grand-Asher Distributing Corporation, to head the company here.

Mr. Mullin has for twenty years been intimately connected with practically every branch of the motion picture industry. Starting twenty years ago with the ownership of a small motion picture theatre, his business increased until he was the owner and operator of thirty houses throughout New York, Pennsylvania, some in Kansas and one in Minneapolis.

Then he entered distribution and from this he associated himself with R. C. Pictures and went to England to manage the London office.

Mr. Mullin’s new associates expect large results from his combination of personality and experience.

Wife of the Centaur’ Bought by Metro

Brilliant Production Promised of Striking Hume Story

Metro has purchased “Wife of the Centaur,” by Cyril Hume, for screen production. The purchase was effected early last week from the George H. Doran Company, publishers of the book. By the purchase of this novel Metro has acquired what is considered in many quarters a sensation of the literary season.

Hume is a young writer who astonished the American literary world with a novel that not only is unique and original in theme and treatment but which displayed great brilliancy and a gift for striking satire. This, his first book, sprang into instant popularity and, though it is now but a few months after its first publication, is already in its fifth printing with enough orders accumulating, according to its publishers, to warrant many more in the immediate future.

Metro is planning to give “Wife of the Centaur” a production as brilliant as the story. While no announcements can be made at the present time it is safe to assume that the future production will be a first-class success.

Hodkinson (Canada) Secures Added Product

The W. W. Hodkinson Corporation, Ltd. (Canada), through Harry Kaufman of Premier Films, has secured three years’ distribution rights in the Dominion of Canada, for the following productions:


Ralph Block Plans to Make Pictures

Script Authority Coming East to Seek Screen Rights to Plays

Some time during December Ralph Block, former New York dramatic critic, and more recently supervisor of rights for Famous Players-Lasky, will leave for New York to negotiate with theatrical producers for the screen rights to a number of current stage successes. While in New York he plans to picture and direct for next season.

Block has spent more than a year with Famous Players, Block was in turn director of publicity and editor-in-chief for Goldwyn Pictures Corporation. In addition to being an author and screen writer, he has the distinction of being the first man to induce Bernard Shaw, the famous European novelist and playwright, to allow his plays to be produced in America.

Pugh Sticks to Job, Declines Commons Nomination

Ralph J. Pugh, Associated First National’s general manager in the United Kingdom, recently rejected a nomination by the Lloyd George wing of the Liberal Party to stand for election to Parliament as a representative of one of the Home Counties, in the recent appeal to the country.

Mr. Pugh is a prominent figure in British social circles and has spent much of his time working in the interests of charitable institutions. His general popularity, it was thought, would be sufficient to assure his election.

At the close of the world war Mr. Pugh entered into the film industry as manager of the David P. Howells exchange in London, which position he left to accept the general management of the First National main office in the English capital.

It was his desire to follow through on this job that induced him to decline the great honor.

Ernest Shipman Seeks Studio Site in Florida

The Times-Union of Jacksonville in its issue of Sunday, December 2, carried a two-column article describing the investigations now being made in Florida by Ernest Shipman, regarding the possibilities of establishing a studio in that state.

For two days the producer was a guest of the Chamber of Commerce of Jacksonville, and at the county courthouse for a trip down the east coast, where he will be the guest of local Chambers of Commerce.

Mr. Shipman as yet is undecided as to where to locate his studio, but it is reported to be all set on St. Augustine as a site for southern headquarters.

Young Berman Joins Studio

Pan Berman, son of Harry M. Berman, F. B. O. general manager of exchanges, began his career on the Robertson-Cole lot recently as record clerk in the production office.

Last week he was appointed script man to work with Mal St. Clair, who will soon begin to film a series of H. C. Witwer two-reel comedies.
EDMUND LOWE
At the extreme right is Goldwyn’s leading player engaged at his daily workout.

SALESMEN TO TALK TAX ELIMINATION
First National Force to Bring Issue to Exhibitors Attention

ASSOCIATED First National Pictures, Inc., has announced its willingness to co-operate in the plan suggested by William Brandt, of the Theatre Owners Chamber of Commerce, to assist in the effort to remove the troublesome admission tax from the shoulders of the industry.

E. A. Eschmann, general manager of distribution of First National, has instructed his sales force to drive home to exhibitors the importance of taking an active part in the fight.

The use of salesmen as a propaganda medium to exhibitors was suggested recently by Mr. Brandt and was indorsed by H. M. Richey.

First National is blaming the trail which other distributing organizations are likely to follow for the benefit of the entire industry. Editorial writers of the trade press have long been de- crying the lack of interest on the part of exhibitors in general in the admission tax repeal.

They urge that every exhibitor in the country place himself in touch with his Congressional representatives, either by letter or personally, and emphasize the importance of the repeal to the industry.

First National salesmen, according to Mr. Eschmann’s plan, will re-echo this editorial plea to exhibitors on every possible occasion.

"Inasmuch as salesmen are meeting exhibitors every day," stated Mr. Eschmann, "it seems logical that they should supplement the campaign of the trade press to stir each and every theatre owner to action."

They are the medium through which such propaganda, emanating from the heart of the industry, may reach the furthest members.

"First National salesmen are fully acquainted with the importance of the tax repeal question. They understand clearly the odious feature of the ‘ten per cent, on every dollar or fraction thereof,’ which threatens to retard the growth of the motion picture.

A SMALL TOWN MOVIE
Part 9
Stopping the Leaks
By George Rice

It is very difficult for the owner of a moving picture house to stop leaks. If he decides to economize by reducing the cost of his picture service, he will find that there will be a corresponding loss of patronage.

He may decrease the wages of his operating staff, his ticket seller and his ushers, only to find that the service will not be so efficient as formerly.

By cutting down the electric light bill a few dollars, he cuts down some of the lobby illumination and reducing the current for the projecting machines, the result will be a gloomy entrance to the theatre, and a decrease in the brilliancy of the picture.

All of which will act in a detrimental way to the business of the theatre.

Hove and I were aware that numerous little leaks will swamp any ship, no matter how well it is managed in other respects.

We could not, of course, reduce our rent or light bills, nor could we decrease the wages of any employees.

We decided, therefore, to reduce our newspaper advertising space. In this way we saved about thirty per cent on our advertising bill, but it was not long before we directed that the former full space be used.

We had observed a falling off in attendance that we could not attribute to any other cause. Our conclusion was that the people had noticed the change, and concluded that with the curtailment of advertising there might be a similar change in the type of pictures.

We next turned our attention to the mailing list, and found that we had been sending our advertising folders to people who were dead or had moved away. A saving was effected by dropping this list up to date.

Another loss resulted from sending boys out with dodgers. I followed some of the boys out and thought two of them dumping great wads of the dodgers into ash cans and alleys, instead of giving them out one at a time to persons or at the doors of the house. We then decided to abandon this form of advertising.

We did find a way to economize on heat.

We found that we wasted fuel in our heating plants of both theatres, when we had heavy fires going to run the thermometers up on a cool day, only to be obliged to open doors and windows when the audience came in.

We figured that our janitors wasted several dollars worth of fuel each day by this method.

I next examined the ashes which were removed, and found pieces of coal which had not been touched by the fire.

I showed the janitor this unburned coal, and he said it was due to the warped condition of the grate bars. I had the bars straightened.

We then had the heating plant in each theatre inspected and necessary repairs made, with the result that saving of about twenty per cent in fuel bills was made.

(To be continued)
The Second Edition of Pathe's Chronicles of America

Pocahontas is counseled by Powhatan to consider royalty to her people before her interests.

The Algonquins stage a festive dance in celebration of the marriage of Pocahontas and John Rolfe. This is an excellent example of the realism achieved in the production of this picture.

The Jamestown "coupit" was given lots of air and publicity while doing time in the stocks. The picture contains its droll humor, in addition to realism and remarkably historic atmosphere.

In the center is the wedding scene which marks the climax of the historic romance between the Indian Princess Pocahontas, played by Dolores Cassinelli and Leslie Austin as the Colonist John Rolfe.

It was a perpetual "stand to," with guns always "at alert" while the Jamestown farmer ploughed and harrowed his fields. The exteriors have been carefully selected in order to give a realistic background.

Action and Atmosphere Abound in Pathe's 'Jamestown'

Second of "Chronicles of America" Series Realistic and Romantic.
The Exhibitors' Round Table

NEW M. P. T. O. A. IS FORMED

At a meeting in the Green Room of the Portico Hotel, The Akron Ohio Motion Picture Theatre Owners' Association was formed. Officers were elected and a constitution, approved by the entire membership, was adopted.

The principal objects of the organization are, to elevate the standard and quality of motion pictures, to promote cordial and friendly relations among the exhibitors of motion pictures in Akron and vicinity. To correct existing evils that tend to retard the growth and development of the motion picture industry.

Any exhibitor of motion pictures in Akron and vicinity are eligible for membership.

The officers elected to serve for the first year are Ike Friedman of the Akron Theatre Co., president, Charles Menches of the Liberty Theatre, vice-president; F. C. Bobo of the Palace treasurer; A. Pones of the Botzum Theatres Co., secretary; L. J. Callinan, assistant secretary. Clint Cline, Allen T. Simmons, James F. Dunlevy and C. N. Belden were elected trustees. Clint Cline is chairman of the legislative committee, Allen Simmons, chairman of the publicity committee; James J. Dunlevy; chairman of the entertainment committee and C. N. Belden chairman of the welfare committee.

Banquet for Film Board

The Indianapolis Film Board of Trade arranged a Get Together Meeting and Banquet at the Severin Hotel on December 14th.

C. C. Pettijohn, General Council of the Film Boards of Trade was the speaker of the evening. Among the guests were L. Ert Slack and George Rinier, attorneys for the local board.

Delegations from other Film Boards headed by W. A. Kaiser, President of the Cincinnati Board, E. Silverman, President of the Chicago Board, Frank Harris, President of the St. Louis Board, and Lee Goldberg of Louisville, also attended besides the entire sales staff, assistant managers and bookers of the local exchanges.

Children Guests at Opening

The Madison, newest motion picture house in Madisonville, a suburb of Cincinnati, opened on December 4. The theatre is completely modern with a seating capacity of 800. Unique indirect lighting is a feature.

All of the children of the public schools in the suburb were the guests of the management on the afternoon of December 5, with Jackie Coogan in "Circus Days" as the screen attraction.

For Promotion of Better Films

A movement has recently been inaugurated by the Lion's Club at Miami, Okla., to promote the showing of a better variety of motion pictures and to induce local theatres to show educational films.

Fight Against Copyright

An appropriation of $500 was voted by the Texas Motion Picture Theatre Owners' Association in their annual convention held at Dallas, Texas, to aid in a legal fight in Kansas against the copyright tax levied on theatres using copyright pictures.

A general business office will be established in Dallas with a full time business manager to handle the affairs of the association. "Padded" films, described as those drawn by the producers to an extended length unwarranted by any practical or artistic consideration, were strongly condemned.

Modification of contract practices to establish equitable methods of business, elimination of bad prints, block selling practices and modification of other rules, including the plug slate and advance deposits, were advocated in resolutions adopted.

Controversy Over Griffith Film

Charles B. Griffith, attorney general of Kansas, appeared before the censor board in Kansas City, Kan., Thursday and asked the

OLD CENSORSHIP FIGHT ON

According to all reports, the question of censorship in New York State will again come before the legislature. At the present time efforts are being made to enlist the support of assemblymen in all parts of the state, the matter being presented by exhibitors from the territories represented by the assemblymen.

It is said that Governor Smith will again come out against censorship in his annual message to the Legislature, which he will personally read when the session convenes on the day following New Year's. It will be remembered that Governor Smith came out in a strong statement a year ago asking for the repeal of the present law, but his efforts were balked by the Republican assembly.

Senator James J. Walker will again lead the fight against censorship in the upper house, while Maurice Bloch of New York City, who will become the Minority Leader in the Assembly, will probably be called upon to handle matters in the lower house. But before this happens, however, every effort is to be made to handle the censorship situation and its possible repeal along non-partisan lines. It is said that there are many Republican members of the Assembly who are against censorship, and would so vote if they were not whipped into line.

Farewell Banquet for Harris

Frank Harris, a former president of the St. Louis Film Board of Trade, was tendered a farewell banquet by members of the organization at the Elks Club.

He resigned recently because his future duties with Pathé will take him away from St. Louis. But before reporting to the New York office he had a bang-up vacation in Chicago— the first in five years.

President Harris' administration of the affairs of the St. Louis Film Board of Trade was probably the most successful in the history of the organization and its predecessor.

Legislation during its time many forward steps were taken towards bringing about a better understanding between the exhibitors and the distributors. It has become the St. Louis district, and as a result the industry in that respect is in better shape in the Mound City and vicinity than for many years past.

De Luxe Theatre for West Coast

Through Michael Gore, President of the West Coast Theatres, Inc., it was learned that a realty deal has been closed for the construction of a theatre and eight-story office building on Ocean Boulevard, Long Beach, Cali.

It is said to be the biggest theatrical and realty deal in Pacific Coast exhibition circles, involving over $4,000,000, and the new theatre will have a frontage of 150 feet in one of the most important business centers of Long Beach.

The theatre is to have a three-thousand seating capacity and Harry C. Arthur, general manager of West Coast Theatres, declares it will compare favorably with the biggest and finest institutions in the country.

To Establish Closer Contact

Sioux Falls, Mitchell and Aberdeen were chosen for the recent Northwest Exhibitor Unit Meetings, held recently.

To establish closer contact with exhibitors of the theatre industry in the Howard B. Smith to secure the repeal of the admission tax, and to acquaint them with the work of the association, these regional meetings were decided upon by President W. A. Steffes.

The Exhibitors' Round Table

The Madison, newest motion picture house in Madisonville, a suburb of Cincinnati, opened on December 4. The theatre is completely modern with a seating capacity of 800. Unique indirect lighting is a feature.

All of the children of the public schools in the suburb were the guests of the management on the afternoon of December 5, with Jackie Coogan in "Circus Days" as the screen attraction.

For Promotion of Better Films

A movement has recently been inaugurated by the Lion's Club at Miami, Okla., to promote the showing of a better variety of motion pictures and to induce local theatres to show educational films.

Fight Against Copyright

An appropriation of $500 was voted by the Texas Motion Picture Theatre Owners' Association in their annual convention held at Dallas, Texas, to aid in a legal fight in Kansas against the copyright tax levied on theatres using copyright pictures.

A general business office will be established in Dallas with a full time business manager to handle the affairs of the association. "Padded" films, described as those drawn by the producers to an extended length unwarranted by any practical or artistic consideration, were strongly condemned.

Modification of contract practices to establish equitable methods of business, elimination of bad prints, block selling practices and modification of other rules, including the plug slate and advance deposits, were advocated in resolutions adopted.

Controversy Over Griffith Film

Charles B. Griffith, attorney general of Kansas, appeared before the censor board in Kansas City, Kan., Thursday and asked the

OLD CENSORSHIP FIGHT ON

According to all reports, the question of censorship in New York State will again come before the legislature. At the present time efforts are being made to enlist the support of assemblymen in all parts of the state, the matter being presented by exhibitors from the territories represented by the assemblymen.

It is said that Governor Smith will again come out against censorship in his annual message to the Legislature, which he will personally read when the session convenes on the day following New Year's. It will be remembered that Governor Smith came out in a strong statement a year ago asking for the repeal of the present law, but his efforts were balked by the Republican assembly.

 Senator James J. Walker will again lead the fight against censorship in the upper house, while Maurice Bloch of New York City, who will become the Minority Leader in the Assembly, will probably be called upon to handle matters in the lower house. But before this happens, however, every effort is to be made to handle the censorship situation and its possible repeal along non-partisan lines. It is said that there are many Republican members of the Assembly who are against censorship, and would so vote if they were not whipped into line.

Farewell Banquet for Harris

Frank Harris, a former president of the St. Louis Film Board of Trade, was tendered a farewell banquet by members of the organization at the Elks Club.

He resigned recently because his future duties with Pathé will take him away from St. Louis. But before reporting to the New York office he had a bang-up vacation in Chicago—the first in five years.

President Harris' administration of the affairs of the St. Louis Film Board of Trade was probably the most successful in the history of the organization and its predecessor.

Legislation during its time many forward steps were taken towards bringing about a better understanding between the exhibitors and the distributors. It has become the St. Louis district, and as a result the industry in that respect is in better shape in the Mound City and vicinity than for many years past.

De Luxe Theatre for West Coast

Through Michael Gore, President of the West Coast Theatres, Inc., it was learned that a realty deal has been closed for the construction of a theatre and eight-story office building on Ocean Boulevard, Long Beach, Cali.

It is said to be the biggest theatrical and realty deal in Pacific Coast exhibition circles, involving over $4,000,000, and the new theatre will have a frontage of 150 feet in one of the most important business centers of Long Beach.

The theatre is to have a three-thousand seating capacity and Harry C. Arthur, general manager of West Coast Theatres, declares it will compare favorably with the biggest and finest institutions in the country.

To Establish Closer Contact

Sioux Falls, Mitchell and Aberdeen were chosen for the recent Northwest Exhibitor Unit Meetings, held recently.

To establish closer contact with exhibitors of the theatre industry in the Howard B. Smith to secure the repeal of the admission tax, and to acquaint them with the work of the association, these regional meetings were decided upon by President W. A. Steffes.
LAST FORMS CLOSE

FOR THE

EXHIBITORS TRADE REVIEW SPECIAL

Theatre Equipment Directory

Thursday, December 20, at Noon
(NO POSSIBILITY OF COPY ACCEPTANCE AT LATER HOURS)

INASMUCH AS THIS ISSUE IS ALSO THE

SPECIAL CHRISTMAS NUMBER

IT OFFERS TO EVERY BRANCH OF THE TRADE AN UNSURPASSABLE OPPORTUNITY—WITH NO INCREASE IN RATES

MAIL YOUR COPY TODAY
ROUND ABOUT THE STUDIOS

SCHULBERG WOULD AVOID CHANCE INVESTMENTS

Deplores Snap Judgments in Buying Novels

B. P. SCHULBERG, producer of Preferred Pictures, has a plan which eliminates the element of chance in buying popular novels and plays which after they become the property of a film company, often prove to have little or no screen value.

"It is a known fact," says Mr. Schulberg, "that there is one producing company that has in its safe nearly $100,000 worth of stories that are not worth producing. I'm not giving advice to other producers but I do think that there is no excuse for buying stories that can't be filmed. I have known producers who bought stories just because the title sounded attractive. Others have closed deals without reading the stories, making the purchase because the book or play was popular and could be sold easily.

"Preferred Pictures tries out every story before it is bought. We have no copyright on the idea but I believe we are the only ones who use it.

"For instance, before we paid $100,000 for 'The First Year' we knew just what we were getting. We secured twenty-five copies of the play and I think everyone around the studio read it. Then three scenario writers prepared a treatment. This we turned over to a director and to five actors, all of whom had read the play.

"The director and the actors spent three days rehearsing the picture, following out the treatment, and then the producing force watched a performance. We used a bare stage, the actors were not in costume and they spoke very few lines.

"They went through the sequences outlined for the motion picture production and what we saw was a complete rehearsal of the motion picture, not a production of the play. When it was finished, by using our imagination to fill in the sets, the costumes and the props we knew just what we would get out of 'The First Year'. So satisfactory was the result that we decided to buy the motion picture rights to the play. The try-out cost us about four hundred dollars and for that comparatively small amount we learned to our complete satisfaction that we would be safe in investing $100,000."

RUSSELL SIMPSON, who has completed an important role with Colleen Moore in "The Swamp Angel," a First National attraction. Mr. Simpson's first important work for the screen was in "The Barrier." In the intervening years he has contributed many excellent roles.

BIGGEST C. B. C. PICTURE IS NOW COMPLETE

Jack Cohn Puts O. K. on Film and Brings Print East

PRODUCTION has been completed by Harry Cohn, producer for C. B. C. Film Sales Corporation, of that company's newest feature "Innocence" in which Anna Q. Nilsson heads an all-star cast, it is announced this week.

The production is a picturization of Lewis Allen Browne's famous magazine story "Circumstances After Divorce Cases," and was adapted for the screen by Jack Strumwaner, Edward J. Le Saint, who directed many other C. B. C. successes, directed "Innocence" also.

The story is said to be especially timely in that it embodies in the working out of its theme a strong plea against conviction on circumstantial evidence—a woman's honor and future happiness being involved. It is said to have aroused much enthusiasm at a special showing on the Coast to which were invited many well known lawyers and several prominent judges.

So much is expected of this newest C. B. C. production, which follows "The Marriage Market" in order of release, that Jack Cohn made a special trip to the Coast to attend the final public invitation screening there and get the audience reaction to the picture before he himself brought the prints East for the final "title dressing" and release. It is said that such glowing pre-release reports have come through on the picture that C. B. C. was the recipient of several requests from distributors not on the C. B. C. franchise lists to take "Innocence" off its program schedule and handle it as a special. This, however, C. B. C. refused to do, and it will go through that organization to franchise holders in the regular way.

Harry Cohn expresses his opinion that it is the biggest C. B. C. production yet made. Earl Foxe, Wilfred Lucas, Marion Harlan, Freeman Wood, Kate Lester, William Scott, Jesse Arnold, and Vera Lewis are in the cast which supports Anna Q. Nilsson.

Miss Nilsson plays the role of a young wife who is convicted by her husband, on circumstantial evidence, of being untrue to him. This role offers the star many opportunities in which her talents are excellently expressed.

"No two alike" is what the huckster used to yell at the corner, in selling his wares. In C. B. C.'s "The Marriage Market," Pauline Garon sets a real pace in versatility. And you'll notice that in the course of portrayals here, there are no two gowns alike. Lucky girl.
VITAGRAPH 'RED ROSES' NEAR COMPLETION

Director Will Begin on Cast for 'Borrowed Husbands'

DAVID SMITH is completing his produc-
tion "Red Roses" at the Hollywood Stud-
os of Vitagraph, and will begin casting "Borrowed Husbands," the M'dged K. Bar-
bour story soon. Producer Smith has con-
tributed three of the Vitagraph specials which
have been shown on Broadway including "The
Man from Brodway," which opens at the
Rialto Theatre on December 16. Critics are
praising David Smith's work enthusiastically
and this Vitagraph director has arrived at the
head of his profession with a rush. In com-
menting on the direction of "The Man from
Brodway's" Film Daily said:
"Director Smith has supplied the Mc-
Cutcheon novel with a thoroughly painstak-
ing and exciting picturization. He hasn't
been sparing in injecting realism and thrills. The
picture offers genuinely good entertainment."

Michael L. Simons of the EXHIBITORS
TRADE REVIEW said:
"'Red Roses' is a achievement of dilly dallying.
All in all 'The Man from Brodway's' is clean,
wholesome entertainment, full of heart inter-
est values and spectacular adventure."

Mary Kelly in the Moving Picture World
wrote:
"It has color and action without stilt in
addition to a cast of favorites. There are
some tremendous scenes showing the storming
of a castle which serve as a big melodramatic
climax. Altogether the picture is done in a
lavish ceremonious style and deeply im-
pressive."

Laurence Reid in the Motion Picture News
said concerning direction:
"Made it vibrate with action. Stages an ex-
ceptional climax. Handles players in compe-
tent fashion."

J. Ray Murray of the Exhibitors Herald:
"The story moves along smoothly and rap-
idity."

BARKER COMPLETES CAST FOR
'CAPE COD FOLKS'

Reginald Barker has completed the im-
portant task of casting the characters for "Cape
Cod Folks," his next picture for Louis B.
Mayer presentation through Metro. As the
people in this Old New England classic are
so distinctive both in type and in their cus-
toms and mannersisms, the selection of their
portrayal required much greater care than
is usually the case with the assembling of
a picture's cast.

Frank Keenan, stern and crabby, and Joseph
Dowling, always for peace, will be seen as
two old duffers who quarrel continually but
are the best of pals even under the smoke
of battle.

Renée Adoree, who attracted so much at-
tention in "The Eternal Struggle," Robert
Frazer, Barbara Bedford and Edward Phillips
will supply the romance, as well as
weave most of the plot, while the comedy
will be supplied by Joan Standing, Vic Potel
and Billy Eugene. Percy Hilburn will be in charge of the
photography and Harry Schenck will serve
as business manager of the production unit.

Taking the strength of cast, distinction of
direction and efficient management as a basis of
judgment, "Cape Cod Folks" should re-
result in a commendable performance.

GOLDWYN PLANS THREE
NEW PRODUCTIONS

Hughes' 'True Steel' Is First
on New Schedule

WITH the announcement that Rupert
Hughes, author-director, had completed the
continuity on his next picture-story, and
would begin work upon it as soon as his cast
is selected, Abraham Lehr, vice-president of
the Goldwyn Company spiked rumors that
his studio would join the general shut-down.
Hughes will film an original screen story
written and adapted by himself, to be called
"True Steel" according to the announcement.
He is now considering players for the pro-
duction. Hughes recently completed the editing
of his last picture, to be released in the near
future under the title, "Reno," It is a study of
the divorce problems in America, produced
on an elaborate scale with an all-star cast.
Victor Seastrom, Swedish director who rec-
ently made his first picture in America for
Goldwyn, also is preparing a story for the
screen, and will begin work as soon as the con-
tinuity is finished.

Two companies are now working for Gold-
wyn, one headed by Alan Crosland, filming
Elinor Glyn's "Three Weeks," the others un-
der the direction of Emmett Flynn, making
"Nelle, The Beautiful cloak Model."

Still a third Goldwyn unit is to begin pro-
duction in the near future, when June Mathis
and Charles Brabin begin production on "Ben
Fur," the immortal Lev Wallace story which
he will make in Italy. The director is now in
Italy with his technical staff, and Miss
Mathis will leave soon.

Erich Von Stroheim's "Greed," from
Frank Norris' novel, "McTeague," is being
filmed, while Victor Seastrom's "Name the
Man!" from Sir Hall Caine's novel, "The
Master of Man," King Vidor's "Wild
Oranges" from Joseph Herjesheimer's novel,
and Rupert Hughes' "Reno" are completed
and awaiting release.

VAUGHN JOINS ROBERTSON-COLE

Alberta Vaughn, erstwhile leading lady in
Mack Sennett comedies, this week signed a
long contract to be featured in Robertson-
Cole pictures.

She will first be seen in a series of two-reel
productions, taken from H. C. Witwer's popu-
lar short stories now running in a national
magazine. These pictures are to succeed the
"Fighting Blood" series.

YOU'D think that Indians would be real artists in making up, but this Navajo group decided they had lots to learn from Bebe Daniels. Strange to say, despite the traditional association of Indians
with face paint, when these warriors first saw grease paint in their initial appearances in the screening
of Paramount's "Heritage of the Desert," they thought the stuff was something to eat, and proceeded
to gorge themselves accordingly. Then Bebe Daniels turned teacher.
UP AND DOWN MAIN STREET

Plan Heavy Feature Schedule

Goldwyn-Cosmopolitan Announces List of Eighteen Features

Eighteen big special features are announced for release within the next three months by the Goldwyn-Cosmopolitan Distributing Corporation. Most of these productions are completed; on others the work is well advanced. This is the biggest announcement which has emanated from Goldwyn-Cosmopolitan since the amalgamation of the distribution of Goldwyn, Cosmopolitan and Distinctive pictures made last year.

Each of these eighteen pictures has been made with every consideration for its appeal to the picture-going public. Directors who stand at the head of their profession, and casts which are unexcelled in the ability of the individual players, have been called upon in every instance. They are box-office pictures which have pulling power out of the ordinary.

Little Old New York, Cosmopolitan's latest Marion Davies production, heads the list. It is now being released to exhibitors of the country after its record-breaking run of three months at the Cosmopolitan Theatre in New York, followed by two additional weeks at the Capitol Theatre where every record for attendance and receipts was smashed. Then followed long runs in San Francisco, Los Angeles, Chicago, Detroit, Washington and other towns. In several of these cities it is still playing, as it is in London where it has been packing the Empire for weeks.

On the schedule, too, is Cosmopolitan's production starring Lionel Barrymore and Seena Owen as "Unseen Eyes," from Arthur Stringer's novel of the Canadian wilderness, "Snowblind." Bayard Veiller, noted playwright and scenarist, prepared the continuity, and E. H. Griffith directed. This is a forthright tale of adventure and romance amid the snows of the Northwoods, with thrills in abundance. A conspicuous bit of vogue is contributed through the skilful acting of Louis Wolheim. Mr. Barrymore has one of the colorful parts in which he delights and which he acts to perfection.

Rupert Hughes' new picture, "Reno," which he wrote and directed, is one of the early releases. This is a dramatic story of the matrimonial entanglements which result from our varying divorce laws in different states. The cast is a brilliant one, including Helene Chadwick, Lew Cody, George Walsh, Carmel Myers and others.

Marshall Neilan's dramatic version of Madeleine Ruthven's Siberian story, "The Rendezvous," is one of "Mickey's" finest productions. The story is altogether foreign in its atmosphere, its action and in nearly all of its characters, yet it was made entirely in America. This was made possible by Mr. Neilan's fertile imagination and his ability to absorb "atmosphere." A corps of Russian experts on Russian architecture, costumes, customs, etc., was engaged and an entire Siberian village erected. The cast is a notable one, with Conrad Nagel and Lucille Ricksen in the leads.

Second Youth is a Distinctive Pictures production of an Allan Updegraff story in which Ben Lyon, Glennor, George Blystone, Carleton, Jobyna Howland, Lymn Fontanne, and Mimi Palmeri have leading roles. John Lynch prepared the continuity and A. C. Parker directed. This is a picture of an unusual sort and easily one of the finest film comedies of the season.

Victor Seastrom's first American production, "Name the Man!" a Goldwyn picture from Sir Hall Carpenter, is "The Master of Man," is a December release. This is declared to be one of the most human and natural stories which have ever been filmed, and a production that marks a milestone in motion picture development. In the cast are such names as Conrad Nagel, Mae Busch, Patsy Ruth Miller, Creighton Hale, Hobart Bosworth, and others of prominence.

For early release is Cosmopolitan's picturization of Stanley Weyman's colorful stores of adventure and action in ancient France, "Under the Red Robe," directed by Alan Crosland, with settings by Joseph Urban, Robert B. Mantel, noted actor of Shakespearean roles, appears as Cardinal Richelieu and John Charles Thomas and Alma Rubens have leading roles. Bayard Veiller made the adaptation. This is a swashbuckling tale with an appeal to every heart that harbors a feeling for romance.

One of the series of six Greek myths produced by Semide Pictures for general distribution and for the schools where they will be beneficial in connection with the study of Greek mythology.

Novel On List of Features

Goldwyn's King Vidor production, "Wild Oranges," from Joseph Hergesheimer's novel, is one of the outstanding pictures in the list. There are but five characters in this production but they are involved in a story which for drama and human appeal is unequalled. Vidor has made it a picture in every way as great and as his "Three Wise Fools." In the cast are Frank Mayo, Virginia Valli, Ford Sterling, Nigel De Brulier and Charles A. Palhe.

Another Cosmopolitan production is "Out of the Dark," from Jack Boyle's story, "The Daughter of Mother McGinn," Frances Marois made and acted in it and she named George Hill in directing it. In the cast are Colleen Moore, Forrest Stanley, Margaret Seddon and George Cooper. This film version of the best of the famous "Boston Blackie" stories has plenty of drama and heart appeal to make it a big favorite. It is crook drama with a new angle.

Distinctive's new George Arliss production, "The Adopted Father," adapted from a story of Edgar Franklin's by Forrest Halsey and directed by Harmon Weeks, in its story, the star has a role different from anything else he has done on the screen. Supporting Mr. Arliss are such prominent players as Edith Roberts, Taylor Holmes, Ronald Coleman, Ivan Simpson, Redfield Clarke and Joseph Donahue. "The Adopted Father" affords Mr. Arliss a role that he interprets with consummate ease and artistry.

The long-awaited production of "Greed," adapted and directed by Erich Von Stroheim from Frank Norris' novel of San Francisco, will hand the industry its biggest picture. This picture is declared by those who have seen it to be the most realistic ever filmed. Norris' story has not been departed from at all; its stark realism, its tense drama, its crude and acrid comedy have been kept in the film by Director Von Stroheim. It is a wholly extraordinary production. Leading players are Charles Napier, George O'Leary, Richard Boardman and S. N. Dickinson and a score more.

Elinor Glyn's "Three Weeks," directed by Alan Crosland, with a cast embracing Aileen Pringle, Conrad Nagel, Stuart Holmes, H. Reeves-Smith, and others, will be screened in the new year. No novel in the English language in the past twenty years has been more widely read. It created a sensation which its film version is expected to duplicate.

Emmett Flynn Production

Goldwyn's second Emmett Flynn production, "Nellie, the Beautiful Cloak Model," adapted by Carey Wilson from Owen Davis' old melodrama, is the centre of much interest. The play is one of the classics of a type of stage melodrama which flourished in the latter part of the last century and early in the present century. It has been given an extraordinary cast headed by Claire Windsor, as the cloak model, and includes Mae Busch, Richard Love, Lew Cody, Raymond Griffith and Hobart Bosworth.

Then there will be Cosmopolitan's James Oliver Curwood story of the Canadian wilds, "The Flaming Forest." It has all of the action which could be desired in one picture—heart interest in abundance, with thrills and great emotional appeal. John Lynch prepared the scenario.

There is another big Distinctive product, a picturization of Sir Gilbert Parker's great novel of Egypt, "The Weavers," directed by Harmon Weight, with Alfred Lunt and Mimi Palmeri in the leads. John Lynch made the adaptation. "The Weavers" was one of the most popular of Sir Gilbert's novels and it has been made into a photoframa of rare splendor and magnificent climaxes. The thrill and the drama of the story are calculated to exert the spell of the exotic over all who see.
RECORD CROWD GREETS 'COMMANDMENTS'

Egyptian Theatre Audience Calls

for Producer and Cast

Cecil B. de Mille's production, "The Ten Commandments," had its world premiere at Grauman's Egyptian Theatre in Hollywood, the night of December 4. For the producer, for Jeannie MacPherson who wrote the story, and for Sid Grauman who had the opportunity of first presenting the production to the public, the occasion was an unprecedented triumph.

The audience which packed the theatre to its doors, and which included the most brilliant and representative gathering of motion picture and society notables Los Angeles had ever known, paid $5.50 per seat. And it felt the theatre generously praising the production.

The applause during the showing mounted to deafening proportions at the biblical and modern climaxes of the picture. The lighter touches of the first part of the modern story brought forth many laughs but throughout the last reel the dropping of a pin might have been heard, so intense was the silence of the absorbed audience.

After a very perceptible interval of silence following the conclusion of the film, there arose an insistent cry for the director and the members of the cast. Tully Marshall, acting in behalf of Mr. Grauman, introduced all of the principals who were present at the time. When finally he introduced Mr. De Mille, it was seven minutes before the ovation subsided sufficiently to allow the producer to speak.

Mr. De Mille told the audience of the efforts of himself and his co-workers to awaken the world's interest in the greatest book ever written. He gave eloquent credit to all departments and individuals connected with the production; for their effort to forge a chain linking ancient and modern civilization and thereby helping to bring about the consummation of an all desirable "brotherhood of man".

Sid Grauman's presentation was effective throughout, especially the prologue which included living pictures of "Moses on the Mount" and "The Last Supper." The musical score by Hugo Reisenfeld also proved startling in its effectiveness and appropriateness to the theme and moods of the picture.

The newspaper criticisms of the entire performance were most flattering, while praise of the production by all was in the form of superlatives.

JUST LIKE BABES IN THE WOODS

Ben Alexander as Spud, the little Gypsy boy and Silver (Don Marion), his little b'f brother seem not to have a friend in the world judging from this picture which is a scene from "Jealous Husbands" a First National production.

SIMULTANEOUS RELEASE FOR 'BAREFOOT BOY'

All Franchise Holders to Show Film on Poet's Birthday

This week marks the simultaneous release in all territories of "The Barefoot Boy," the all star feature based upon Whitmer's poem which C. B. C Film Sales Corporation is distributing for Mission Film Corporation.

December 17th, the poet's birthday, has been set aside by all franchise holders, as the day on which this production will be released to exhibitors, and plans have been made in readiness for months by C. B. C. whereby special arrangements have been made to accompany the release and make this year's celebration of John Greenleaf Whittier's birthday the most notable ever.

This is the first time a picture released on the State Right basis has been held back in all territories for simultaneous release, and this, together with the reports that the pictures have come through on the production from pre-release showings, have aroused much interest among exhibitors.

Billboard displays, window displays, and all manner of special exhibits to tie-up the poet's birthday and the motion picture have been perfected. Literary societies, as promised, are cooperating actively in the special tie-ups. The picture has been placed in many places.

A school tie-up has also been put through, with the co-operation of boards of education in various localities, and the picture is being shown, wherever possible, in connection with assembly exercises. In other cities special children's matinées will be given by exhibitors in the theatres, and it is being made the central attraction for various Whittier's Birthday programs.

Almost all the franchise holders report wonderful bookings on "The Barefoot Boy" which will take place immediately after the feature's release. A part of the cast, including Frankie Lee, John Bowers, Sylvia Breamer, Tully Marshall, Marjorie Daw, and Otis Harlan has helped to raise the demand for the picture, as well as the fact that it is based upon a well known poem.

'THREE DAYS TO LIVE' WILL APPEAR IN JANUARY

The master print of "Three Days to Live," the third picture in the schedule of the German Pictures Corporation of San Francisco, arrived in New York this week. This means that the picture will be ready for the states right market by the early part of January, and will appear in the various theatres throughout the country, by the latter part of January or the early part of February.

"Three Days to Live" affords Ora Carew, the star, an exceptional opportunity to demonstrate her particular style of dramatic interpretation. She appears as the daughter of a wealthy banker whose life is threatened by a fanatical Hindoo of unlimited wealth.

There is a large element of mystery in the picture, the cause of the Hindoo's hatred not being disclosed until the interest in the action of the play has reached a point where the audience is sufficiently baffled to expect anything.

The picture was made in San Francisco and most of the operations of the Oriental fanatic are laid in this city. In addition to Miss Carew there are a number of other well known players.

LET NOT MAN PUT ASUNDER
WOODY GETS CONTRACTS
FOR NEW FEATURES

General Manager Signs Large Territory
for Films

RETURNING a few days ago from a trip through the central West J. S. Woody, general manager of Associated Exhibitors, unloaded a very gratifying batch of contracts. Primarily the trip was made to confer with branch sales managers and renew acquaintances with friends, while on this mission Mr. Woody did not scorn to accept orders with the result that a goodly number of first run bookings have found their way into the Associated offices.

In Detroit Mr. Woody closed a deal for an independent release, "Stundish" at John Kunsky’s Madison Theatre. This engagement got off to a splendid start last Sunday according to reports received at the home offices. Mr. Ray himself was host of the evening at the opening having hurried on to Detroit at the close of the first week of his run at Washington.

The trail of the Associated officials’ visit to Milwaukee is shown by the booking of "The Courtship," "The Extra Girl" and Douglas MacLean in "Going Up" at Asher’s Merrill Theatre. The run of the Ciclades Ray feature will start late in January. That of "The Extra Girl" will be at about the same time as the showing of the film in Chicago, while "Going Up" will follow its run.

In Chicago Mr. Woody landed "Going Up" for the Chicago, Riviera, Tivoli and Central Park Theatres, beginning late in January and also arranged for an indefinite run of "The Extra Girl" at the Orpheum, following the run of "Roma." Skouras Brothers in St. Louis signed up "The Courtship" for an indefinite run at the big Pershing Theatre, starting with the close of "Scaramouche." This will probably be just in time for the holiday season. A top price of $1.10 will prevail and the two a day performance policy will be adhered to. After this prelease engagement at the Pershing "The Courtship" is to make the rounds of all the Skouras theatres in St. Louis.

In Omaha Mr. Woody closed arrangements for a test of "The Extra Girl" and early in January, in Blank’s Rialto Theatre. The results of this run will be watched closely for on the outcome will depend the conditions under which the picture will be sold throughout the entire circuit in Iowa and Nebraska. The same arrangements were made with John Hostettler for the Plaza, Sioux City, where the opening will be in January, run of 12 weeks. Mr. Woody also is reported for the booking of "The Courtship" and "The Extra Girl" at the Glenmore, Eau Claire, Wis., and "The Extra Girl" at the Parnell, Topeka, in that city. Skouras is also interested and early bookings are being made for two or three house in Kansas City. This is good news for the Associated offices in Omaha.

NEW SCREEN SNAPSHOTS ARE READY FOR RELEASE

In their newest issue of Screen Snapshouts, Jack Cohen and Louis Lewyn have tried to incorporate in them what they believe is the very thing the film fans want to see. The reel leads off with Marion Davies, Holbrook Blinn, Joseph O’Donovan, and a picture under the direction of Robert Vignola, in which the romance of the fifteenth century is again revived.

However, the most general, Gourcoud faces a new kind of "powder" under the guidance of Blanche Sweet and William Ruther. The newest thing in gowns is shown by Louise Fray, including a skirted, skirtless, and a skirt and skirtless. A few things the public doesn’t know about taking wild animal pictures, and the risks incurred thereby, are shown. Madge Bellamy uses her woman’s prerogative and changes her mind several times about where she’ll plant a rosebush in her garden.

And amusing scenes are those which show John Bowers, Sheldon Lewis, Edward Burns, Spottiswoods Aitken and Cesare Gravina, outside the three mile limit—but it isn’t what the people expect.

SLAVE OF DESIRE' PLAYS N. Y.
CAPITOL THIS WEEK

"Slave of Desire," the photoplay based on the Honore Balzac novel, "The Magic Skin" will be shown at the Capitol Theatre in New York this week. The adaptation was made by Charles Chaplin, and is directed by George Baker. The cast includes George Walsh, Bessee Love, Carmel Myers and others.

"The Magic Skin" is ranked one of the best of Balzac’s novels while the author himself is considered to be among the greatest. The story is of Raphael, a Parisian poet who, living in poverty, craves wealth, luxury, and love. About to end his life he is bailed by an antiquarian who gives him a magic skin which will enable him to fulfill every desire, which will become smaller with each wish and will proportionately cut short his life.

But with all the wishes that he makes, he is finally consumed he uses it to ask for the safety of his childhood sweetheart. This is the first unsellable wish he has made and its utterance frees him from the curse and brings him lasting happiness.

BROADWAY PREMIERE OF "THY NAME IS WOMAN"

A recent report from Los Angeles seems to indicate that "Thy Name Is Woman," Fred Niblo’s latest production, will have its premiere shortly at one of the Broadway theatres. The information comes from the Metropolitan Theatre who is releasing the film. The name of the theatre which will first show the film will be announced soon, it is understood.

"Thy Name Is Woman" was originally a stage play having been produced in New York with Mary Nash in the leading role. The cast selected for the screen version includes Barbra La Marr, Ramon Novarro, William V. Mong, Robert Edison, Edith Roberts and Wallace MacDonald.

THREE ST. LOUIS HOUSES PLAYING ‘GOING UP’

New Theatres Use Film as Fitting Attraction for Opening

LAST week was "Going Up" Week in St. Louis, with the Douglas MacLean attraction playing simultaneously at both the Clovis’ Bros., Grand Central, West End Lyric, and Capitols Theatres. In all three houses the picture showed to capacity business the opening day, and packed houses continued the invariant rule throughout the week. Reports to Associated Exhibitors say the audiences were receptive in almost constant attendance. The newspaper reviewers gave high praise to the attraction.

"Going Up" was recently chosen as the attraction for the new family Theatre, Batavia, N. Y. A special musical program accompanied it and the first ticket to the entertainment was sold at auction, which scheme got good publicity.

The MacLean picture played at the Pantheon Theatre, Toledo, O., Thanksgiving week, the run proving a smashing success. R. J. Steinell has booked "Going Up" as the Christmas week attraction at the big Capitol Theatre in Dallas, Tex., and manager Ritzer has booked it in an early run in the Sigma Theatre, Lima, O.

A contract was also closed this week for the engagement of the film in the near future at the Palace Theatre, a Loew house in Washington, D. C.

THE ‘BEE’ ON NEW HOLLYWOOD THEATRE PROGRAM

The ‘Secrets of Life’ series, made by Louis H. Tolhurst for Principal Pictures, are microscopic subjects, but they are apparently not in the measure of interest that brings the fans. This fact was evidenced in a convincing manner when the new Criterion Theatre and the Famous Players in Los Angeles, showed two of the subjects, "The Ant" and "The Bee" respectively, and they were received with great enthusiasm by every audience.

The new Hollywood Theatre, just opened, is featuring "The Bee" in conjunction with the Stellar attraction, "The Mailman." The story of the bee is the second in the insect series being made by the originator of the idea, Louis Tolhurst. The series are different from the usual picaresque and thinly educational films covering many animal, human interest, and human interest elements, and human interest designed to appeal to both the learned and the unschooled.

Tolhurst is now at work on "The Fly," the title to which are being written by Walter Anthony who titled the other subjects.

"YOU CAN'T GET AWAY WITH IT" GETS RELEASE DATE

"You Can’t Get Away With It," a special production made for Governeur Morris novel of the same name, appears on the Fox release schedule for the week of December 9. The story of the same name was written for the conventions and then condemned by the world.

Percy Marram, whose greatest characterization was that of Mark Sabre in "In Wint’er Comes" has the leading male role which is somewhat similar to that part which made his name famous.
B E F O R E Hugh Benton, played by Huntley Gordon, is made wealthy by a patented railway safety system, he and his wife (Mary Alden) are happy with their two children in a modest little country home.

W H E N they move to New York, Hugh and the children are caught in a mad whirl of social gayety. Marjorie alone remains home-loving, although the son, (William Collier, Jr.) retains the love for his mother, which Hugh and Eleanor, played by Norma Shearer, seem to have lost.

D U R I N G a wild evening Hugh accidentally wounds a man. The police arrive. The widow deserts him at his time of need, and he realizes her worthlessness. Marjorie hurries to aid him, and after it is found that the man is not badly hurt, Hugh is glad to go back with her.

H U G H becomes fascinated with an adventurous widow, and asks his wife for a divorce. She is heart broken, but refuses to grant his request, because she knows his other infatuation will pass.

I T is a gripping, fast moving story of modern high life. It has beautiful women, snappy scenes, and attractive sets. But through it all runs a very human story. One that will tug at the heart strings of everyone. It teaches a lesson. At the same time from beginning to end it entertains.

M e t r o Production is an Intense Drama Dealing With the Modern Problems of Divorce, Drinking and Jazz

‘Pleasure Mad’ Pictures Pulsating Drama of Love and Laughter
Five cut to six short reels, “This Freedom” should be very fairly attractive for the more intelligent neighborhoods of the larger cities. In the smaller towns where they crave humanism and thrill and adventure and mystery there is little possibility of breaking any box-office records.

English theme, English players and English direction. That very nearly tells the story of why it won’t. Covering a period from childhood to a woman of forty is no easy task for the American craftsman. Rather more difficult for Mr. E. F. It. If this designer droops the interest for at least three reels and never really picks up.

As the author of “If Winter Comes” you may throw all your drawing card hopes on the name of A. S. M. Hutchinson. The book of “This Freedom” has a rather healthy advantage; but it trails in the distant wake of “Winter.”

Don’t promise them too much in the way of entertainment. It is a picture of not one but several pages torn from life. It screens more like a biography than a story. Simply tell them it is a document of the life of one woman who believed too much in her independence.

E. F. Compton’s work as Rosalie is worthy of special praise, particularly in view of the fact that her role carries her from the age of seventeen to forty. Sounds improbable that a good portrayal could result with that handicap, but Miss E. F. Compton accomplishes it with the touch of an artist.

The picture is easy to sell from the exploitation angle. A woman’s freedom is sure to arouse keen interest; you get the co-operation of your newspapers and all women clubs in your locality. Play up the problem of the children when the mother craves a business career.

The press material offers several snappy passages from the Hutchinson novel which you can use in careful discussion and put on the subject of a woman’s independence. Such a line as “With a Great Sum I Obained” “This Freedom” suggests your ad copy lead.

Book stores of course play the most important and direct tie-up. And don’t forget “If Winter” was by the same author.
**FEATURE PREVIEWS (Continued)**

**The Red Warning**


CAST AND SYNOPSIS

<table>
<thead>
<tr>
<th>Phillip Haver</th>
<th>Jack Hoxie</th>
<th>Louise Ainalie ...</th>
<th>Eleanor Field</th>
<th>Tom Goodwin ...</th>
<th>Frank Rice</th>
<th>Toby Jones ...</th>
<th>Fred Kohler</th>
<th>David Ainalie ...</th>
<th>Henry Williams</th>
<th>Ralph Pee McCullough</th>
</tr>
</thead>
</table>

A hero, Ralph fine, has been tracked by a detective, who slipperily gets him in a hotel, and Marilyn, the hotel’s manageress, is found to be the boy’s mother and Captain McTague are united.

By GEORGE T. PARBY

WHEREVER Western pictures are eagerly looked for, the story picture “The Red Warning” is bound to go over with a bang. It is a bully program attraction. Hard riding, fighting, whatever action, spectacular thrills, all the neck-rimming stunts known to this sort of film are crowded into its five reel compass. It doesn’t matter if the victim of the plot harkles along in a somewhat familiar track, the point is that it does its hurting at express speed and puts over many sensational situations with unlimited vigor. The picture is easily Jack Hoxie’s best up-to-date.

Good direction, as well as the dashing work of the star and his associates, is responsible for the happy results in the way of lively entertainment achieved by this romance of desert, lost mine, cattle thieves, etc. The look of the picture is colorful, the story is of the “great open spaces” variety. It is the picturing of hero Phil Haver’s adventures. He has been made full use of by the director.

There are no end of Interesting back stages, frowning mountains, wide sweep of desert and plain, all photographed on a truly big scale, with wonderful long shots and a sunset fadeout at the close which may be a bit conventional, but is exactly the right kind of fadeout for this sort of a yarn.

As for the thrill stuff, there is the chase after the bandits, when the hero storms hilter-skelter with his vigilante band through sables or sand and makes a dead run for it with many a hand fighting, when the avengers close upon their quarry; the combat in the water when Phil corners the villain, and a host of other special effects, too numerous to mention. And, of course, there is love interest, which turns out O.K. for the principal parties concerned.

Jack Hoxie outdoes all his previous stunts as a wild horseman in this feature, and acts throughout with splendid force and natural case. He is a Ward Bond rival, but with a natural edge registering a very pretty and appealing heroine, and Western types are convincing.

The picture can be exploited as a western mountaineer picture, a stunt picture and punch and action picture. Play up its sensational episodes and stress the fact that the star is a regular daredevil throughout the whole story.

**Half a Dollar Bill**


CAST AND SYNOPSIS

<table>
<thead>
<tr>
<th>The Stranger ...</th>
<th>Anna Q. Nilson</th>
<th>Captain McCague ...</th>
<th>William T. Carleton</th>
<th>Nora ...</th>
<th>Pat Davison</th>
<th>Papece Joe</th>
<th>Junior ...</th>
<th>Fred ...</th>
<th>Frank Darro</th>
<th>Half-a-Dollar-Bill ...</th>
<th>Martin Weibel</th>
<th>George MacQuarrie</th>
<th>Irish and Caneo ...</th>
</tr>
</thead>
</table>

Captain McCague, ashore in Southport, finds a deserted wharf where a valuable checkDJ is written on a bill, but no one knows its whereabouts. The note states that the mother of the man it is written to is in the other half of the bill. McCague rears the boy. When he tells him to remain in the North, the boy, have a waterlogged trunk of money. He is tracked by private detective Webber, who seeks revenge by kidnapping the boy. A syndicate man who proves to be the missing mother. Webb is not likely to the boy’s mother and Captain McTague are united.

By GEORGE T. PARBY

The human interest element is the prevailing factor in this picture, very well directed, photographed and acted, provides six reels of very satisfactory entertainment. It registers as an attraction worthy of the attention of the trade and much desire, and likely to hit the box-office target plum in the center.

There is just enough sentimental coloring to the finding of the deserted kiddo and his subsequent career under the care of a stern but kind-hearted old master mariner, to touch the tender feelings of an audience. That and nothing more. Most picture yarns with children as the central figures are inclined to slip over dangerously on the track sentimental side of things, frequently with wearisome effect.

Director Van Dyke knew exactly how far it was wise to take the story and respect, and the result of his painstaking labors is a film that rings true in every detail. You warm up to the little clump in this instance because they are real, and you feel the story’s sympathetic touch, thrill to its dramatic punches and laugh heartily when the one-legged chief and Captain Mack are puzzling over the correct way to handle a baby.

Simple stuff, but convincing, the best kind of realism.

That the feature will make a hit with the women folks goes without saying and it would have to be a hard-cased man who would fail to respond to its sympathetic lure. But the sympathy angle isn’t all, there is plenty of stirring situations, such as the gorgeous scrap where McTague, with the help of his dog, whistles the stuffing out of the two ruffians who seize the kid. The actual thing is top-notch.

Exploit the picture as strong in dramatic and sentimental values, offering an original plot, swift action and cast of great strength. Feature Anna Nilson, but don’t overlook the other names in each one of which has advertising grip.

**The Dangerous Maid**


CAST AND SYNOPSIS

<table>
<thead>
<tr>
<th>Barbara Winslow ...</th>
<th>Constance Talmadge</th>
<th>Captain Miles Prothero ...</th>
<th>Conroy Tarel</th>
<th>Colonel Perry Kirk</th>
<th>Merzan Wallace</th>
<th>St. Peter Dare ...</th>
<th>Charles Gerard</th>
<th>Marjorie Daw</th>
<th>Corporal Crutch ...</th>
<th>Lon Morrison</th>
</tr>
</thead>
</table>

The Duke of Monmouth’s rebellion in England, 1640, finds the young nobleman, who disguises himself to lead the puritans astray. She marries into the Monmouth houses but her sentiments are renewed when she discovers that her great-uncle, the Duke, had secret relations with Sir Edward Lely, the stockman effective comedy relief. Youds in playing Captain Prothero with fine gallantry and force. The support is adequate.

Constance Talmadge gives an excellent performance in the leading role, and she is some effective comedy relief. Conway Tearle plays Captain Prothero with fine gallantry and force. The support is adequate.

**The Whipping Boss**


CAST AND SYNOPSIS

| Jim ... | Eddie Phillips | Barker (the boss) ... | Wade Bottles | Livingston ... | Dick Forrest ... | Lloyd Hughes | Grant Woodward ... | Barbora Bedford | Ioke ... | Billy Elmer | Timkins ... | Andrew Waldron | Brady ... | George Cummings |
|--------|--------------|-----------------------|--------------|------------|------------------|------------|-------------------|-------------|---------|----------|-----------|-----------|---------|--------|-------------|

Jim Fairchild, only son of a widowed mother, is forced to he his way home. At Woodward the train is searched and he is arrested. He is sentenced to ten years in a federal pen. Jim is then pardoned, released to help her. He gains the release, but the boss finds out Jim is the stockman on fire in order to destroy all evidence of the whipping. Jim is saved, but his mother and the villains are taken over by the law.

By Henrietta Slocane

WITH a rare opportunity at hand to tell a story of today, to build a story which would be historically true and vividly pictured, the producers, by a departure from the dramatic finish provided by the "Waltzing Matilda," weakened a fine story for the sake of an inconsequential happy ending.

Yet they probably chose the surer way. There need be no fear that the audiences will leave the theatre with a bad taste.

But the concession to the public has robbed the film of its real greatness.

The story starts off like a whirlwind and continues on its speedy pace carrying with it its absorbed audience up to the concluding episode. The conclusion of the conflict, the stockman’s story, chalk full of suspense and emotion, the acting good, and the photoplay and scenic effects admirable. There is no taking of the scenes in the logging camp with the jeery, khaki outdoors, its hazards, its unhealthy atmosphere and its dismally. They are all genuine and convincing.

Moreover the film sits a responsive chord when it sings the praises of the American Legion (which has been brought into the story) and there can be no doubt of the immediate sympathy and interest of the public. The "Whipping Boss" is a box-office picture.
Players We Know

THOSE superior beings who have actually seen "so-and-so" in the flesh are few, but a bit of gossip will suffice the average movie atten-
dant.

Let an item concerning your particular star for the week but catch the eye of one of your audience and your work is done. It will be passed on and elaborated upon to the fullest extent with the result that the audience will be in a more receptive mind to view the picture.

A

SAM ALLEN, the "Uncle Hughey" of "The Virginian," and a living double of the late Frank Bacon has been signed by Preferred to play the leading role in "Lightnin'" in which Bacon won world wide fame.

SPOTTISWOOD_AITKEN has completed his role of the sea captain in Hunt Stromberg's production "The Fire Patrol."

B

KITTY BRADBURY, character actress will play the role of Mrs. Vertrees in Hobart Henley's "The Turmoil," with Eleanor Board-
man and Winter Hall. She played in Chap-

MILDRED BOOTH is in a Will Rogers com-
ed. Her coach is making Marie Mosquini
the leading woman and Perci Pembroke
the director.

C

JOSEPHINE BROWELL, popular character
woman, has been added to the cast of "Flow-
ing Gold," the Rex Beach story of the Texas oil fields, which Richard Walton Tully is producing for First National.

ALICE CALHOUN, due to her efforts in "The Life of the Party," "The Pioneer Trail," and "The Man From Brodny's" will also star in
"Flowing Gold."

LEW CODY and EDMOND LOWE are to be
trained by Max Kaplan (former trainer of
Jack Dempsey) for the fight scenes in "Nellie, the Beautiful Cloak Model."

LOS CHANEY will soon be seen as he really is, minus his eccentric makeup or physical
distortion. He plays a featured role in Sam
Wood's Paramount, "The Next Corner."

D

BILLIE DOWE will go on a honeymoon trip to Florida, with her husband Irvin Willat, when he finishes cutting "The Heritage of the Desert."

REGINALD Denny, star of "The Leather
Pushers," "The Abyssmal Brute," and "The
Spice of Life," who was seriously injured
when his car turned over on Sunset Bon-
voy in Hollywood, is reported to be recover-
ing at a satisfactory rate.

E

DOUGLAS FAIRBANKS is confident that "The Thief of Bagdad," now nearing completion, will show some of his greatest screen work dramatized and from an athletic standpoint.

BETTY FRANCISCO, who plays the role of the jazz-crazy chorus girl in B. P. Schul-
berg's "Maytime," is a native of Little Rock, Arkansas. Like Mary Pickford she was a theatrical kidde, and later became a Ziegfeld "Polly's" beauty.

HARRISON FORD after completing work in
"Maytime," returned to New York and his next part will be with Marion Davies in "Janice Meredith."

ALFRED FISCHER

Who presents a fine characterization of a typical, rugged seaman in "The Storm Daughter," a Universal Jewel production starring Friscoel Dean.

H

KENNETH HAMLIN who portrays "The Vir-
ginian," forPreferred is said to be engaged to Marie Prevost and is dancing with her at the Adams Theatre in Detroit.

GLADYS HULETTE, who has just finished her part with Sheehan's "Incognito," at Universal City, is off for a vacation before commencing a new role.

HOBERT HILL, who has just finished directing "Jack O' Clubs" with Herbert Rawlinson at Universal City, is writing an original story of his own. It is the adaptation of a magazine story he wrote some years ago.

WILLIAM S. HARR plans to take a short
vacation as soon as he finishes work in "Singer Jim McKee," his second Paramount since his return.

K

A photograph hangs in the Ambassador
Hotel, Los Angeles, of little MARY KORS-
MAN, leading lady for Hal Roach's "Out
Gang." She is dressed in the chic riding habit she wore in "Derby Days," and is shown rid-
ing a prize-winning horse.

RALPH LEWIS received a wire from the stu-
dent body of his alma mater, Northwestern University, stating that his latest feature, "The Mailman," was shown there and scored a tremendous hit.

LUPINO LANE, England's best known stage
and screen comedian, will arrive in New York shortly after the first of the year to resume work for William Fox under a long term contract. He will make a series of comedies at the William Fox studios in Hollywood.

EDMUND LOWE, who plays the leading role in "The Silent Command," has been signed to a five year contract to star in Fox pro-
ductions. His first picture "The Plunderer" is a Fox special for this year, made from the novel by Roy Norton.

M

Tis said that Mac MURRAY, petite star of "Fashion Row," just released by Metro, will portray "Circ," the first story in Ibanez, (world famous author of "The Four Horse-
men of the Apocalypse") will write for the screen.

THOMAS MEIGHAN is certainly "seeing America first" on the various locations for his next vehicle, "Pied Piper Malone," written for the star by Booth Tarkington. The entire company is now in Maine. Last week COLLEEN MOORE and her husband, John Em-
mett McCormick, en route on a belated honey-
moon, stopped off at Attanita, Ga., home town of Mr. McCormick. They were entertained at luncheon, and in the evening Miss Moore made a personal appearance at the Metropolitan Theatre.

N

POLA NEGRE is to leave in January for a
vacation in Honolulu. She has just completed her fourth American picture at the Para-
mount studio, "Shadows of Paris," directed by Herbert Brenon and taken from the French play, "Mon Homme."

JANE NOWAK has just finished her greatest

NITA NAGEL has returned to New York
from Hollywood where she has just finished a featured role in William De Mille's "Don't Call It Love."

O

PAT O'MALLEY, leading man for Lauret-
taylor in Metro's "Happiness," last week
received an invitation to act as Grand Mar-
shall of the annual St. Patrick's parade in
New York.

P

MARY PICKFORD's picture, "Dorothy Ver-
non of Haddon Hall," under the direction of Mary Pickford herself, is making great progress on the exterior scenes surrounding Haddon Hall.

FRANCIS POWERS, author of the famous
Chinese play "The First Born," is another addition of the all-star cast of "Flowing Gold."

R

GARY RAYNE, who scored such a success
as the French girl in "The Mountebank" last season on Broadway, has been added to the cast of Gloria Swanson's latest Paramount picture, "The Humming Bird."

S

ETHEL SHANNON has abandoned the hoop
skirts required by her featured role in "May-
time," for breeches, while "roughing it" on
a vacation with her mother at the San Ber-
dinos.

NORMA SHEARER will support John Gilbert
in "The Wolf Man," now nearing completion at the Fox West Coast Studios. Others in the supporting cast are, Alma Francis, Eugene Pallette and Edgar Norton.

DAVIS STONE will play a principal male role with Richard Dix in "The Stranger." Betty Comson plays the feminine lead and all three players will be co-starring.

T

CONWAY TARR is finishing the leading role in Paramount's "The Next Corner" and will start his characterization in "Lilies of the Field," in which he will co-feature with Corinne Griffith.

W

COY WATSON, father of Coy Watson, Jr.,
father of screen kid, is now supervising the wire effects for Douglas Fairbanks' "The Thief of Bagdad."

LOIS WILSON, who was a schoolma'am in
Alabama before, won a beauty contest and
became an actress, plays the role of Patty
Thomas, young school teacher in Thomas
Meighan's latest Paramount, "Pied Piper Ma-
lone."
‘Lovely-Dovey’—Pathe

Animal comedy-thriller

1 reel

Animal players have been used for some time now, to provoke a laugh and arouse wonder. This Hall-cooked “Dippy Doo Dads” comedy does both of these things and does them effectively.

The two principals are a monkey and a duck, playing the parts of Romeo and Juliet. There’s romance involved, of course, and the amorous performances of these two weirdly paired animals would undoubtedly win a big laugh anywhere.

The romance culminates in an elopement, and here is where the thrills come in. There are high-powered motor-cars and high-flying aeroplanes, operated by the animal players with all the abandon of professional dare-devils. And the titles take up the laugh where the monkeys leave off.

Here is a number that we can, without hesitation, recommend as one of the funniest “Dippy Doo Dads” ever shown. If your audience enjoys comedies enacted by clever animal casts, you’ll afford them a real treat by showing them this subject. A one-reeler that can be slipped in readily anywhere on your program.

‘Screen Snapshots No. 7’—C. B. C.

Excellent entertainment

1 reel

This latest “fun magazine reel” of the screen productivity of Jack Cohen and Louis Lewyn presents Mr. Barrimore in the studio where he is acting in a new production under the direction of Alan Crossland. We also see Mac Busch adopted as mascot by a movie regiment. That it isn’t easy to be a screen athlete and “keep fit” Conrad Nagle, George Walsh, and Robert Bosworth prove strenuously in the studio gymnasium.

The next scenes are in a restaurant kept by Truly Shattuck, formerly a well known stage star, Lewis Stone, Alma Bennett, and Kenneth Harlan are seen there among other stars. Then spectators are taken to a party given by child actors of filmland, and after, watch Armitage and her own elaborate radio set, Cecil B. De Mille is shown at his favorite recreation—yachting. Mrs. De Mille, and Julia Faye came to see him start on a cruise. Dustin Farnum is also seen aboard his yacht.

‘Liquid Lava’—Educational

Sense and nonsense

1 reel

This is another Lyman H. Howe presentation combining sense and nonsense, because, as he says, “variety is the very spice of life.” So a cartoon fades into an actual scene and then back to cartoon again, throughout the reel.

There are some wonderful photographs of the volcanic eruptions in Java (in action and at night) among other interesting scenes. Sure to please everyone and will fill your bill nicely, regardless of the character of the feature picture.

‘Last Stand of Red Man’—Vitagraph

Vitagraph

1 reel

Picturisques types of Indians and the quaint customs of their red-skin brothers, are shown in this Urban Popular Classic.

It is more than instructive because of the wealth of the pictures and the titles, written in the meter of Hiawatha, by Louis Wyslyn.

Handled adeptly, so that interest does not wane and short enough to use anywhere this film should fill your program to the utmost satisfaction of your audience.

‘Among the Missing’

Powerful Drama in M’nature

1 Reel

BRIEF: Just behind the trenches, a mother of two-rides a half-de-molished shack and helps care for the wounded. This has all the earmarks of being a story that may be saved. His return fills her cup of joy overflowing until—he discovers it is a deserter! And then—-kicks him rather than deliver him to the searching squad.

By Eddy Eckels

HERE’S something new in an old idea.

Something big in a small sized package—Very important to Exhibitors.

Over at the Rialto this week Hugo Reisenfeld again springs the unusual. You will admit that from somewhere somehow he never fails to dig up his weekly surprise.

This time he has to thank Will Nigh, who directed and enacted in the leading role of “Among the Missing,” and “N’ghsmith,” which is the name of the producing company financially responsible for the Big idea. Long live “N’ghsmith!”

And the big idea in this case is none other than a really great Big Little Feature—all bound round on a single reel.

Accomplishment? Yes, more than that. In fact, Mr. Reisenfeld has scored a miracle film and that is just another way of saying that there is no question about it being a miracle “short.”

Don’t wait too long in setting this in for you and your house in your neighborhood. The second is to prove your showmanship by strongly supporting something really cut and tailored to suit your requirements.

Novel, yet possessing the dignity of a ten reeler; Masterful, yet consuming but 14 minutes of your entire show.

As is usual in describing anything exceptionally good, mere words don’t seem to register. No attempt shall be made therefore to get the idea of the reel over to you one hundred percent.

However, this being set up in the form or a review, it would be an injustice not to tell you about the excellently acting of Lucille La Verne, who is the French mother of the miniature. She is strikingly clever.

As the deserter, Will Nigh’s work is on a par with Charley Ray’s step-to-stardom role in Frank Keenan’s starring vehicle "The Cowboy" of several seasons ago. It is strikingly similar.

There are going to be more of these great big little features. That’s sure. The real credit is due Mr. Nigh for setting such a remarkable high standard—-something for scores of imitators to shoot at.

Just how close Mr. Nigh, himself, will come to registering another miniature bull’s eye and a hundred percent hit here’s hoping! And when you see “Among the Missing” I am sure you are going to hope I get my hope.

‘Call the Wagon—Educational

Riottous fun

2 reels

Letting Mary’s other suitors believe that she has false teeth and hair doesn’t help Neal Budy count as a serious comedy. He gets rid of the others by enlisting the services of her maid who trips lightly (that is, lightly for a two hundred pound Miss) through the room, displaying the beauty aids, to the half dozen callow youths awaiting fair Mary.

His troubles are just begun for Mary catches the maid in the act; makes her confess and decides to teach hold Neal a lesson.

She accepts his proposal when they are alone and then pretends to relieve herself of a wig, a glass eye and sundry other things. But the ever resourceful Neal does some pre-tending himself to get out of the engagement. It results in the “wagon” being called.

How they madly chase him about and how he finally escapes, forms the major portion of the comedy and is coming in the extreme. Of the slapstick variety, but all the funnier for that.

‘Mother’s Joy’—Pathe

Action and originality

2 reels

Stan Laurel abandons, at least temporarily, the travesty sketch to indulge in straight comedy stuff. He plays the role of a young man who finds himself whisked suddenly from the mental position of a cab driver to a rich home and made the heir to millions. That the millions is just ordinary stage—or, more properly, screen—money doesn’t deter Laurel in the slightest from demonstrating how very funny a man can become who is suddenly shifted from a handsome cab to a Rolls Royce.

Laurel’s attempt to entertain his wealthy grandfather’s guests proves a thoroughly laughable affair, and a wedding ceremony staged at the end of the footage is calculated to bring a loud and hearty laugh in any type of house.

On the whole, “Mother’s Joy” is an entertaining piece of comedy work.

‘Newsprint Paper’—Vitagraph

Very interesting

1 reel

The Kineto Company producing the popular Popular Classics, uses for its motto, “To entertain and amuse is good, to do both and instruct is better,” and pretty well live up to that.

In this film, the making of newsprint paper, from the cutting of forest trees, for the wood pulp, to the finished product is faithfully depicted.

The ability to entertain depends on the spectator, but there are few who are not interested in seeing just how these everyday necessities are made. Fast moving enough to hold the interest and of a nature to place anywhere on your program.

‘Modern Banking’—Vitagraph

Informative

1 reel

Who doesn’t want to know the ins and outs of banking? Who doesn’t want to know how your pressure account is handled, or how that fortune (“when your ship comes in”) will be handled.

This one-reeler, depicting the daily routine of up-to-date American Banks, from within and without, leaves nothing to the imagination. From how to make out your checks to
the methods of storage vaults and also the 
rate of exchange on a Hong Kong bank drafts, 
figured by the use of a Chinese adding 
machine.

A good subject to balance your program 
where the feature picture is mostly comedy.

‘Horseshoes’—Vitagraph
Exceedingly amusing 2 reels

Larry Semon is one of the biggest “nuts” 
in the comedy game and there are few who 
can resist laughing uproariously when 
viewing his antics on the screen. His two 
reel pictures improve with each picture and 
in this latest two-reeler he certainly makes the most of 
each comedy gag.

The funniest is when Semon makes friends 
with a policeman for protection from the 
villain and his gang. They dare not chase 
him but while Semon is lighting a cigarette the 
policeman strolls off. He then mistakes 
a clothes dummy for the policeman, so does 
not run when the gang start toward him— 
justs taps the dummy on the arm, as much as 
to say, “Talk to them.” Not until they are 
within two feet of him does he turn round 
—then the rude awakening!

A time old theme—young love, parental 
inference and the dyed-in-the-wool 
villain whom the father favors—is the basic story 
used. The Semon fans will like him better than 
ever and many non fans will be won over 
by his inimitable comedy.

Former Editor to Re-Title Hart
Short Subjects

E. V. Durling, former motion picture 
editor of the New York Globe, has been 
successful to re-edit and re-title six two-reel 
subjects starring William S. Hart.

Through Oscar A. Price, president of 
Tri-Stone Pictures, Inc., arrangements were 
completed for independent exchanges covering 
practically the entire country and Canada, for 
their issuance.

This Hart series is to carry the designation 
of New Edition, two as a guarantee that each 
one will receive the same careful editing, 
re-titling and technical handling that the New 
Edition Keystone series received at the time.

The series was released at the time of the 
association between Hart and Thomas H. Ince.

The titles of the six and their release dates are:

“His Hour of Manhood,” December 1st; 
“Jim Cameron’s Wife,” December 15th; “A 
Knight of the Trail,” January 1st; “Bad Luck 
of Santa Ynez,” January 15th; “The Rough 
note,” February 1st; and “Pinto Ben,” 
February 15th.

Paul Terry Draws All 
His Scenarios

You may think that you can write a movie 
scenario, but can you draw one? That’s 
just what Paul Terry does every week in 
creating his animated subjects for the “Aesop’s 
Film Fables” series.

You are correct in your impression that most 
scenarios are written today. But Terry 
is original in his methods of preparing his 
“scripts,” just as he is in inventing funny 
stories, lively scenes, and comic “business” for 
his little screen plays with their real plots 
and good “Aesop” morals.

In preparing a screen subject, Terry works 
out the germ of his theme mentally. Then, 
deciding upon his leading characters like 
Farmer Al Falfa or Henry Cat, he puts 
them in the clothes they are to “wear” in 
their roles. With his “stars” at hand, he then 
develops a scenario in a continuity of 
free hand sketches. These working sketches 
show the characters in the key scenes and 
are made in a progression, which when 
developed by the addition of many, many more 
drawings are photographed to produce the 
two-reeler that certainly makes the most of 
animated effect on the screen.

INTERNATIONAL NO. 100: Beverly Hills, 
Cal., Auto Race—Songbirds convention in 
Chicago—Tokio, Japan re-opens schools amid 
earthquake ruins—Parade in Richmond, 
Va. to honor Monroe, President of 
United States—University of Arizona— 
Blind war veterans as judges at poultry 
show in Baltimore—New York’s Godmother 
League for Babies; Beatrice Fairfax and Rita 
We insists as nurses; Daniel Frohman makes 
perfect papa—Secretary Denby meets with 
avy experts to discuss plans and air trip to 
New York—Tokio—New York City an unusual 
scene for crowd-dreadnaught—Heavy 
sees damage at Point Arguello, Calif. 
—World’s leading cavalry school at 
San Lorenzo, Italy; headed by Count Calvi, who recently 
made Princess Yolande—President Coolidge 
invites to message to Congress; 
administers carries message to thousands outside 
Capitol—Mrs. Coolidge shops early at 
Walter Reed Hospital for veterans.

KINGSONGS NO. 2309: President leaves 
White House for Capitol; outlines policies 
Mrs. Henry Clay Wright, of Austin, Texas,

OH, WHAT A BEAR!

But Dorothy Devore isn’t as scared as she looks. 
She’s doing a little kidding of her own, as Katie 
from the Educational-Christie Comedy, “Kidding Katie.”

IT’S WORTH THE PRICE OF ADMISSION

To see an elephant mad. If you know the elephant language and listen attentively you’d probably 
find out “Why elephants leave home.” Or are they just registering affection? And this, despite the 
fact that Pathe advertisements “Why Elephants Leave Home” as not a sex picture.

NEWS REELS TOLD IN BRIEF

December 22, 1923

Page 29
Marquees That Attract

A STRIKING marquee display turns many a passerby into a ticket holder. These three displays are excellent examples of how the theatre front may be utilized to assert the theatre's individuality and attract patrons.
Building More Business with a Mailing List

Direct-by-Mail Advertising as a Potential Factor in Producing Profits and Good Will

By HEATH COBB

THERE is no question that the letter, as a medium of communication, is one of the most important means of reaching the household. It is a medium that has been used for centuries, and it remains today as one of the most effective means of communicating with people. It is a medium that is not only effective, but it is also relatively inexpensive. In fact, the cost of mailing a letter is often less than the cost of running an advertisement in the local newspaper.

The letter is a medium that is not only effective, but it is also relatively inexpensive. In fact, the cost of mailing a letter is often less than the cost of running an advertisement in the local newspaper. This is why many businesses use mailing lists to reach their customers. Mailing lists are a great way to reach people who are interested in your products or services.

There are many ways to build a mailing list. One way is to use direct mail advertising. Direct mail advertising is a way of reaching people with messages that are designed to be read. These messages can be in the form of letters, brochures, or postcards. Direct mail advertising is a great way to reach people who are interested in your products or services.

Another way to build a mailing list is to use the Internet. The Internet is a great way to reach people who are interested in your products or services. You can use the Internet to create a website that is designed to be read. This website can be used to reach people who are interested in your products or services.

In conclusion, mailing lists are a great way to reach people who are interested in your products or services. They are a medium that is not only effective, but it is also relatively inexpensive. If you are looking for a way to reach people who are interested in your products or services, then consider using mailing lists.

Lobbyology

What's in a Name?

THE answer to this question is tersely told in the prosperity of such firms as Sears, Roebuck and Co., Montgomery Ward and Co., and the like.

The point here is, “What can there be in a name for you?” That’s what the accompanying article tells you.

It tells you what a valuable part a name can play in your exploitation program.

Most important—it tells you of the free service The Exhibitors Trade Review offers you in connection with a type of advertising that is cheapest and promises the best results.

In these and numberless other ways a good and complete mailing list may be obtained. Once having gotten it, the possibility of waste is reduced to the vanishing point. And, in the case of an exhibitor, a mailing list as large as his desires is cheap. If the list is large, he can afford to waste a few names which he has not time to exploit.

There are many ways to build a mailing list. One way is to use direct mail advertising. Direct mail advertising is a way of reaching people with messages that are designed to be read. These messages can be in the form of letters, brochures, or postcards. Direct mail advertising is a great way to reach people who are interested in your products or services.

Another way to build a mailing list is to use the Internet. The Internet is a great way to reach people who are interested in your products or services. You can use the Internet to create a website that is designed to be read. This website can be used to reach people who are interested in your products or services.

In conclusion, mailing lists are a great way to reach people who are interested in your products or services. They are a medium that is not only effective, but it is also relatively inexpensive. If you are looking for a way to reach people who are interested in your products or services, then consider using mailing lists.
METRO'S 'PLEASURE MAD' RECEIVES IMPETUS

Extensive Exploitation Puts Film Over in San Francisco Theatre

PLEASURE MAD," Reginald Barker's latest Louis B. Mayer-Metro production, was given its premiere and incidentally one of the most complete and satisfactory exploitation campaigns ever accorded a picture in San Francisco last week.

Booked at the Warfield Theatre, "Pleasure Mad" was extensively exploited throughout the city in a wide variety of ways. First the Mayer party, consisting of the producer's family and the prominent players in the cast, were met at the station on their arrival from Los Angeles. The reception was tendered by Mayor Rolph, Chief of Police Dan O'Brien, Mrs. Blanche Upright, author of the story, a motorcycle escort of police, the President and several members of the Chamber of Commerce. Music was furnished by the Thirtieth Infantry Band from the Presidio and the Jazz Orchestra from the Palais Royale while the chorus girls from this well known cabaret also appeared in costume.

The reception at the depot lasted for over an hour when the party was escorted through the streets of San Francisco to the City Hall where Mayor Rolph presented the key of the city to Mr. Mayer and where other exercises took place amid much throwing of confetti and gayety. Those in the party included Mr. and Mrs. Louis B. Mayer, their two daughters, Mr. and Mrs. Huntly Gordon, Miss Norma Shearer and her mother and William Collier Jr.

Another stunt that was worked effectively in connection with the Warfield showing of "Pleasure Mad" was this. From an insurance company a wrecked automobile was obtained. A tow car was hitched to it. On the busted up auto a sign read, "Just Another of the 'Pleasure Mad,' and, the driver of this car took a six cylinder joy ride. He was 'Pleasure Mad.'"

To make the effect even more sensational and attention compelling an ambulance was hired to precede the wrecked car through the streets. In the ambulance sat a man with head bandaged. It was a startling exploitation stunt and caused no end of comment.

Special teaser advertising was put over by the use of a series of posters while a most attractive folder was issued and widely distributed by the Warfield management.

Still another hit of clever advertising that "Pleasure Mad" received for its Warfield engagement was a tie-up with a taxicab company. On the front and rear windows of each cab a slip was pasted on which was printed in large type, "Our Drivers Are Not 'Pleasure Mad.' They Drive With Care," and underneath the words "Pleasure Mad," the name of theatre and play dates.

The reception idea was most assuredly the biggest thing of its kind ever pulled in exploiting a picture. It had the entire city interested in the presentation of "Pleasure Mad," while the incidental advertising and exploitation carried this along and resulted in box-office records being created at the Warfield.

THE COUNTRY KID TIED UP
WITH INGERSEL PENCILS

Seventy-five window displays aided the California theatre in San Francisco when it played Warners' screen classic "The Country Kid." This picture was played a week by this theatre to excellent business. The co-operative window displays were procured through the tie-up Warner Brothers have with the Ingersel Pencil Company and other manufacturing concerns that advertise heavily. As the stores co-operating on this picture were scattered all over the city, the publicity was widespread and effective.

A next lobby display in the Scolay Square Olympia Theatre of Boston, Mass., which caused more than one passerby to buy a ticket and find out what "Pioneer Trails" was all about.

REAL NEWS STORY LENDS
INTEREST TO FILM

Hold-Up of Mail Train Gives Manager Chance for Live Hook-Up

THE ASHLAND THEATRE at Ashland, Oregon took advantage of a news story and booked "Loyal Lives," the Whitman Bennewitt production based on the life of United States Post Office Employees. A mail train was held up in the Siakiyou Mountains south of Ashland. The manager of the theatre had received the exploitation campaign book for "Loyal Lives" and recalled that the frustrated robbery of a mail coach was one of the thrills of the picture. The newspaper reports showed the local robbery to be almost identical in method with that employed in the picture.

The picture was shown while the news of the hold-up was still fresh in the public mind. The theatre requested co-operation of the local post office authorities and mail carriers in exploiting the picture which was readily given, and the play dates proved to be the best shows the theatre had enjoyed for many months

An invitation to the post office employees to attend the opening performance of "Loyal Lives" at the Vallejo Theatre in Vallejo, California won a front page top story in the Vallejo Evening News.

The management of the Dutchess Theatre and the Tribune of Warren, Ohio, ran a contest for the most popular mail carrier in that town and decided it by a coupon vote deposited at the theatre during the run of "Loyal Lives." A handsome watch was awarded the winner.

ESSAY PRIZE CONTEST BUILDS
ADDED PATRONAGE

Exhibitors throughout the country are realizing the value of the $5,000 Essay Contest for the Hodkinson release, "The Mark of the Beast," "Dollar Devils," "Bulldog Drummond," "The Kingdom Within" and "The Lion's Mouse," in increasing their patronage.

The fact that an admission to the theatre will give a patron a chance to win a prize as large as $1,000 for merely expressing his opinion of a picture, has great drawing-power and many showmen are taking advantage of this opportunity to bolster up business on the days when it is ordinarily weak. They are confident that this plan will be most efficacious. Some exhibitors are offering additional prizes of their own and are having their local newspapers select the six best contributions, in this way effecting a good tie-up.
Director Offers Viewpoint on ‘Let Not Man Put Asunder’

By J. Stuart Blackton

I HAVE attempted and believe I have succeeded in presenting on the screen in “Let Not Man Put Asunder” the most vivid and gripping exposition of civilization’s greatest problem—marriage—that has ever been undertaken.

Basil King’s famous novel, from which this picturization was made, is a ringing indictment of divorce and the follies of today which lead to domestic discontent. I have told this story in film as Basil King told it in the written word. The opportunity for the depiction of soul stirring human emotional values was never better than in this story of three couples who trifled with love.

Love, marriage and the outcome of a union between man and woman are the elements that arouse every emotion in the human soul.

“Let Not Man Put Asunder” is no preachment; it is a human heart-throbbing drama in which a woman strives for happiness and experiments with divorce. That she finds contentment in the love of her first husband and a conclusion that furtive joy is due to the supreme sacrifice made by the man to whom she entrusted her love is a second marriage.

Social, economic and religious students will find much to ponder in this powerful drama of society of today. Men and women who elect to learn a lesson from “Let Not Man Put Asunder” may find it on the screen; always and to everyone it will be entertainment of the highest order.

The cast selected for this screen drama is one of the best ever assembled. Pauline Frederick is without doubt the greatest emotional actress on the screen today. In the role of Petrina she runs the entire gamut of women’s suffering. She plays a high-spirited girl eager to know the world and to live free of the restriction of her husband’s puritanical rules.

When her marriage fails she turns to Lechmere, the role played by Lou Tellegen, a man who has given his heart for all time to Felicia, an opera singer, played by Helena D’Algy.

The grief experienced by Petrina over Lechmere’s search for the woman he loved, when she has become an outcast is one of the finest pieces of acting by Miss Frederick I have seen in all my experience in motion pictures. Petrina’s happiness comes when Lechmere is reunited in death with his former wife, the opera singer, and she returns to her first husband, Harry Vassall, played by Leslie Austen.

The story is laid in a background of luxury; it moves through the environment of Back Bay, Boston, to salons in London and the Continent. This has provided opportunity for rare sets of exceptional artistic appeal. Vitagraph has provided scenic effects of rich beauty and splendor. It is a picture that will appeal to the eye as well as to the heart.

I believe that in “Let Not Man Put Asunder” Vitagraph is giving the theatre managers of this country a combination of the biggest box-office values that were ever offered to exhibitors. In theme, cast and richness of background this picture, in my opinion, is sure fire.

Lou Tellegen, Pauline Frederick and Director J. Stuart Blackton in a merry moment of leisure during the production of “Let Not Man Put Asunder” at the Vitagraph Studios.
New Films Hold a Wealth of Booking-Urge

Two Full Pages of Solid Reasons Why You Should Book the New Features and Means of Cleaning Up on All of Them

‘The Mask Of Lopez’

Released by Mongrau November 24, 1923.

BRIEF: Fred Thompson in a new western picture in which he has ample opportunity to demonstrate his athletic ability, is directed by Albert Kolbig.

FRED THOMPSON had established a reputation as an all round athlete, and in this new western film he makes use of his ability to jump on and off a racing horse, to hurdle over fences and do other exciting things which the public enjoys seeing.

His reputation will stand you in good stead when you are thinking of exploitation schemes. For instance you can line up the Y. M. C. A., boy scout organizations and athlete clubs and enlist their support on the strength of his athletic ability. You might even be able to make some arrangements with them on a mutual benefit scheme for the sale of tickets, arranging special matinées, possibly, for their special organizations and offering them a bonus if they noticeably increase the box office returns.

If you feel you want to go in for a novelty, and they are often exceptionally good advertising media, you could arrange for a small cheap mask that is supposed to be used by a highwayman, and have printed on them the name of the picture and the date of showing. When these fall into the hands of the kids you have reached a very active advertising vehicle for they are sure to be carried into the homes and to be proudly paraded on the streets where they will be seen by everyone.

As a prologue you might find it advantageous to arrange with the local athletic clubs to stage some sort of an athletic exhibition, either hurdles, shot put or perhaps a two-round bout. This would be sure to be interesting, would cost you nothing, and would get the athletic crowd and those interested in the club to your theatre.

‘Maytime’

Released by Preferred December 11, 1923.

BRIEF: Rida Johnson Young’s famous stage play with music, picturized and elaborated upon by O. C. Printzlau. Featuring Harrison Ford, Clara Bow and “twelve Hollywood beauties”.

YOUTH and love as they existed when Grandma was a girl, in contrast to the way the modern girl and boy go about it, makes “Maytime” a fascinating bit which will one minute make one sigh, the next moment cause the victim to laugh merrily.

THAT is perhaps what makes the picture so fascinating, and is basis, too, for a variety of appeal.

Few films come with a ready made exploitation by means of contrast, yet “Maytime” obviously presents this angle. Consider how many merchants will be anxious to tie-up with you on displays which contrast modern fashions for both men and women with those worn in the eighties. Wonderfully, too, these windows can be made and they will be profitable to the merchant as well as to you who will see to it that “Maytime” gets plenty of space.

A fine stunt is suggested by the theme of the picture. That is, the lover bury a love token under an apple tree as a symbol of their undying love, and many years later this is the means of establishing the property rights of the heroine.

Get a real estate broker with several empty lots to grant you permission to bury some treasure boxes in the lots and have people dig for them. Then you advertise that in certain lots, for sale by such and such a realty company, there are buried some treasures. You will get the people hotfooting it there to find them. You should have placed in the designated lots, passes for the picture or perhaps a note for five dollars and one for two dollars, as you see fit. Have signs all over the lots announcing the hidden treasure.

‘Wild Bill Hickok’

Released by Paramount December 2, 1923.

BRIEF: A western in which the real Bill Hart after a long absence. The story was written by Hart himself and the picture directed by Clifford Smith.

THIS story of a member of the committee of peace men who are ever on hand to subdue the lawless gang of bad men who inhabit Dodge City a “hard” town in Kansas, is the real he-man type of tale. There is a love element but it is of small account. It is by no means one of the real selling points of the picture.

Instead you should harp on the virile element of the film which concerns the lives up with the stalwart frontiersmen. The tie-up that this phase presents is with the sporting goods store or the local shop dealing in army and navy goods. Stills from the picture would make excellent background for a display of heavy boots, warm sweaters, serviceable coats and the like.

The name of Bill Hart is decidedly valuable as an actor appeal and for this reason you should get his name in every conceivable locality in your vicinity, advertise it big in your ads and make it prominent in the lobby display.

There is an historical element which enters into the film. The time of the play is the Civil War period and fine characterizations of generals Sheridan and Custer, also Lincoln, appear in the story. Armed with this you have good reason for approaching the public school teachers and enlisting the aid of the teachers in recommending the films to the children. You might find it worthwhile to offer a cash idea to the children, issuing them through the schools. You know kids are great talkers and if the picture gets across with them they’ll take the glad news to the folks at home.

‘Six Cylinder Love’

BRIEF: A picturization of a noted stage success of the same name featuring Ernest Truex, a stage veteran under the direction of Elmer Clifton.

IF the film version were only half as good as the original stage play, “Six Cylinder Love” would still be a knockout, but the truth is it is every bit as fine. It is an honest, clean comedy with a laugh at every turn, and just a suggestion of pathos here and there which serves to make the comedy even more riotous. With proper advertising you should have no difficulty in putting this picture over to real big business.

In the first place you should use as many of the attractive posters as you possibly can since each one carries a message that is convincing of the great entertainment value of the picture. Then you should give wide distribution to the window cards which are also interest arousing.

Since the story is of a young automobile sales man who is unlucky in love, the very obvious tie-up is with the auto agency in your vicinity. Get them to use window cards, slogans and stilts to connect their product with the picture and they will get an interesting window. You might also do this: Get them to put out a fleet of six or seven cars and along both sides, the back, the windshield, large signs announcing “Ernest Truex in Six Cylinder Love” at the ………… Theatre. Have the drivers rigged up to resemble Ernest Truex as closely as possible.

If there should happen to be in your neighborhood anyone who looks enough like the star to be successful don’t let him arrange to have him stand in the window of the show room and pretend to sell cars. This would be certain to attract attention.

The tie-up is also good for tire stores, auto accessories and gasoline stations. The gas stations might have hearts, cupsids and similar novelties hung on the pumps to attract attention.

---

LET NOT MAN PUT ASUNDER
‘Her Temporary Husband’

Released by First National December 17.

BRIEF: The story of a millionaire heiress who marries to get a husband. From the stage play of the same name, featuring Sidney Chambers, Owen Moore and Sylvia Bremer. Directed by J. P. McGovern.

A COMEDY demands exploitation schemes in the same vein so that the atmosphere of the picture will be preserved. The complication which arises from the necessity of the young heiress to a million to get a husband and get him quick, is the basis for a number of really funny situations which are worked out with amusing detail in this picture.

It might be wise to use the mail campaign for this picture. By that we mean, solicit the patronage by a direct letter, one designed to go to the women folks and another for the men. They can start out with catch lines and then go into detail of one or two of the incidents, perhaps. These should be selected to arouse the interest to the point where the reader will want to come to the theatre. This might best be done by telling the story of the picture and breaking off at the psychological point.

You might inaugurate a teaser campaign to advertise the film, with slogans like this in conspicuous places in your vicinity: “Do you think people should marry for money? What would you do if you had a million?” The happiest marriages come from money not through love. A million for a husband and other such bits will serve to stimulate the curiosity. These should be let out a week or so before the showing. Then when the picture opens, connect them up.

The lovely clothes worn by the heroine will make good subject for merchant tie-ups. You will find no difficulty in arranging these.

An effective street bally can easily be gotten up by the hiring of a wheel chair, a man to push it, and another to act as invalid and be pushed about town. Have the costumes of both so exaggerated that they will attract attention. You might also arrange to have the invalid hand out throwaways announcing the showing of the picture.

‘Mile A Minute Romeo’

Released by Fox November 18.


Tom Mix is an expert horseman and his wonder horse “Tony” is a thing of wonder. The two together are capable of such exhibitions that people gasp and pray for more. Which means that Tom Mix comes across with the goods in his films and that’s why people like to see him.

The locale of this feature is, of course, the West and all the hair raising incidents and dangerous escapades are occasioned by the love of Lucky Bill for a girl who is beloved by another—Bill’s enemy.

The exploitation stunt has often been tried of linking up a window of previous generation costumes for women with the prevailing styles but the trick has never been tried of applying the idea to a man’s clothing shop. The old fashioned costumes worn by Tom Mix, in “Mile a Minute Romeo,” suggests this idea. Using old fashioned costumes, the long tight trousers and long fitted coats, or the knee breeches and colored cloaks, a most effective window display can be arranged and by the use of posters and catchlines can successfully link up the window and the picture. The idea would be that a display of one time costumes are always interesting and if you can get the crowd to stop at the window, you can show them what else you have to sell.

You can make your display interesting if you try to give it some of the atmosphere of the picture. This can be done by converting the front into a log cabin suggestive of the one to which “Lucky” takes the kid-napped girl. Skins hung around, rifles, guns and other implements that suggest “the wild west” would aid materially in furthering the impression.

If there is a riding academy in your vicinity it might be possible to arrange with them to have their pupils wear western riding costumes which you will hire and provide, and have them ride through the streets, with signs on their horses announcing the name of the picture and the dates of showing at your theatre. This would enable you to get up a street parade which it might otherwise be difficult to arrange.

‘The Way Of A Man’


ENCOURAGED by the success of “The Covered Wagon,” Mr. Hough undertook another picture of the same type but this one is to run in serial form. It is the story of the early west and the western pioneers and suggests exploitation schemes in keeping with the atmosphere.

The lobby, if possible, should be camouflaged to resemble a woodsman’s hut, or it might give the impression of a caravan, or perhaps, if you do not care to go to so much expense, you might just arrange a display of the most attractive cards and use cowboy hats, Indian feathers, tomahawks, old time hatchets and such things to add interest.

You could arrange an effective street bally, if you are interested in that type of exploitation, by dressing a man like a miner of the 40 days, have an Indian accompany him as a guide and let him stop at some crowded thoroughfares and pretend to be panning for gold dust. Have the Indian carry a sign either on a stick or on his back announcing the name of the production and the date of showing.

It would also be possible and attractive to get an ordinary horse cart and make a covered wagon of it and let it ply up and down the main thoroughfares attracting attention to the signs on the side which call attention to the title of the picture and have posters showing some of the scenes.

The picture was taken from the book of the same name so, of course, you can arrange for a book store tie-up with a display of them just at the time of the showing.

A HAPPY CROWD

They have just seen Marion Davies in “Little Old New York” at the Rialto Theatre in Washington, D. C. Judging from the pleased expressions they must have been pretty well pleased with the picture. Don’t you think so?
Lest You Forget

Here is a Highlight Group of Universal’s Tried and Proved Features That Defies Booking Question. They Are Attractions Whose Past Performances Speak Loudly on the Profit Sides of Hundreds of Theatre Ledgers. You May Safely Consider These Features “Sure-Fire” Audience Winners.
Tried and Proved Pictures

Sure Profits for You

Are you availing yourself of the service The Exhibitors Trade Review extends to you in connection with Tried and Proved Pictures?

If not, why not get busy now? This tested medium of profit might as well start working for you at once. Whether or not you are already using Tried and Proved Pictures, you will recognize their value in the long run. And you'll be that much ahead if you start showing them now.

The Showmanship Service Bureau—has been mentioned previously—is a department wholly at your service, where money-making ideas are concerned.

New ideas for exploiting older pictures, best methods of form and content in advertising, and construction of letters to be used in direct-by-mail advertising—these and many more things will be handled for you by the Showmanship Editor.

A corps of experts are steadily at work on the most productive angles of exploitation in connection with Tried and Proved Pictures. Their advice can be invaluable to you. You have only to write to receive it.

Every week some wise showman is cashing in on these money makers. Are you one of them? Suppose you start in now. We'll co-operate with you.

History Repeats Itself

The pictures listed on this page are called “Tried and Proven” because they have a history as box-office attractions.

The celebrated thing about any kind of history is that it is invariably repeats itself.

That's the cue for booking a Tried and Proved Picture. When the history of one of these money-makers repeats itself, fortunate is the showman who is running it.

It might as well be you.

‘Hunting Big Game in Africa’

**Adventures in Africa**

Released by Universal

A modern day expedition into the wilds of Africa, in conjunction with a noble partner who directs the victims to the house, ruins Andrew Dorsen financially while his rival, the nephew of the late Hayne, is saved by his own courage and wit. The story incorporates all the elements of interest coupled with a capable cast which includes Ethan Hampton, Nita Naldi, Lew Cody and Conrad Nagel. Much of it is copied from the story of the famous film, which has done splendid business everywhere that it has played.

Ruggles of Red Gap


On the High Seas

with Dorothy Dalton—A whale of a fine picture. One of the best sea stories I have seen in a long time. The burning of the big ship is very realistic. There are other fine storm sequences, both real and imaginative. Ten reels. —Emery, Grand theatre, New Hamburg, Ont., Canada. —General patronage.

The Law of the Lawless

with Dorothy Dalton—This picture was sold as a program picture and is really better than many of their specialties. It seemed to please everyone who saw it. Dorothy Dalton is unusually good in her part. Seven reels. —R. W. Hickingbotham, Lyric theatre, Greenville, III. —General patronage.

These opinions are taken from The Exhibitors Herald’s “What the Picture Did for Me.’’ They are copyrighted by Exhibitor’s Herald and here used by special permission.

If It’s a Paramount Picture

It’s The Best Show In Town

Don’t Tell Everything,

with a special cast.—Got a good crowd out for this picture and it pleased them. Six reels. —O. Grover, Lyric theatre, N. D. —General patronage.

North of the Rio Grande

with Bebe Daniels and James Hall.—Here is a team that will make you money. A fine outdoor picture of action and romance. Five reels. —Nedham & Mattlinsky, Lyric theatre, Edmonton, Bros., —Neighborhood patronage.

The Woman with Four Faces

with Dorothy Dalton—Another good Paramount which pleased all. Miss Compson is a real comer. She does some good acting in this. A good crook story. Seven reels. —C. L. Brown, Paramount theatre, Elizabeth, La. —Small town patronage.

Racing Hearts

with Agnes Ayres.—A dandy good picture, clean and interesting. Six reels.—Howard Varian, Roosevelt theatre, Spirit Lake, Iowa.—General patronage.
everyone and everything, the audience sits tense, hoping against hope that the home folks won’t be destroyed.

The picture has something in it that hits a responsive chord which is the fundamental reason why the picture was such a success in New York where it played on Broadway for two weeks, and in all the smaller cities and towns where it immediately became popular and did tremendous business for the exhibitors.

The appeal of the picture carries its own advertising propaganda. By that we mean, that you should see the scenes and titles from the picture, used on lobby, window cards and display boards, talk for themselves. They carry a simple message that will surely get across to everyone.

---


We have a series which includes many of her greatest successes.

Brand new prints-re-titled and re-edited.

And the price—you’d be surprised.

Ask our nearest Branch.

---

**TRIED AND PROVED PICTURES**

But there are means of exploitation that are valuable. One is the tie-up with the local insurance agency. In a window with a small model “Old Homestead” they could have posters picturing the farm which “The Man of the Forest” is set in. The insurance agency would have to give the picture the “old homestead” tie-up with the local insurance agency. In a window with a small model “Old Homestead” they could have posters picturing the farm which “The Man of the Forest” is set in. The insurance agency would have to give the picture the “old homestead” tie-up.

The lobby can be made interesting by arranging a log cabin, of the style used in the west, in one corner of the lobby, and decorating the entire entrance with animal skins, crude water jugs, pistols, rifles, anything that will bring out the atmosphere of the film. You could also have a large stuffed bear, and some other sort of a stuffed animal. These would be decidedly suggestive of the animals who appear in the story, and would certainly serve to arouse the curiosity.

You might use the same idea for a street bally appliance. The first half of the picture, Dress a man as a very wise connoisseur and let him walk through the streets leading by a chain another man dressed in a bear skin. The “Bear” when ever a crowd gathers and thus attract even greater attention.

**‘One Week of Love’**

Flapper Love  Released by Selznick

BRIEF: A society flapper challenges the man who wants to marry her. Her mother is a couth type of the plane race. Her mother is a couth type of the plane race.

**‘The Man of the Forest’**

A Western  Released by Hodkinson

BRIEF: Harvey Rigs, protege of an old ranch owner, is pursuing his future with his patron’s espousal. The ranch owner, being in poor health, sends for his two nieces who are to be his heirs. Milt Dale, who lives alone on the top of the mountain, is considered one of the best cowhands in the West, and with Helen. At this point the girls are kidnapped but are rescued by ‘The Man of the Forest’ and a concomitant who is the other girl. The two cowhands are killed in the scuffle, leaving the way clear for the lovers.

**‘Reported Missing’**

Comedy Drama  Released by Selznick

BRIEF: Richard Boyd has left the Boyd Shipping Co., New York. He is a young man on pleasure bent entirely and by taking on a job as a shipper on the steamer “The Oriental,” which is going to the Orient, Boyd takes on an inheritance. He is to be the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental. In order to get the Oriental, that Boyd is to be the Oriental, the Oriental shipping magnate is anxious to get the steamer and get his hands on the Oriental.

The humor of ‘Reported Missing’ is in the face of the steamer and gets the laughs. Moreover, the film is sufficiently sprinkled with a quantity of tense situations and real thrills to make the comedy parts even more obvious. Some of these include a race between a hydroplane and a hydroaeroplane, a rough and tumble fight in the villain’s house, a series of comedy scenes, and elaborate gowns worn by Nita Naldi and the flapper, Pauline Garon.

The reward proclamation will serve in the exploitation of this film as a keen interest arouser. On every available and conspicuous place, have tacked up signs reading: “Reported Missing.” Richard Boyd and Pauline Dale. $500 reward for information leading to the whereabouts of these two.”

Then when the picture finally appears at your theatre, your girls should be spread all over the place, telling of the finding of the missing persons who can be seen any afternoon or evening at the Theatre.

In the exploitation of this film a number and variety of novelties have been secured to broadcast the title of the picture and increase the interest and desire for the film. These include goggies and a nose flap on which are printed “Even Moore in Repotted Missing,” a type of children’s delight, the kids and their distribution among them will be the best means of getting the name of the picture into the homes.

These can be secured from the Selznick exchanges.
**Tried and Proven Pictures**

**Prodigal Daughters**

Reckless Living Tale Released by Paramount

**BRIEF:** The two daughters of a locomotive magnate are brought up without knowledge of their father's fortune in the hope that they will be independent and content with the small income from the family's laundry establishment. Just before the marriage goes to her father's funeral, the eldest daughter, aged 19, is engaged to a man of her own choosing. The girl is about to test out a new locomotive. She gets into it, is thrown ahead and smashes into an auto killing the man who was to marry that day. The young engineer, realizing her danger, jumps on the tracks and rescues the girl. She declares her love, she poem and all of the scenes of the film they are seen happily playing with their own son.

**Shadows**

Mystery Story Released by Preferred

**BRIEF:** It is a stormy day, and a girl is sailing alone on the sea. It is supposed that Dan Gibbs has lost his life. Consequently, a few months later a new minister arrives in town and falls in love with Etta Gibbs, Dan's wife, who feels free to marry him. They are living happily when word comes to the minister that the husband is not dead and demands of him, if he must be separated from his wife. The minister is crushed, and is struggling under what he thinks is his sin, when there breaks out on the horizon a Chinese laundryman who as he is dying is able to untangle the mystery, leaving the husband and wife reunited and happy.

In this fine mystery play which, on its merits, has won friends for itself among the exhibitors all over the country, is a tale of the New England coast and contains a number of fine, unusual scenes, not least among which is the storm scene with which the picture opens. The tone of the film is immediately struck and the audience is carried at once to the locale of the story where they stay. We should suggest, if you go in for prologues, that you arrange a shadow dance, or a shadow pantomime of some sort which would be a rather unusual feature of entertainment and very much in keeping with the name of the play at least.

You could also utilize this idea by the lobby arrangement which might easily be made to give the impression of a shipwrecked ship with the lights arranged in such a way as to show masts. The Chinese laundryman, who is the means of bringing a happy conclusion to the picture, suggests a tie-up of the laundryman in your vicinity, if there should chance to be one there. You could arrange with him for the use of "No ticket, no shirtless tags on all laundry that left his place. These tags would carry on one side, an advertisement for "Shadows" with the dates of showing at your theatre.

All your advertising should carry the word that there appears in the cast, Lon Chaney, Harrison Ford, Margarette La Mott and Chester Conklin. All these players have followed the Chinese laundryman, who is destined to be the means of bringing happiness.

**Daughters of the Rich**

Story of Wealth Released by Preferred

**BRIEF:** A wealthy widow, living in Paris, marries a daughter of a Russian nobleman for the sake of getting a title in the family. The girl, horribly unhappy, becomes a bitter woman and when she meets her one-time chum travelling in Paris with her dance, the man she loves, she determines to frame her, so as to get him back. She is successful in seizing his love, divorces his husband and marries this man. Her chum is broken-hearted and ruined by scandal. The wife falls a prey to the drug habit and finally ends by killing herself, first murdering Owen, the husband over whom she employed to win him and the injustice she has done him. He is charged with her murder, but a letter written to her chum, finally clears his name, and the two marry happily.

**WHAT unhappiness an ambitious woman can bring to others is demonstrated in the drama of society life as exemplified by "Daughters of the Rich," a lavish production featuring scenes in America, Paris and China. This wealth of location affords a number of scenes and a variety of costumes which will be valuable indeed for exploitation purposes. All these scenes may be arranged with pictures and posters forming the settings.

You can enlist some automobile agency in your vicinity in giving the showing publicity. The tie-up should be arranged with a high priced car dealer who, using one of the cars, will drive several well dressed, pretty girls around town. On the sides and back of the car should be signs reading: "Cars like these are meant for 'Daughters of the Rich.' We will be glad to show you our various models at any time. Go to the....Theatre this evening and see the latest model being used by the 'Daughters of the Rich.'"

A jewelry store might find it worthwhile to advertise in such some manner as this, since wealthly people enjoy being set apart as a class and will patronize the shop that segregates them. In a window of any sort of jewelry he may desire to display he should place a sign reading: "We specialize in jewels for the 'Daughters of the Rich.' Our exclusive designs cannot be copied by the imitators." Stills and posters in the window should announce the name and dates of the showing at your theatre.

**Play It Again!**

**PROTECT yourself against competition by getting your second date on this tremendous production NOW!** Proctor's Theatre, Mt. Vernon, N. Y., cleaned up with a second showing less than two weeks after its first. The Winter Garden, Jamestown, N. Y.; the Paramount Empress, Salt Lake City; the Sunset, San Diego, Calif.; the Lorain, of Hooperston, N. Y.; the Fairfax, of Miami, Fla., are among those who are getting for THEMSELVES the extra money a second showing means.

"Booed Return Engagement"


"Glad to get It Again!"

"I would be very glad indeed if I could secure this picture again!" — OSAGE THEATRE, Shidler, Okla.

Get your second date today! 

**Merry Go Round**

with MARY PHILBIN and NORMAN KERRY

Presented by CARL LARMMLKE UNIVERSAL SUPER JEWEL

Directed by RUPERT JULIAN

December 22, 1923
**Exhibitors Trade Review**

---

**‘Slim Shoulders’**
Society Drama
Released by Hodkinson

BRIEF: As Naomi Warren, Irene Castle appears as the daughter of a supposedly wealthy Wall Street operator who becomes involved in financial difficulties. When a scandal becomes imminent, Naomi offers to marry one of her father’s creditors. Fate intervenes, however, and she is saved from making the sacrifice, leaving the way open for her to marry the man she loves and be happy.

**WOMEN** love to see Irene Castle for the beautiful clothes she wears and men like to see her because they “like her style.” All of which contributes towards making her a popular screen favorite in small and large communities alike. Which is the very reason why you as an exhibitor will find it to your advantage to book “Slim Shoulders” even if you have run it before.

Interest in the picture can always be stimulated by a wide tie-up campaign, by which we mean, cash in on the fact that Irene Castle wears lovely clothes, and wears them so well others can’t resist purchasing tickets for displays in which will be featured stills and posters advertising your showing. This is your biggest exploitation path and you should make the most of it.

The scenes are laid in New York and Palm Beach and if you are an exhibitor out west you will find that you’ll need more tie-ups and will find that you will have a real proposition to present to the railroad company or the travel bureau in your neighborhood, on the strength of the locale. They can use stills of scenes taken in New York and Palm Beach, to advertise trips to these places. The picture is very clear and vivid and will give many the desire to take the suggested trips.

There has been published a popular song “Slim Shoulders” and by arranging with the local music store for a special sales campaign on this sheet at the time of your showing, you will be greatly furthering your publicity.

---

**‘The Trail of the Lonesome Pine’**

Family Feud
Released by Paramount

BRIEF: A fierce family feud, which has persisted for years, is finally temporarily halted by the appearance in the town of young Hale, chief engineer, who falls in love with the daughter of one of the families and sends her east to be educated. Suddenly the holdings fall and the feud is renewed. Now there becomes involved in the fight young Hale and another who loves the same girl. In the ensuing turmoil, Hale is wounded, but the other fellow is killed. This leaves the road clear for the happy marriage of the two.

In the Kentucky mountains there still exist families like these, there are few who are able to witness them. “The Trail of the Lonesome Pine” is a story of such a feud where an open battle is waged that is rife with excitement. The海报, window cards and the like depict some of these scenes very vividly which is good reason why you should use them extensively. Moreover, the features of the pictures of the people of the cast to advertise the film. Names like Mary Miles Minter and Antonio Moreno have pulling power which you will find valuable.

You might try the stunt of offering a reward for the capture and conviction of “Bud” Rufe Taylor, the villain. This should be done in the ordinary way, that is, by tacking signs to this effect on public buildings, telegraph poles, trees, etc.

---

**‘The Law of Compensation’**

Marriage Tangle
Released by Selznick

BRIEF: The Daughter of a wealthy lawyer, upon the birth of her daughter, is given a large bank account by her father who also gives her the bank book with which to withdraw as much of his fortune as the child might desire. She marries a young composer who assures her she has a voice which will insure a career for her, and promises her future if she will advance him several thousand dollars. The banker, who is very jealous, and who happens to be an old acquaintance of the young woman, is the banker. Thus he gains a full confession of the scheme. Then he tells the daughter the story of her father and how near she came to duplicating her mother’s mistake. When the husband discovers this, he goes absolutely mad, though he knows nothing of what has happened.

There is a large percentage of American audiences who will rush to see this picture, for small, clever, masquerade is a sure-fire ticket to success. Moreover, the picture is exceptionally fine comedy work in this film which has met with much favor at the numerous theaters it has played at. The situations are exceptionally funny, especially the one in which the young actress makes her aunt cast aside all her gayety and frills and become subdued and somber. These scenes will bring many a good laugh to your audience and many a patron to your box-office.

In exploiting the film, play up these scenes heavily, make tie-ups with newspaper, window posters, and arrange for displays of woman’s clothes, clothing, accessories, china, pictures, etc., in order to call attention to the picture. The elaborate costumes in the feature will provide you with plenty of material.

The incident of the automobile which is offered by the banker with the girl, will give you excellent basis for a tie-up with one of the local automobile agencies who will not only use the tie-up display, or who can co-operate with you in a street bally in this way. Have one of the cars on the sides of which are large posters announcing the showing, drive through the city or town, especially in your vicinity. In the car have a man and woman “married” and let them arrange the man directions about driving. On the windshield should be a sign reading: “Just Like a Woman.” She thinks I couldn’t drive this car without her to catch me. I’m on my way to the,……Theatre to see ‘Just Like a Woman.’”

---

**‘The Grey Dawn’**

Pioneer Story
Released by Hodkinson

BRIEF: Back in the days following the gold rush in 1849, San Francisco was in the control of a lawless band of policemen, together determined to clean up the city, organizes a Vigilance committee and after numerous dangerous encounters, succeeds in ridding the city of the lawless runaways at the same time proving it was working for the girl he loves. He finally succeeds in marrying her to Sam Bennett.

PLENTY of thrillers and a delightful love element, naive and fascinating are some of the features which have helped in the decided success and popularity of the picture. It is strongly suggested that you tie up with this picture, allowing them to hire one man or several, if you can afford it, and dress them like outlaws in the costume of the ’49 days. Have them wear masks and let them go through the streets wearing signs on their backs announcing the showing. You might even make them mean that they will distribute small cheap masks, on which is printed the name of the picture. Perhaps you could enlist the interest of the city officials in a plan to organize a city Vigilance Committee of local purpose of keeping the city clean and healthy. You could link up this idea with the Vigilance Committee which existed to protect San Francisco. If you work the idea out carefully, perhaps planning to distribute buttons to vigilance members and by doing other little things to attract quiet attention, you can probably get the officials to help.
Production Chart and Press Opinions

In This Department is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the Highlight Opinions of the Press on Current Features.

**CURRENT PRODUCTIONS**

**AUGUST**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alias Night Wind</td>
<td>Wm. Russell</td>
<td>J. France</td>
<td>Fox</td>
</tr>
<tr>
<td>Break Every Promise</td>
<td>William</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Circus Days</td>
<td>Jackie Coogan</td>
<td>Cline</td>
<td>First Nat.</td>
</tr>
<tr>
<td>Colorado</td>
<td>William</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Destroying Angel</td>
<td>Lewis Ball</td>
<td></td>
<td>Not credited, Assn. Ex.</td>
</tr>
<tr>
<td>Dust Bowl</td>
<td>B. Talmadge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fighting Blade</td>
<td>B. Talmadge</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Harbor Lights</td>
<td>T. Moore-Blaisson</td>
<td>Cline</td>
<td>First Nat.</td>
</tr>
<tr>
<td>Hollywood</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Human Wreckage</td>
<td>W. Reid</td>
<td></td>
<td></td>
</tr>
<tr>
<td>If Winter Comes</td>
<td>Special Cast</td>
<td></td>
<td>Miliard, Fox</td>
</tr>
<tr>
<td>John</td>
<td>University, Ave.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Little Old New York</td>
<td>N. D'Arcy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Love Brand</td>
<td>Roy Stewart</td>
<td>L. H.</td>
<td>Fox</td>
</tr>
<tr>
<td>Loyal Lives</td>
<td>Special Cast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Magic Wind, The</td>
<td>Frank</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Miracle Boy, The</td>
<td>Harold</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Out of Luck</td>
<td>Hoot Gibson</td>
<td>L. H.</td>
<td>Universal</td>
</tr>
<tr>
<td>Pacific Highway, The</td>
<td>William</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salome Jane</td>
<td>Logan-Flynn</td>
<td>M. Matton</td>
<td>Fox</td>
</tr>
<tr>
<td>Smart Money, The</td>
<td>R. G.</td>
<td></td>
<td>Fox</td>
</tr>
<tr>
<td>Second Hand Love</td>
<td>Special Cast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shore of Northern Lights</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Soft Rolled</td>
<td>Tom Mix</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Spook</td>
<td>Special Cast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tea With a Kick</td>
<td>Special Cast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Two-Way Pools</td>
<td>Special Cast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Tipped Off</td>
<td>Special Cast</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Yesterday's Wife</td>
<td>Rich-Percy-Dayton Leighton</td>
<td>C. B.</td>
<td>5,000</td>
</tr>
</tbody>
</table>

**SEPTEMBER**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ace of Deceit</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bitter Boy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Blind Date, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clean Up, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chapter in Her Life, A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chest, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clean Up, The, A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Daytime Wives</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eternal Romances</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eternal Three, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Exiles, The, A</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>French Doll, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hail Mary, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>His Requital, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hunchback of Notre Dame</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lawful Language</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loner Ranger</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main Street</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Marriage Maker, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Midnight Alarm</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mamma Vama</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mothers-In-Law</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Purrish Passions</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Red Lights</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**OCTOBER**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>April Showers</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>As a Man Should Be</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Bad Man, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Big Dan</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cinderella</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dancer of the Night, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Desire</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Doomed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dulcy</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eagle's Feather, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Eternal Struggle, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fools</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Governor's Lady, The</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lights Out</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lone Fighter, The</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**‘Hunchback’ Wins by Chaney’s Acting**

All Critics Praise Universal Star for Realistic Work

The HUNCHBACK OF NOTRE DAME, is an "im-..." over the title-book from which the story has been adapted, believes the Baltimore American. This paper finds it a "big picture," handled in a big way. However: It is too repulsive to be entirely effective as a piece of artistry. The horror of the story has been so laid on just a bit too thick. The leading character is not a maker, an expert actor. It is "doubtful" whether any "one else" could possibly "be found" in the "ranks of picture stars" to "match" as much to the central character of the story "as Chaney," we learn from the Philadelphia North American Review. In the first place: There are few if any in the picture world who have themselves to half their size, and who can achieve such a successful make-up. Added to this is Chaney’s ability as an actor. These qualities all rolled up into one person are rare.

For the "differing" there may be "many faults" with the picture, says the Los Angeles Times, but this will probably "not take away" from its more general "popularity." It contains:

- Fire and swords and clubs and everything else he can think of to the good gory days of history, as they are supposed to be brought with lights and shadows of the cinema.

The "settings" are the "largest" in the history of the "motion picture," according to the New York Evening Telegram, and the "high points" of the picture are:

- The massive architecture of medieval Paris, the old houses, gardens, and alleys of years long dead, thrilling battle scenes between armies and pirates, the horrors of age-old streets, and a love story that has come echoing down the decades.

The film is "a masterly" adaption of Hugo’s immortal story, and Chaney’s "portrayal of the "twisted," hideous" and "animal-like" character is something that will linger in the public memory for "years" to come, believes the San Francisco Bulletin. "Nothing" that Chaney has done in the past can compare with his Quasimodo. As to the story: Hugo’s tale is at best a somber affair, driven by the "grim" and "horror" of life in the Middle Ages and the inevitability of a cataclysm. The producers have altered the plot somewhat to deliver the tragedy.

It is a "spectacle" of medieval Paris "incarnate," we are told by the Boston Transcript. Judith "editing a bit" of the "cruelty" and "horror" that went into the original. A "crowd-pleasing" canvas of "picturesque" figures and grim incident remains.

Plenty of Good Humor in ‘Woman-Proof’

**Critics Generous in Praise of Paramount Comedy**

The general opinion of the metropolitan critics concerning the series "Woman-Proof," in which Thomas Meighan is starring, is that it is a good picture, though some are more liberal in their praise and less scathing in their criticism of its faults than others.

The reviewer of the Cleveland Plain Dealer says "it is the common sort of picture all of us have been seeking and have rarely found." He goes on to qualify the statement with:

The only thing vitally wrong with "Woman Proof" is Mr. A. Brooks' ("to prolong his story. The radio-writers are the most ingenious. It makes the picture too long.

The Pittsburgh Sun had only praise for the film which the reviewer considered "the reaction of the average American family under the most unusual circumstances possible in modern life." Moreover, he continues:

"Woman Proof" contains all the human touches of that famous humorist, George O. Chamberlain. The picture is excellent and the picture abounds with drama and laughs.

The reviewer of the Portland Oregonian takes exception to the manner in which Thomas Meighan plays his part though he states from start to finish, "the pictures are the only interesting actors in the picture.

The Grand Rapids, Mich. Herald sums up the value of the picture by stamping it "practically one hundred percent entertainment." It speaks of the film as:

Tantalizing suspense, humor, thrills, cleverness and a plot that makes the fatuous fractory Tommy. All these added together make the picture a successful 100 per cent, entertaining.

That the picture is one of the best seen in Madera, Cal. "in many a day" is the sum and substance of the review in the Madera Tribune.

This is an excellent production and all the actors are fine. The series "Woman-Proof" will be delighted with this latest production which undeniable is one of the best of the series.

Without reservation the Trenton, N. J. Gazette characterizes the picture as "the best Tom Meighan picture we have seen."

The best Thomas Meighan picture is "Woman-Proof."

The Kalamazoo, Mich. Gazette goes so far as to term the picture a "lure" which is drawing the crowds to the theatre.
Exhibitors Trade Review

‘Ashes of Vengeance’ Is Talmadge’s Best

ASHES OF VENGEANCE is a “stirring” romantic drama of the kind that the Sun ‘s de Medici under the “guise of religion” slew thousands who “stood in the way of” her political ambitions. According to the Seattle Times: The stupendous ballroom of the Lorenz is a set which has seldom if ever been equaled on the screen. There is an impression of wealth, splendor, slashed doubles, court beauties, swagging horsemen—but it is the moving and tugging appealing story which is pre-eminent.

One of the really “great achievements” in the amount of work done, the Pittsburgh Press, it is:

Not only Norma’s most perfect picture, but in one of the most magnificent production spectacles yet created, and perhaps the most magnificent backgrounds were provided for its stirring drama and fascinating romance.

A word of “praise” is due to Director D. W. (D. W. Newkirk (N. J.) Ledger. There are “thousands of extras” in the epic scenes, and these as well as the main actors are given a “precision” which is “impossible except by masterly” direction. In summarizing the production, this paper says:

For gorgeousness of costuming, mas-"sage settings, story interest, and splendid portrayals, it is a magnificent production with its own, an example of artistry seldom if ever achieved. Talmadge, as the regal lady of the drama, has done a magnificent piece of composition, ‘virile,’ quick moving, and ‘calculated to keep the spectator on the edge of his seat.

All in all:

The picture may be recommended as one of the most magnificent productions of the year fall. The star offers one of the most brilliant performances of her career, the cast is composed of well chosen players, and the director has caught some of the intimate periods of the story’s life, but he has not carried it to the point of quite informing the public

Norma Talmadge in this “mag-"nificent” production, raises the “heights” of dramatic art, dis-"closingly which is a disinterested talent or so-called “genius,” in the opinion of the Washington (D. C.) Herald. Her “imcomparable” performance is to the mastery of the settings, the gorgeousness of the costuming, the direction and the work of the supporting cast, which is superb.

It has “unusual” dramatic possibilities and is an achievement of “clearly” and “convincingly,” as the Portland Oregonian. Careful “selection” of the scenes and plotting, “Talmadge, beautiful as she is,” convinces one that a “real” effort has been made to produce something "unusual."
### COMING PRODUCTIONS

#### UNIVERSAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Fast Express</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>Universal, 11th wk.</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td></td>
</tr>
<tr>
<td>The Turmoil</td>
<td>All Star</td>
<td>...</td>
<td>...</td>
<td>Universal, 15th wk.</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td></td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td></td>
</tr>
<tr>
<td>Courting Calamity</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td></td>
</tr>
<tr>
<td>The Dripper</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td></td>
</tr>
<tr>
<td>The Pirates and Plunder</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td></td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td></td>
</tr>
</tbody>
</table>

#### METRO

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### FIRST NATIONAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### WARNER BROTHERS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### PARAMOUNT

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### FOX

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### GOLDWYN

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### UNITED ARTISTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### PATHE

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### PRETOR

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### FITGRAPH

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### INDEPENDENT

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
<tr>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

#### HODKINSON

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Old Fool</td>
<td>...</td>
<td>...</td>
</tr>
</tbody>
</table>

---

**Critics Accord in Praise of ‘The Gold Diggers’**

**Warner Brothers’ Picture Is Favorably Received**

**STARTING** with Tampa, Florida, at the extreme Southern end of the line, the c’tail is expected to be a success, and the picture is proving to be a success, and the picture is proving to be...
Structural Magic Converts Garage Into Palace

Ingenious Architect Tackles Community Eye-Sore and Changes it to Photoplay Temple of Beauty and Comfort

By MICHAEL L. SIMMONS

T is a far cry to the days when pumpkins were changed into coaches and chimney girls into princesses by the mere flick of a fairy's wand.

Twentieth Century civilization has a mature conception of the facts in those stories. Yet, despite its sophistication, civilization must acknowledge—in the light of fifty-story buildings and messages to Mars—that there are modern magic wielders, whose powers fairly erase the accomplishments of yesterday's magicians.

More specifically, this article has in mind, one Eugene De Rosa, a New York architect, whose work in behalf of the Capitol Theatre of Pittsfield, Mass., stamps him as one to whom magic is an essentially modern commodity.

Given a garage which had outlived its usefulness and was at best an eyesore to the community, De Rosa was asked by the prospective theatre owners to make a beautiful swan from the ugly duckling. The economic scheme of things made it urgent that in building a theatre where the garage stood, salvage was to play an important role. In other words, alteration was to take place with the least demolition of the essential structure of the building.

There were the other usual specifications, too. Animated by the spirit that makes most showmen desire something decided different from and better than the rest, the owners wanted just that sort of personality in the very marble, design and decoration of the theatre.

THAT was the architect's cue. And his magic wand got busy. Only, in his case, the so-called wand was located at a point known to be between the two human ears. The plans were drawn. The work was done. And on the day of the public opening of the Capitol Theatre, the City of Pittsfield gasped in amazement.

Where the dingy "impossible" garage had stood, was now a picture palace which in general appearance and equipment combined all the ideas of the modern theatrical building. Nothing had been overlooked in providing a house that was attractive, commodious and complete in all its appointments. Further than that—it had character. And atmosphere to burn. All of which, incidentally, it still retains.

The long, hall-like entrance to the former garage presented a problem seemingly impossible to solve without destroying the essential structure of the building, but Mr. De Rosa met this in a manner which produced an artistic and masterful effect. The problem was solved by converting the arrangement into a series of vestibules and lobbies.

Starting with the lobby in front of the marquee, which covers the entire sidewalk in front of the building, are, in succession, a vestibule, an inner lobby, and a foyer.

These have a combined length of 100 feet, and permit of unusual effects in lobby displays. The walls of the vestibule and lobby are wainscoted from floor to cornice, the vestibule being in a light-gray veined marble and the lobby in warm Sienna.

In both the vestibule and lobby the walls are paneled and in these panels
are set handsome display frames, alternating with large mirrors made up of small panes set up in copper mouldings. The floors are of terrazo, divided into panels with marble mosaic strips and finished against the walls with mosaic borders. The cornices and ceiling are richly decorated in colors of ivory and warm gray, with ornamentation in gold leaf. The electric lighting is done in an artistic manner, with handsome ceiling fixtures and floor standards.

Through glazed doors the foyer is entered, from which one passes into the orchestra, and from there up to the balcony by means of stair cases at either end of the foyer. The auditorium is about 150 feet long and 60 feet wide, with an average height of about 35 feet. A Sienna marble wainscot is carried around the walls of the orchestra and foyer and up the stair cases.

The side walls of the auditorium above the wainscoting are divided into panels with stiles and rails in pairs which are filled in between with ornamental plaster in relief. The treatment of the auditorium is mainly cafe-au-lait and gold. The flat surfaces of the stiles and rails are of a cool gray to give contrast to the warm tones of the cafe-au-lait.

The ornamental plaster is in polychrome with mouldings and high relief work in gold leaf. The design of the front of the auditorium shows a series of arches, the central and largest one having a width of twenty-five feet. This is the proscenium arch, providing, when the screen is raised, a stage for prologue or other performances. The proscenium and other arches are hung with mulberry velour curtains, with deep fringe and draped valances for the side arches, and a flat valance for the proscenium, with a plaqued design in gold.

An unusual feature of the orchestra is a row of boxes running across the width of the house about midway between the stage and the rear wall. These are enclosed with a marble rail and are supplied with armchairs handsomely upholstered in velour. The other chairs of the orchestra and balcony are upholstered in red leather and the floors are covered with a heavy soft red carpet.

What also merits particular notice is the balcony, which has been so constructed that there are no columns in the orchestra to offer an obstruction to a perfectly clear view of the stage. The two marble stair cases in the foyer lead up to the lounge from which access is had to the balcony and to the retiring rooms.

The lounge and promenade at the rear of the orchestra has been made most attractive with carpets, furniture, mirrors, and hangings all in the best of taste. Special attention has been paid to the sight lines in both orchestra and balcony, with the result that one has a clear view of the stage from any seat in the house.

For the illumination of the auditorium, three chandeliers are hung from the main ceiling, one in the center and two at the rear and brackets are placed around the walls of both orchestra and balcony. The center chandelier has a spread of eight feet, with lights arranged in three tiers having a sunburst design, encrusted with gold and enamel. The other fixtures have the same treatment. The lighting of these chandeliers is done with three colors, which may be used singly or in combination, producing beautiful effects as they melt from one into another.

THE orchestra pit provides space for twenty musicians, besides the space allotted to the organ console. The projection room has been planned to provide adequate accommodation for the picture machines, spot light, and other equipment as well as for the operators. The apparatus is of the most approved type now installed in best houses.

The heating and ventilation of the theatre has been planned with the same amount of care as the rest of the work so that no matter what the temperature outside may be, the conditions inside shall be such as to permit the audience to enjoy the program in absolute comfort.

This in a measure tells the story that makes the adventures of Alice in Wonderland seem a little trite in comparison. The story is not alone eloquent proof of an era that out-rivals a time when fairies, sprites and the like worked wonders at will. It shows that in an architectural world where the De Rosa's guild the scene, the theatre owner has a chance to build a show house than can have a construction history as part of its attractions as well as an unique structure at a comparatively low cost.
CURRENT FIRST RUN PROGRAMS

ATLANTA


BOSTON


CHICAGO


Riviera—Overture, Selections from "Carmen" by Bizet, Scenic, Digest and Weekly, Comedy, (not mentioned), Feature, "The Bad Man."

Roosevelt—Harold Lloyd in "Why Worry," enters second week of engagement.


LOS ANGELES


NEWARK


PHILADELPHIA


ROCHESTER

Eastman—Overture, "Oberon," Current Events, Spat Family Comedy, "Heavy Seas," Feature, Colleen Moore in "The Huntress."

READING


Lyric—Overture, (not mentioned), Pathe, Comedy, "Dogs of War," Feature, Richard Dix and Claire Chadwick in "Quicksands."


ST. LOUIS

Missouri—Overture, Selections from "Sweethearts," News and Magazine, Ten Minutes Revival of Mack Sennett Comedy, Feature, James Cruze's "To the Ladies."

ST. PAUL


CINCINNATI


DETROIT

Adams—Current Events, Scenic, "Hitting the High Spots," Feature, "His Children's Children."


Capitol—Overture, "Orpheus," Current Events (Pathe), Comedy, (not mentioned), Feature, Mae Murray in Metro's "Fashion Row."


BUFFALO

Loew's—Overture, (not mentioned), Loew's Minute Views of Current Events, Comedy Film, Feature, Wesley Barry in "The Country Kid."

CLEVELAND


LOS ANGELES


Grauman's Million Dollar—Fourth week of showing of "Estopa," Mary Pickford's latest.

Grauman's Rio—Seventh week showing of Harold Lloyd's "Why Worry."


KANSAS CITY


MARIE MOSQUIN

This fair damsel is the leading lady of a new Will Rogers comedy, Hal Roach is making. Percy Pembroke is to direct the picture.


TWELTH STREET—Screen Pictorial, Pathe, Comedy, (not mentioned), Feature, "The Steadfast Heart."

NEW YORK CITY


Let Not Man Put Asunder

Orchestral Conductor
AND
Solo Violinist

desires to affiliate with exhibitor who recognizes real musical worth. Only those who can give the fullest co-operation with large orchestra considered.

Address, CONDUCTOR, Exhibitors Trade Review, Knickerbocker Building, Broadway and 42nd St., New York, N. Y.
Round Table Briefs

John Murray is reported to have sold his Opera House and Hippodrome in Warren, preparatory to going South for his health.

C. B. Peterson and the Texas Theatre Supply Co., are now handling the Gold King Screen in the territory in and around Dallas.

Reports from Poplar Bluff, Mo., state that J. W. Rodgers, Poplar Bluff and Caro exhibitor, had swung a deal for 11,000 acres of land in the Iron Mountain district of Wayne County.

Edgar Weil, who for the past few months, has been recuperating at his home in Little Rock, Ark., from a nervous breakdown, has resumed management of the Strand in Syracuse.

A. W. Mather, of the New Princess, Howo-lulu, is in San Francisco to confer with his business associates.

Hal D. Neides, former manager of the Warfield, has assumed charge of "Scaramouch," at the Capitol, San Francisco.

Gay Green has sold the Pack and Star to L. B. Jackson for $100,000.

Leo A. Landau, of the Alhambra and Garden theatres, Milwaukee, is at the Biltmore in New York.

Michael Comerford, manager of the various theatres of the Wilkes-Barre district of the M. E. Comerford chain of 65 play-houses, has been made assistant to M. E. Comerford, president.

William Gane, with the Nixon-Nirdlinger interests at Philadelphia for years, has been named manager of the Family Theatre, owned and run by the Loyal Order of Moose at Manayunk City, Pa. He succeed Oscar Althoff.

Charles M. Southwell, manager in the past few years of the Grand and the Nesbitt at Wilkes-Barre, Pa., will take charge of the Columbia at Berwick, Pa., just bought by the M. E. Comerford Amusement Co. of Scranton, Pa.

W. H. Kaiser, of the Enterprise Film Corporation, Cincinnati, has just returned from a road trip. He reports that business is fine.

E. C. Rhoden, manager of the Kansas City First National branch, was host to W. J. Morgan of First National's distributing department last week. Mr. Morgan is making a trip over the territory.

The Elite and Cozy theatres, of Pratt, Kansas, have been sold to C. Barron who will be in active management of same.

John Hamrick, who has a chain of Blue Mouse theatres in the Pacific Northwest, has returned from a business trip to New York.

J. S. Hamilton, formerly with Select Film Company, is now in Dayton, Ohio, territory for Goldwyn-Cosmopolitan in place of C. J. Shinkle, who has resigned.

Frank L. Newman, owner of the Newman theatre, Kansas City, left for New York last week to look over some early releases and obtain some ideas on presentation.

Charles Wilson will erect a new Moving Picture House at Booneville, Ark., in the near future.

Claude Ezell, special representative for Selznick, who just returned from an optimistic trip over the South, is in Kansas City, spending a few days with M. A. Tanner of the Kansas City office.

George Mosher, formerly in New York with Metro and more recently working in Cincinnati territory, has been transferred to the New York office.

F. J. Hawkins, distributing manager for the newly organized United Producers and Distributors concern, was in Kansas City last week, seeking a location for a branch of the company.

"Art" Brown has been made house manager of the Rex, Lewiston, Idaho.

R. W. Cassity, owner of the Pursuit, Mo., Opera Hall, has sold the contents of the house to Willard Ross.

F. S. Horton has opened a new Grand theatre at Hope, Ark., and reports that business is very good.

W. D. Fite of Kansas City has sold his interest in the Holland theatre, Wichita, Kan., to Charles Bull, and now is endeavoring to find a house to purchase in a town of about 10,000.

J. E. Hostetller

Operating six theatres in Lincoln, Nebraska, two in Hastings, one in Fairbury, and two in Sioux City, Iowa.

The American theatre, Dayton, Wash., recently re-opened with A. F. Fleck as manager.

C. A. Willat of the Technicolor organization left New York for the Coast.

George J. Bannister, owner of the Columbia Theatre, Winnipeg, has been enjoying a splendid winter holiday through the Southwestern States, visiting New Mexico, Arizona, Southern California and elsewhere.

Richaru and Leo Selkin have opened the Bowen, Chicago.

Bodie Benson, formerly an exhibitor of Western Canada, has completed his work in Australia as personal representative of Douglas Fairbanks and Mary Pickford and is returning to California for a short stay before proceeding to France and Germany to conduct presentations of features of the two stars there.

George Edwards opened his New Theatre at Booneville, Ark., recently.

Clarence Tremblay, formerly of Fort William, Ontario, and Winnipeg, Manitoba, has been appointed manager of the new Capitol Theatre, Kitchener, Ontario.

Willy McConnell has formed the Empress Amusement Corporation at Davenport, Ia., to operate the Empress, which he owns.

Miller Stewart, manager of the Metropolitan Theatre, Winnipeg, formerly the Allen, has installed a microphone in the orchestra pit for the broadcasting of a special symphony programme each Tuesday evening via a local concert station.

J. J. Schultz, a newcomer in the picture game, is erecting a $125,000 house at Wilson, Pa. Mike Scarlatti, will operate the new theatre.

Jack Droy, assistant general manager of Hodkinson Films (Canada), Limited, Toronto, has returned to the Ontario headquarters from a business trip through Western Canada. While in Winnipeg he installed Fred W. Croseby as manager of the Winnipeg branch.

R. V. Anderson, special representative for International News, visited the Kansas City Universal branch last week. He is making a tour of the various branches of the country.

Thomas Carroll is succeeded by Bill Gal-lagher (former manager of the Miles, Cleve-land) as managing director of the New State, Lorain, O.
The new Empress Theatre, Enid, Okla., may change its policy from pictures to vaudeville and pictures at an early date.

The Gem theatre, a negro motion picture theatre owned by Guy Shriner, has been remodeled and redecorated, including a new front of terra cotta.

The Criterion Theatre, Enid, Okla., will open its doors December 24th, with pictures as the policy of the new house for the present time.

The Royal Theatre, Macon, Mo., has changed hands, the ownership has been transferred to Mrs. Loultowsky, of Pittsburgh, Kan. Pictures will be the policy.

The R. and R. Best Theatre at Hillsboro, Texas, has installed a style 45 Fotoplayer, the purchase being made through J. D. Wheelen Pipe Organ Co.

A new Hope-Jones unit pipe organ has been installed in the Benton theatre, Kansas City, by J. W. Watson.

The Empire Theatre, Nesquehoning, Pa., closed for a time, following the death of Mrs. Stevenson, mother of Mrs. Hannah Newton, the owner, has been re-opened.

The Pike Theatre at San Antonio, Texas, had a fire which destroyed a reel of film and a projector. No other damage reported.

The Jewel Theatre at Helena, Ark., is being remodeled and redecorated, with new organ installed and increase in seating capacity.

The Mission Theatre, Los Angeles, will show "The Virginian" for the first time on the West Coast this week.
Insist on prints on—

EASTMAN POSITIVE FILM

—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.
Ever ask for Colgate’s Tooth Paste and have the druggist hand you the Whatizzit brand with the motheaten statement, “It’s just as good”? Or ask for Holeproof socks and get “Our own brand, just exactly as good”? A Stetson hat and be offered the Dobtown Dicer, “Not a bit inferior in any way”?

You have probably fought for self control and informed the dealer that if you couldn’t get what you have asked for you’d go somewhere else.

The name Pathe News is synonymous with quality. It has benefited from the advertising of thirteen years. It is known wherever people know pictures. It is just as standard as sterling, as staple as salt. It is something your public knows, likes and wants.

When you give your public something else, they know that something is not “just as good.”
THE first Hart picture in two years is the biggest Hart money-maker ever released. They've missed Bill and they're flocking to see him. Thrilling, heart-appealing — "Wild Bill Hickok" satisfies them. Get it!


A William S. Hart Production
Presented by Adolph Zukor

A Paramount Picture

WILLIAM S. HART IN "WILD BILL HICKOK"
The BEST
was none too good
for these theatres.

For Wurlitzer Music is a rare magnet for crowds. Still, it is not an extravagance. It is an investment which pays large dividends in the form of volume of patronage. Music rules the universe, and wherever it is finest, there the human family congregates. Make your house the meeting place for the neighboring multitudes. Wurlitzer Music will do it.

There is a Wurlitzer Unit Organ for every type of Motion Picture Theatre, whether large or small, and Wurlitzer prices and terms are within the reach of all.
Eight Pages of Remarkable Reasons for an Independent Week

Here is a Page of Independent Productions That Have Unquestioned Merit from Every Angle That Concerns the Enterprising Showman. As Shown Below Each Picture Mentioned Presents an Unusual Opportunity for Tie-Ups, That Promise a Big Return on a Small Investment

Page 2

'RESTLESS WIVES'

A WORTHWHILE tie-up can readily be effected in the exploitation of this film, with the church sisterhood. The idea could be put across through a circular letter sent to the married men of the vicinity. The copy should read something like this: "Satan finds work for idle hands. We would strongly urge that you interest your wife in sisterhood charitable work. It is a sure cure for 'Restless Wives.' It gives them something to do with their spare time and means making the lives of the poor that much easier. See 'Restless Wives' now playing at the...........Theatre."

Page 3

'VENUS OF THE SOUTH SEAS'

THERE is probably a merchant in your vicinity who carries statuary, boudoir ornaments and such. Get him to tie-up with you in his display by using signs and posters of "Venus of the South Seas" to give his showing of the statuary the proper atmosphere. The same idea might be used for a display in a fish and bird store where sea weeds and the like form part of the display. He might advertise some special breed of bird as hailing from the land of "Venus of the South Seas."

Page 4

FIVE SHIPMAN BOX-OFFICE VALUES

HERE are five pictures with the breath of the great outdoors, a wonderful variety of scenic grandeur, and a powerful, picturesque appeal to back up the drama. The natural line of exploitation, therefore, would be any display, ballyhoo, or ad that would further tend to emphasize the atmosphere of the films. There are also fine tie-ups to be arranged with merchants dealing in workman's clothes, sporting goods, furs, women's riding apparel and dozens of other commodities suggested by the text of the pictures.

Page 5

'AFTER SIX DAYS'

THIS title suggests a great teaser stunt. Placard the entire neighborhood or town with signs reading: "'After Six Days' of untried effort, Noah completed the Ark." "'After Six Days' of privation, came relief." "'After Six Days' of terrible fighting, came peace." These and plenty of others should be given wide distribution a week or more before the appearance of the picture. Since the story has biblical foundation you will find the ministry ready to co-operate with you. It might even be possible to get the minister to preach a sermon on the subject.

Page 6

'A BRIDE FOR A KNIGHT'

THE title of this film alone suggests the humor involved, and should suggest to you a humorous exploitation treatment. You might advertise that you are offering "A Bride for a Knight." In other words, "any knight who can prove his title will be furnished with a bride." This you should use as a catch advertising stunt. It will provoke laughter and make the patrons eager to see the picture. You could also arrange for an interest arousing ballyhoo by dressing a man in an old time knight armour and having him walk through the streets with a girl dressed as a bride.

Page 7

TWO PRODUCERS SECURITY FEATURES

BLUE WATER" was made from Frederick Wallace's novel of the same name. That gives you a great tie-up with the book shop for whom you could supply the posters and illustrations. You might also arrange to have a collection of the books on display on a table in the lobby of the theatre, and with them a sign advertising that they can be bought at the book store. Ads for "The FourDaredevyIs" would make fine copy for the gymnasium or swimming school and would be an appropriate hook-up for you. The local Y. M. C. A. would probably be glad to go in with you on the idea.
"RESTLESS WIVES" is a frank, well-handied photodramation of a phase of the divorce problem. A picture teeming with interest and dramatic action—enacted by a superior Burr cast including DORIS KENYON, JAMES RENNIE, EDMUND BREEZE, MONTAGUE LOVE, BURR MCINTOSH, NAOMI CHILDERS, DE SAGIA MOOERS, and other silver Screen favorites

"RESTLESS WIVES" IS A RARE TITLE FOR EXPLOITATION AND A PICTURE TO BACK UP TO THE LIMIT!

Distributed by the best "State Right Exchange" in your territory

Produced by
C. C. BURR
133 — W. 44th St.
New York City
Annette Kellerman

"VENUS OF THE SOUTH SEAS"

STORY OF
GIRLS and PEARLS,
LOVE and ADVENTURES,
MERMAIDS and WONDERS,
OF THE
SOUTH SEAS

DISTRIBUTED BY
LEE-BRADFORD CORP.
701 SEVENTH AVE. NEW YORK CITY
THROUGH THE LEADING
INDEPENDENT
EXCHANGES
Pictures that show the way to BIGGER BOX OFFICE RETURNS

Here are 5 pictures with the breath of the great outdoors, the greatest variety of scenic grandeur ever shot—and a powerful, picturesque appeal to back up splendid drama. There is the realism of the Canadian West added to the heart-touching stories of Ralph Connor.

“The Man from Glengary” with Pauline Garon
Stands out from ordinary pictures like a forest giant above the timber line. A Ralph Connor story, set where logs and laws are playthings.

“The Critical Age” with Pauline Garon
From another immortal Connor story. Winning title, a big name, love, the great outdoors, the age factor.

“The Rapids” with Mary Astor and Harry T. Morey
This picture will sweep them in. Swift in action, with a strong current of love.

“Cameron of the Royal Mounted”
The Royal Mounted always get their man. And this picture will get any audience anywhere.

“God's Crucible”
Another picture set in the last West. Adapted from "The Foreigner," Ralph Connor's supreme literary achievement. An all star cast.

Distributed by HODKINSON PICTURES
Weiss Brothers take particular pride in presenting

After Six Days

The most astounding photo epic ever filmed — a picture that has broken every known record in every house it has been shown!

Moses and the Ten Commandments

SHOWMEN

Never have you had an opportunity to get such a picture! It's a road show proposition! And the best ever offered on any market!

EXHIBITORS

Get in touch with your nearest exchange! Inquire about it! It's a big genuine clean-up! You can arrange for Key City runs direct.

TERRITORY SOLD

Kerman Film Exchange
729 Seventh Avenue, New York
Greater New York and Northern New Jersey

Standard Film Attractions
1322 Vine St., Philadelphia
Eastern Pennsylvania and Southern New Jersey

Epic Film Attractions
Edward Grossman
808 South Wabash Ave., Chicago
Northern Illinois and Indiana

Charles Lalumiere
546 Sherbrook St., East Montreal
Dominion of Canada

Wire Write Phone

ARTCLASS PICTURES CORP
1540 Broadway, New York City
Romance, Adventure, Thrills—
ERNEST SHIPMAN'S
"BLUE WATER"

A master story-teller has written a stirring throbbing romance that has been pictured amid real scenic environment with action that calls for great acting by an all-star cast. A picture that sparkles with action and thrills.

"THE FOUR DARE-DEVILS"

A story of irresistible appeal, woven around the romantic adventures of four daring gymnasts. The lure of the sawdust told in intensely gripping drama. A picture with a box-office punch.

Your patrons demand good pictures. They want something big and thrilling. Something that holds them spellbound and entertained. This big, tense, dramatic hit, with Showmanship Exploitation is a positive draw and will please the most exacting audiences everywhere.


"THE FOUR DARE-DEVILS"

RELEASED THROUGH

Producers Security Corporation

516 FIFTH AVENUE, NEW YORK
Syracuse Motion Picture Co. presents
SCREENLAND'S GREAT FAVORITES
Henry Hull and Mary Thurman
and an incomparable cast in
THE LAUGH THRILL OF THE SEASON
“A Bride for a Knight”

Story and direction by Hamilton Smith

A Perfect Story With
Perfect Direction and
Perfect Photography

The Production
Complete Is A
Perfect Blend of
Comedy and Drama

THE PERFECT
PICTURE

Romantic Dramatic Thrilling

Released through the
Producers Security Corporation

516 FIFTH AVENUE, NEW YORK CITY
EACH ONE AN ACE IN THE HOLE—

**Restless Wives**

A C. C. Burr Production. Since the best box-office attraction is a picture which contains a story full of emotion, terror, interspersed with comedy touches, "Restless Wives" assures you of that famous line that keeps to the right.

Distributed by Mastodon Films, 133 West 44th Street, New York.

**Venus of the South Seas**

Alluring mermaid creatures, gliding sinuously at the bottom of the sea in a survival of the fittest among sea monsters, fishes and sharks.

Five reels of amazingly unique entertainment, glowing with the gorgeous reflection of Prisma color. A picture that is sure to tickle the palate of the most exacting audience.

**Five Shipman Pictures With Sure Box-Office Value**

This picture will sweep them in. Swift in action, with a strong current of love.

"Camerion of the Royal Mounted." The Royal Mounted always get their man. That's what this picture will do to the audience.

"God's Crucible." A Western picture adapted from "The Foreigner." Ralph Connor's supreme literary achievement.

**After Six Days**

King Tutankhamen in the person of Pharaoh is an important figure in hundreds of scenes. Directed by Piero Antonio Carrazzou. Produced by Armando Vay... transfers to the screen a dignified and impressive re-cital in ten reels of the greatest story ever written by the hand of man.

**A Bride for a Knight**

Five reels of laughs with a wallop in every reel. An unusual box-office story, written and directed by Hamilton Smith.

Will send audiences into fountains of delight. Your patrons will laugh one moment and have a thrill the next. They will never tire of this one, worth seeing time and again.

**Producers Security Corporation Announce—**

Two pictures which meet the absolute supreme of what the movie-goer wants. Ernest Shipman's super production, "Blue Water," is a sensational drama of love, hate, and adventure. Gripping scenes on land. Exciting times at sea.

A masterpiece that glorifies the rough-water hero, with an all-star cast. Replete with romance, action and thrills. "The Four Dare-Devils" is all the name implies and more. A circus story that all men, women and children will want to see.

A pathetic drama interwoven with the adventures of four daring gymnasts that appeal to the hearts of human beings.

Tremendous exploitation possibilities and a sure box-office draw.

FOR AN INDEPENDENT WEEK
"A WOMAN of PARIS"
A DRAMA OF FATE
featuring
Edna Purviance
Written and Directed by
CHARLES CHAPLIN

"The Best Picture Of
This Or Any Month"

Laurence Reid, picture reviewer for Classic, selects Charles Chaplin's "A Woman of Paris" as the "best picture for this or any other month."

"For simplicity of treatment, for rich and rare suggestions, it is the greatest picture ever made."

"'A Woman of Paris' is a rare achievement—the biggest milestone in filmdom. It stands out like a beacon in a sea of film flotsam."

NOW BOOKING
UNITED ARTISTS CORPORATION
Mary Pickford
Charles Chaplin
Douglas Fairbanks
D.W. Griffith
Helen Drany, President
Big Reception for
Drama of FLAMING
New York's Mark

Frank Elliott, in M. P. News:—‘One of the best pictures produced this season. A story that grips the interest at all times boasting several fine punches and a climax that will pull the most hard-boiled fan right up to the edge of the seat. For thrill, the big forest fire climax has not been surpassed this year.’

N. Y. Evening Journal:—‘The narrative, as filmed, bristles with situations. Good effects in the flaming woods and raging rivers.’

N. Y. Evening Mail:—‘Lucretia Lombard’ at the Strand this week is a ‘sell out.’ Exhibitors need have no fear for the box-office when this picture comes to their theatres.’

Quinn Martin, in N. Y. World:—‘Lucretia Lombard’ is a highly sentimental, very well acted melodrama. It is casted and mounted nicely, and extremely effective.’

N. Y. Times Square Daily:—‘A real box-office hit. ‘Lucretia Lombard’ is a strong story and Jack Conway, who directed, handled the tale skilfully, getting in several touches of the sexy variety that are sure to prove of assistance at the box-office.’

Stirring Romance and Delightful Humor
in This Thrilling Drama of

Flaming Passion
“Lucretia Lombard”

FROM THE CELEBRATED NOVEL BY KATHLEEN NORRIS
A HARRY RAPF PRODUCTION
Cast Includes
IRENE RICH, MONTE BLUE
Marc Mac Dermott - Norma Shearer - Alec B. Francis
Warner Bros.
PASSION at Strand Theatre

Harriet Underhill in *N. Y. Tribune*:—"The cast is excellent. There is an ingenue who is the last word in ingenues."

*N. Y. Evening Telegrams*:—"Spectacular thrills follow each other uninterruptedly in this production. Amid the horrors of forest fires and turbulent flood, the drama of conflict steadily develops to a crescendo of emotions, thence rising to a whirlwind climax."

*N. Y. Sun and Globe*:—"Irene Rich, Marc MacDermott, Norma Shearer and Monte Blue give performances that are as sincere and fine as anything seen in the films this year."

*N. Y. Evening Post*:—"Queer to relate, and unusual in this day of the obvious, the production is bound to rouse many questions. Excellently played, well staged, intelligently cast, an interesting and enjoyable story which is never soporific."

Louella O. Parsons, in *N. Y. American*:—"The direction is particularly good in this picture. There is a flood, a forest fire and a number of other thrilling events. The forest fire is well done."

Dorothy Day, in *N. Y. Morning Telegram*:—"'Lucretia Lombard' is primarily a money-maker, and the Warner Brothers should be quite pleased to add it to their list. A fine screen presentation."
Divorced! Names in the Paper! Broken Hearts and Bewildered Lives!

Goldwyn presents
Now in its 2nd clean-up week at the California Theatre, Los Angeles!

RUPERT HUGHES’

 Biggest Box-office Bet! daring and thrilling!

The inside story of Divorce!

with Helene Chadwick, Lew Cody, Carmel Myers, George Walsh

ENO

Goldwyn-Cosmopolitan
To the authors whose stories have made my film dramas successful:

Edgar Rice Burroughs
Ralph Connor
F. Marion Crawford

James Oliver Curwood
Capt. Joseph D. Meade
Capt. Frederick Wm. Wallace

To the directors who have put them over:

David M. Hartford
Henry Kolker

Henry MacRae
King Vidor

To the artists who have appeared in them:

Mary Astor
Betty Blythe
Gladys Coburn
Frances Eldredge
Pauline Garon
Cleo Madison
Colleen Moore
Vivienne Osborne

Ruth Renick
Baby Peggy Rice
Norma Shearer
Edna Shipman
Nell Shipman
Ann Southerland
Marion Swayne
Jane Thomas

Frank Andrews
Charlie Arling
Frank Badgley
Wallace Beery
John Bowers
David Butler
William Calhoun
Lon Chaney
William Colvin
Irving Cummings
Louis D'Arclay
John Dillon
E. L. Fernandez
Edwin Forsberg
Leon Gendron
Gaston Glass
Robert Haines

Jimmy Harrison
Harlan Knight
Wilton Lackaye
Donald MacDonald
Francis MacDonald
Melbourne MacDowell
Walter Miller
Harry T. Morey
Jack Newton
Wheeler Oakman
Wellington Playter
Anders Randolph
Wallace Ray
Warner Richmond
Charles Slattery
Lewis Stone
Charles Wellesley

To the organizations who are distributing them:

Associated First National Pictures, Inc.
Australasian Films, Ltd.

W. W. Hodkinson Corporation
David P. Howells
William Vogel

And to my thousands of exhibitor friends.

Ernest Shipman

565 Fifth Avenue,
New York City.
POLA NEGRI IN "THE SPANISH DANCER" A HERBERT BRENON PRODUCTION WITH ANTONIO MORENO WALLACE BEERY ADOLPHE MENJOU KATHLYN WILLIAMS "HIS CHILDREN'S CHILDREN" A SAM WOOD PRODUCTION WITH BEBE DANIELS GEORGE FAWCETT DOROTHY MACKAILL JAMES RENNIE MARY EATON NOVEL BY ARTHUR TRAIN A PARAMOUNT PICTURE "THE LIGHT THAT FAILED" WITH JACKIE LOGAN PERCY MARMONT A GEORGE MELFORD PRODUCTION A PARAMOUNT PICTURE DOUGLAS FAIRBANKS JR. IN "STEPHEN STEPS OUT" WITH THEODORE ROBERTS HARRY MYERS NOAH BEERY DIRECTED BY JOSEPH HENABERY A PARAMOUNT PICTURE WILLIAM S. HART IN "WILD PULL HICKOK" A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE "TO THE LADIES" A JAMES CRUZE PRODUCTION WITH THEODORE ROBERTS EDWARD HORTON GREY'S "THE CALL OF WILSON RICHARD DIX DAW RICARDO CORTÉS FLEMING A PARAMOUNT PICTURE ZANE BROTHER" WITH TOBBY RAYMOND HATTON GLENN HUNTER IN "THE CANYON" WITH LOIS NOAH BEERY MARJORIE ROGER SMOORE EDITH ROBERTS LOGAN A GREAT BARRIERS" A GEORGE MELFORD PRODUCTION WITH JACQUELINE MORENO WALTER HIERS A GREAT PARAMOUNT PICTURE THOMAS MEIGHAN IN "PIED PIPER MALONE" BY BOOTH TARKINGTON SUPPORTED BY LOIS WILSON GEORGE FAWCETT DIRECTED BY ALFRED E. GREEN A PARAMOUNT PICTURE "THE NEXT CORNER" A SAM WOOD PRODUCTION WITH DOROTHY MACKAILL LON CHANEY CONWAY TEARLE RICARDO CORTÉS LOUISE DRESSER A PARAMOUNT PICTURE "THE STRANGER" A JOSEPH HENABERY PRODUCTION WITH BETTY COMPSON RICHARD DIX LEWIS STONE BY JOHN GALSWORTHY A PARAMOUNT PICTURE WILLIAM S. HART IN "SINGER JIM MCKEE" SUPPORTED BY PHYLLIS HAVER A WILLIAM S. HART PRODUCTION A PARAMOUNT PICTURE.

For a Merry Christmas!
Cecil B. De Mille


THE NEW YEAR WILL SURPASS THE PAST!
PHOTOGRAPH OF A TALMADGE STUDIO "PROP" CHAIR

The Man in the Chair is the Exhibitor's Photodramatist:

WILLIAM DUDLEY PELLEY

Better known to the trade as plain "Bill" Pelley

Who Writes Screen Plots Juicy with Showmans' Exploitation Possibilities!

Meet "Bill" Pelley! He is the man who wrote "The Light in the Dark," "The Shock," "Her Fatal Millions," "The Fog" and eight other photoplays this year, FIVE OF WHICH ARE NOW IN PRODUCTION. What other Dramatist can point to five of his screen plays all being "shot" at the same time? Tom Mix is making a Pelley story right now; so is Maurice Tourneur; so is Hoot Gibson; so is the U. S. Department of Justice. Richard Thomas has just acquired the rights to a new Pelley story: "What Women Love."

$100,000 OF PHOTOPLAY PLOTS

is the figure Pelley's sales force and exploitation staff have before them for a goal in the year ahead. He operates a printing plant, art department and group of professional exploitation men to wring his plays dry of exploitation possibilities for both producer and exhibitor. He also will start the publication of a house organ, "THE SCREEN SHOWMAN," on January 1st. This is to be sent free to every showman running Pelley's screen plays.

A STORY WITH A WALLOP EVERY TWO WEEKS FOR 1924. ASK YOUR PRODUCER TO SEND YOU HIS PELLEY PLAYS—Fox, Universal, Metro, First National, Film Booking Offices have them and you can buy them right because Pelley sold them right—they will please your patrons!
A Continuous Line
TO SEE
A Great picture
Beautifully Directed
Perfectly Acted
by A Great Cast!

The
Unknown Purple

presented by TRUART
A Carlos Production
from the Sensational Stage Success by
Roland West and Carlyle Moore
directed by Roland West
photographed by Oliver T March

HENRY B. WALTHALL
ALICE LAKE
STUART HOLMES
HELEN FERGUSON
ETHEL GREY TERRY
BRINSLEY SHAW
JOHNNY ARTHUR
FRANKIE LEE
JAMES MORRISON
RICHARD WAYNE
MIKE DONLIN
In the distinguished Cast

Truart Films
The Motion Picture

FRANCHISED ON THE
INDEPENDENT MARKET BY
TRUART FILM CORPORATION
M.H. HOFFMAN
VICE PRESIDENT
1540 BROADWAY N.Y. CITY
Romance!  Adventure!

The MAN FROM BRODNEY'S

Adapted from the Famous Novel by
GEORGE BARR McCUTCHEON

A Superb Cast
J. WARREN KERRIGAN
ALICE CALHOUN
WANDA HAWLEY
MISS DUPONT
PAT O'MALLEY
KATHLEEN KEY

A RICH, warm romance of India Seas—
breathing the pungent fragrance of
the Orient—mysterious, inexplicable!

A YOUNG American tangled in court
intrigue, put to the supreme test to
save the girl he loves—a princess of
royal blood!

A STRANGE will bequeathing millions,
sinister menace to the happiness of
those who would benefit.

Scenes of Splendor

THE most thrilling hand to hand battle
against overwhelming odds ever
screened!

A David Smith Production

VITAGRAPH
ALBERT E. SMITH, Prop.
Anticipating by several months the necessity for lower production costs, the $800,000 improvement program of the United Studios in Hollywood has been completed.

With these improvements finished, this plant offers the independent producer economy in production through new facilities and efficiency methods designed with this end in view.

Keeping pace with the progress of the industry the United Studios has not only retained its leadership as the largest and most efficient leasing plant in the world, but has increased its own facilities a hundred percent.
The Tremendous Response Proves That No Picture Is Too Big for the Progressive Exhibitor

Are You Ready?

MUCH against my own desire, I am showing "The Hunchback of Notre Dame" in various legitimate theatres throughout the United States. I am making a profit on these showings and at the same time I am preparing the way for the exhibitor who will show it later on at popular prices.

The only reason I have chosen legitimate theatres is because the picture simply must have a real run and most exhibitors up to now have been fearful of changing their policy to two-a-day and charging $1.65 top.

Now that I am in the midst of "road-showing" the big production, I find that exhibitors of importance are changing their attitude and are showing a disposition to change their policy, thus cutting legitimate theatres out of the picture business.

I approve of this with all my heart and soul. I have always claimed that pictures belong in picture houses, but with a picture as great and as unparalleled as "The Hunchback of Notre Dame", I positively cannot sacrifice it or treat it like an ordinary picture.

Wherever I have found a first class picture house that is willing to change its policy by showing "The Hunchback of Notre Dame" twice a day at $1.65 top, I have given it the preference over any legitimate theatre.

I stand ready to do this wherever it is feasible.

I am not pretending that I expect to make any profit on this production. I am satisfied that it is the outstanding picture of the past one year, and the one that will last for years to come. One with which I could afford to take my time about booking. I consider it so exceptional, such a demonstrable success wherever it has shown, that I am more than doing my part when I offer to run it in picture houses instead of legitimate theatres.

If I get a proper run in every community and at the same time strike the first blow to kill the evil of running pictures in legitimate theatres, I will feel more than satisfied.

Of course, I don't mean that every ticket must be $1.65. I mean that a reasonable number must be sold at that price. Afterwards you will want to repeat the picture at popular prices and reap a double profit from it.

There's my story. How does it strike you? If it appeals to you, wire or write me.

Universal Pictures Corporation

The deluge of letters and telegrams from exhibitors in every part of the country in response to the above statement is convincing proof that Universal is leading the industry in policy as well as pictures. You can depend on Universal!
THOMAS MEIGHAN
wishes you a
Merry Christmas
and a
Prosperous New Year

Recent Thomas Meighan Paramount Productions—

“Back Home and Broke”
By George Ade
Directed by Alfred E. Green

“The Ne’er Do Well”
By Rex Beach
Directed by Alfred E. Green

“Homeward Bound”
By Peter B. Kyne
Directed by Ralph Ince

“Woman-Proof”
By George Ade
Directed by Alfred E. Green

Now in Preparation—
(Released February 4, 1924)
“Pied Piper Malone”
By Booth Tarkington
Directed by Alfred E. Green

PERFECT lighting effect in your stage set is assured if equipped with a MATTHEWS PLANT

Matthews Engineering Company
Sandusky, Ohio

Holiday Greetings to All from
Marie Prevost
Buy Preferred Pictures at these exchanges —

The Preferred 15

MAYTIME
THE VIRGINIAN
MOTHERS-IN-LAW
APRIL SHOWERS
THE BROKEN WING
POISONED PARADISE
THE BREATH OF SCANDAL
THE TRIFLERS
THE FIRST YEAR
THE BOOMERANG
WHEN A WOMAN
REACHES FORTY
WHITE MAN
MY LADY'S LIPS
FAINT PERFUME
THE MANSION OF
ACHING HEARTS

The Preferred 8

DAUGHTERS OF THE RICH
THE GIRL WHO CAME BACK
ARE YOU A FAILURE?
POOR MEN'S WIVES
THE HERO
THORNS AND
ORANGE BLOSSOMS
RICH MEN'S WIVES

ALBANY, Bobby North.
Bond Photoplay Corp.
676 Broadway.

ATLANTA, E. V. Richards.
Preferred Pictures Corp.
106 Walton St.

BOSTON, Harry Acher.
American Feature Film Co.
37 Piedmont St.

BUFFALO, Bobby North.
Bond Photoplay Corp.
265 Franklin St.

CHICAGO, J. L. Friedman.
Celebrated Players Film Corp.
510 South Wabash Ave.

CINCINNATI, Harry Charnas.
Standard Film Service Co.
3way and Pioneer.

CLEVELAND, Harry Charnas.
Standard Film Service Co.
201 Film Building.

DALLAS, E. V. Richards.
Preferred Pictures Corp.
308 South Harwood St.

DENVER, Harry T. Nolan.
First National Exhibitors Corp.
2108 Broadway.

DES MOINES, A. H. Blank.
A. H. Blank Enterprises
302 Second St.

DETROIT, Harry Charnas.
Standard Film Service Co.
Elizabeth and John R. Sta.

INDIANAPOLIS, J. L. Friedman.
Celebrated Players Film Corp.
144 West Vermont St.

KANSAS CITY
Preferred Pictures Exchange
116 West 17th St.

LOS ANGELES, Louis Hyman.
All Star Feature Distributors, Inc.
918 South Olive St.

MILWAUKEE, J. S. Grauman.
Celebrated Players Film Corp.
713 Wells St.

MINNEAPOLIS, Ben Friedman.
Friedman Film Corp.
16 North Fourth St.

NEW HAVEN, Harry Acher.
American Feature Film Co.
314 Meadow St.

NEW JERSEY, H. F. Jans.
Jans Film Service
729 Seventh Ave., New York

NEW ORLEANS, E. V. Richards.
Preferred Pictures Corp.
1401 Tulane Ave.

NEW YORK, Sam Zierler.
Commonwealth Film Corp.
729 Seventh Ave.

OMAHA, A. H. Blank.
A. H. Blank Enterprises
1511 Chicago St.

PHILADELPHIA, Ben Amsterdam.
Masterpiece Film Attractions
1229 Vine St.

PITTSBURGH, Harry Charnas.
Federated Film Exchange
1018 Forbes St.

PORTLAND, OR, Harry Acher.
American Feature Film Co.
85 Market St.

SALT LAKE CITY, George L. Mayne.
Preferred Pictures Exchange
52 Exchange Place

SAN FRANCISCO, Louis Hyman.
All Star Feature Distributors, Inc.
269 Golden Gate Ave.

SEATTLE, Al Rosenberg.
De Luxe Feature Film Co.
2016 Third Ave.

ST. LOUIS, Spyros Skouras.
St. Louis Film Exchange
2319 Locust St.

WASHINGTON, D. C., Joseph L. Young.
Preferred Pictures Corp.
925 New Jersey Ave., N. W.

CANADA, J. J. Allen

CALGARY
Canadian Nat'l Films Corp.
3 Princess Bldg.

MONTREAL
Dominion Films, Ltd.
12 Mayor St.

TORONTO
Dominion Films, Ltd.
21 Dundas St. East.

VANCOUVER
Canadian Nat'l Films Corp.
Allen Theatre Bldg.

WINNIPEG
Canadian Nat'l Films Corp.
302 Film Exchange Bldg.

FOREIGN DISTRIBUTORS
Export and Import Film Co., Inc.
729 Seventh Ave., New York City.

PREFERRED PICTURES CORP'N.

1650 BROADWAY
NEW YORK CITY

B.P. Schulberg Pres.
J.G. Bachmann Treas.
Best wishes and
Season's Greeting
to all

LON CHANEY

Alfred A. Grasso
Business Manager
3459 Plata Street
Phone Drexel 2745
Los Angeles, Cal.
Hearty Christmas Greetings
and Every Good Wish
for the Coming Year.

Robert G. Vignola
The Greatest Story of All!

A MASSIVE DRAMA of the beginning of the America that you know. The struggles of a few that became the romance of one hundred million people. It is the story of Her whom you love more than any other... of Her for whom you would shed your blood... of Her for whom you would sacrifice all—the first great story of America.

The Daughters of the American Revolution wanted a complete, accurate and dramatic version of America's greatest of all stories, the Revolutionary War, told with a true mastery upon the screen. They informed Will H. Hays of their wishes. And Mr. Hays discussed the idea with

D.W. GRIFFITH

and he agreed to make it. To do so he and his staff of players visited practically every shrine of American Liberty, taking scenes of the drama upon the actual ground where they occurred in the Revolution. Helping Griffith to make this story more accurate than any story of this period has ever been, are: The Daughters of the American Revolution, The Sons of the Revolution, President Edwin Worden of the Lexington Historical Society, the Boston Historical Society, the Mount Vernon Historical Society, the Smithsonian Institute, the New York Public Library.

Robert W. Chambers, accepted as one of the best informed historians on Revolutionary matters, has written the story selected. John L. E. Pell is making the historical arrangement.

The name selected for this tremendous production is

"AMERICA"

The cast being chosen is recommended by appearance and ability alone. It is not intended that a famous character shall be altered to fit a famous actor. Literally hundreds of persons have been tested out that these characters shall be real in appearance.
NEW YEAR IS ABOUT TO START
that is sure to mean much, for good or ill, to
the motion picture industry.

What will the year bring? Will it find the industry
still permitting the Ego of some selfish directors to go
on padding features into unwarranted, tiresome lengths,
or will it see a return to the feature of normal length,
that will permit an exhibitor to build up a REAL
SHOW, a program of diversified entertainment such as
built up the tremendous popularity of motion pictures?

It is largely up to you, Mr. Exhibitor, to bring about
this needed reform. If you raise your voice loud enough,
it will be heard and heeded. And unless features come
to a saner length, all the best wishes for a prosperous
New Year for you will be in vain, for, as Danny says
in Film Daily, "the public is willing and anxious to pay
for real entertainment—diversified entertainment—and
sooner or later will refuse to pay for 'Ego'."

Let's all work earnestly for this reform, so that the
whole industry may have a prosperous year, which is
Educational's sincere wish.

EDUCATIONAL FILM EXCHANGES, Inc.

E.W. Hammons
President
Progress & Achievement

“Anna Christie” reaches the theatres for Christmas. It should contribute materially toward exhibitor prosperity in 1924.

The newspaper and magazine critics call “Anna Christie” the greatest picture I have ever produced, and declare it to be an outstanding production of a season in which many fine pictures have been released.

The test engagements have established “Anna Christie” as a highly successful box-office attraction.

For a great many years I have been producing pictures that have made money in the theatres, and I intend to continue to do so for a great many years to come. I refuse to be stampeded by the hysterics of the industry into policies which violate good business judgment.

Ours is an industry of progress. We have gone forward more than even we realize during the twelve months of 1923, and I pledge myself, my resources and my organization toward greater progress in 1924, toward finer pictures and higher standards.

[Signature]
Compliments of the Season — and a full stocking for the seasons to come.

James Kirkwood and Lila Lee in 4 of the biggest attractions of 1924.

Harry Carey in 6 of the biggest productions.

EXHIBITOR

The Old Fool
The Hoosier Schoolmaster
A Great American Classic

Glenn Hunter in "Grit"
A mighty melodrama of the underworld.

Hodkinson Pictures

Santa Claus with a bag of presents.
wonderful POSTERS, ADS and EXPLOITATION to help you put over

JOHNNIE WALKER in

FASHIONABLE FAKERS

Something New!!

Give your patrons something brand new and fresh—right hot off the griddle—we've got the stuff all ready—to help you tell the world you've got JOHNNIE WALKER in "FASHIONABLE FAKERS."

Loads of exploitation—easy to put over and sure in it's results —accessories and everything all set.

Get a press sheet—see what we've got for you, then book and make some dough with this clever picture.

DISTRIBUTED BY

F.B.O.

723 Seventh Ave., New York N.Y.
EXCHANGES EVERYWHERE

SALES OFFICE UNITED KINGDOM
R.C. PICTURES CORPORATION
26-27 D-ArBLAY STREET, WARDOUR ST., LONDON, W. I., ENGLAND
EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
GEORGE B. MERWEDE, News Editor
GEORGE T. PARDY, Reviews Editor

CONTENTS
December 29, 1923

EDITORIAL FEATURES
Editorial—A Merry Christmas.......................... 3
Who Is Who Among Motion Picture Leaders.............. 4
The Essential Qualities of Good Showmanship............ 31
Keeping Apace of the Equipment Market................ 49
Alteration Achieves Delightful Effect................... 52

HIGHLIGHTS IN THE NEWS
Great Studio in Queens Is Planned...................... 11
To Push Sale of Revell Book............................ 11
Exhibitors Guests of Trade Board....................... 12
Discuss National Body for State Rightevers............. 12
Issue Booklet on Tax Elimination....................... 13
Wantmar Enjoined by Tri-Stone Pictures............... 13
First National Names January for Drive................ 14
VitaGraph Going Ahead, Declares Smith............... 14
Says Foreign Locales Would Split Cost................ 14
Metro Announces New Releasing List.................... 15
Marion Davies Gives Ball for Veterans................. 15

PICTORIAL PRESENTATIONS
At Yuletide—Colleen Moore............................ 2
Patsy Ruth Miller Substitutes for Kris Kringle........ 6
Metro's 'In Search of a Thrill' Is Holiday Feature... 10
'The Lone Bandit' Is Brilliant in Cast............... 16
Highlights of First National's New Year's Party...... 24
Goldwyn's Offerings Greet New Year.................... 36
Leaders All—Harry Warner............................ 46
Accessories That Help Put the Show Over............. 54

SHOWMANSHIP
Two Christmas Suggestions for Lobby................... 30
Extended Publicity Given 'Pomjola'..................... 32
Derate Creates Interest in 'Reno'....................... 32
Get the Exploitation Habit............................ 33
Warner Brothers Unique Press Books................... 34
Exploitation Ideas in Brief........................... 35

REGULAR DEPARTMENTS
Exhibitors Round Table................................ 17
Round About the Studios................................ 19
Up and Down Main Street................................ 21
Feature Previews........................................ 25
Big Little Feature....................................... 28
Production Chart and Press Opinions................... 43
Special Equipment Section.............................. 49

Copyright 1923 by Exhibitors Review Publishing Corporation.

J. N. Gasnier's "Daughters of the Rich" Ruth Clifford augments the natural charms nature has already given her, with this stunning tea gown of sage velvet trimmed with chinchilla and wide bands of embroidery. But one of many gowns, designed for the petite star, to achieve the utmost perfection.

RUTH CLIFFORD

Ethel Shannon

This dainty negligee of pink, chintz edged with pale blue pintucks, and the last word in feminine finery enhances the star's charm indeed. It is just one of Ethel Shannon's many costumes in Louis Gasnier's successful production for Preferred Pictures, "Daughters of the Rich."
Let us not sit snugly by the Yule fires of our comfort,
But kindle in our hearts, O Lord, the warmth of charity.
Sanctify the bread we break with friends,
Nourish our souls with privation, according to our pride.
Enable us, at last, to meet the searching eyes of children.
Then shall Thy will have been done.

—COLLEEN MOORE.
A Merry Christmas

Merry Christmas to the men and women of the motion picture industry! And this greeting goes to the ol' timers and to the new comers and to the great throng of in-betweens, those whose active participation in the doings and in the development of this marvelous institution of the early twentieth century covers a period of a dozen or fifteen years.

Those who formerly followed the unthinking crowd in referring to the "infant motion picture industry"—an expression which now is greeted merely with a derisive smile—may have failed to realize the screen has passed its quarter-century.

We are not referring to the days of laboratory experimentation. We are talking of the days of exhibition before paid houses. Readers of the issue of December 15 of this journal were reminded that motion pictures were being shown in 1898. The year was that of the Spanish-American War and the pictures were largely of events connected with that brief conflict.

So it may be reiterated that the motion picture really has "grown up."

There have been many and crowding evidences of the truth of this statement, of just that number of reasons why this present annual festival should be an occasion of merriment on the part of the members of the great industry.

Among those who may on the whole participate with a will are the exhibitors, who have not only built more great amusement palaces but have "absorbed" many of the big pictures.

Croakers to the contrary notwithstanding, there has been a distinct advance in the quality of screen entertainment. We recall no year in which there have been so many pretentious pictures which also were good pictures.

While it would be far from the truth to say there can be no good pictures unless they also are pretentious and elaborate pictures, it is a fact that as a rule the great story is usually reserved for lavish settings.

As the exception sometimes proves the rule it may be noted that a subject quite commonly credited with being one of the best of 1923 was made at a negative cost of perhaps twenty or twenty-five thousand dollars.

The advancement in picture-making is not restricted to an enhanced quality. One of the lessons of experience that has been given much consideration during the year has been the evil resulting from indulgence in publicity regarding large sums of money spent on individual productions or groups of productions or on individuals.

Announcements on this phase of picture-making are becoming scarcer. The public's reaction following the few that have slipped through has been disadvantageous to the industry as a whole and has served as encouragement to those revenue seeking legislators who have come to look upon the screen as a symbol of uncountable wealth.

Another of the developments of the year is the growing recognition of the importance of exploitation that is wholesome, of improved advertising that will square with the unquestioned improvement in the quality of pictures as a whole.

Errors have been made, offenses against good taste have been committed. For any share we may have had in these we express keen regret.

There have been brought to the side of the motion picture in the past year great bodies of public-spirited men and women, bodies the officers and members of which in other years had been either indifferent or openly antagonistic to the motion picture, and organizations whose influence and respect the industry must command if it deserves to survive.

Any action that tends to decrease this influence or to lessen this respect does harm to the industry. But on the whole it should be a Merry Christmas, in spirit and in fact, for Exhibitor, for Distributor and for Producer.

For the Exhibitor, because of his success in giving better and higher class entertainment to the millions, a large proportion of which know no paid amusement other than that found within his house.

For the Distributor, because of his success in facing great business problems, due to the fact that owing to increased production he has been compelled to find means of making two blades of grass to grow where but one grew before.

For the Producer, because of his success not only in selecting stories that appealed to the multitude but also in so adorning them that they have instructed as well as entertained the peoples of many lands.

We reiterate: A Merry Christmas!
Who's Who Among the Motion Picture Leaders in the Year 1923

Elmer Pearson

As the first distributor in 1923 to call attention to the mounting production cost meet Elmer Pearson, watch over the destinies of the American house of Pathe. It was last summer, midsummer to be exact, when Mr. Pearson made the declaration that what he had seen on the coast led him to believe production costs for the year were putting exchange receipts off of any preceding twelve months. It was the ripple that follows the calm. The announcement was discounted in some quarters, but aroused interest in all.

The statement was indicative of the Pathe executive's bent for looking ahead as well as to examine the signs of the present. It is common knowledge that under his leadership the company has had an unusually successful year—which is a pretty good way to determine the direction of the signboard for 1924: Straight ahead.

Richard A. Rowland

And now meet the man who in the fall of the year as he saw the ripple expanding into a breeze added his testimony to the expression of growing concern over production costs: Richard Rowland.

Mr. Rowland battled the ball right over the centerfield fence when he discussed the possibilities of dealing with the sheriff unless there should prove to be on the part of producers a clearer understanding of some of the difficulties of the distributor in disposing of product at a profit to three departments.

It was only the other day the First National executive remarked that the public was concerned only in entertainment and did not care whether a picture cost $75,000 or $975,000, so long as it was entertaining. Well, sounds like the new production spirit, the spirit of 1924, the spirit which so far capitalizes the experiences of 1923 as to profit by the opportunities for improvement.

Adolph Zukor

We have noted how that ripple grew into a breeze. Who other than Adolph Zukor should recognize the arrival of the moment when it should be expedient to trim sail, to slip into harbor and wait for the storm to abate? The head of Famous Players has been the centre about which so many trade whirlwinds have swept that instinctively he senses the approach of anything resembling a disturbance, and when he feels another one on the way he dons his sou'wester and gets into action.

The saying down order of a few weeks ago, a lid-dropping the reverberations of which still may be heard, is believed to be nearing its end. All signs indicate a renewal of activity.

By the way, there are hints from the outside that the sessions of the Federal Board of Trade when resumed for the taking of testimony for the defense will be unexpectedly interesting. It is reported that the sou'wester reserved for that particular squall conceals a very sharp stick.

Holiday Greetings

There has been and is an increasing recognition, on the part of those who make pictures and those who show them, of the importance of the film and the screen in the everyday life of the American people.

There has been and is an increasing appreciation, on the people's part, of the finer type of picture, which we are trying wholeheartedly to produce and display for them. Such genuine efforts for service, with such encouragement, cannot fail of success, with the accompanying rewards of success.

This is the record of 1923. Nineteen hundred and twenty-four must and shall bring still further endeavor and still greater success.

To all those men and women of the industry who are giving their best in this great service, I extend the fullest gratitude, with the wish that their Christmas may be a happy one, and the hope that the New Year may bring to them the amplest measure of attainment and satisfaction.

Will H. Hays

Harry Selbach

The only remark ever credited to that Sphinx boy over in Egypt was a grumble to the effect that he was getting tired waiting to hear the voice of Harry Selbach. He confirmed the fact that while he had heard and could recognize the voice of all the other executives in picturesedom he had not the faintest idea of the quality of sound produced by the treasurer of First National when he talked to the public. And no wonder!

Mr. Selbach easily holds the long-distance record for silence so far as the trade generally is concerned and as also the long-distance commuter. He is a resident of Philadelphia, and when he does talk he is inclined to say it with figures—cold turkey. He is a bear for figures.

Bobby North

Those slated to attend some function we HE other day in the list of names noted among others that of Robert North. Right away came the question: "Who the mischief is that?" Another second's thought and we recognized our friend of 1600 Broadway, Philadelphia and producer.

Here's hoping that in 1924 the lines that are laid out for Bobby North will fall in pleasant places.

J. G. Bachmann

As one of the hard fighters of the crucial year of 1923 here goes a handshake with Jack Bachmann. Like other financial executives of distributing companies he has had his troubles for the year, but while he said nothing publicly about the way matters in general seemed to be tending nevertheless he confided to his intimates he did not propose that his company should be caught napping. So it is that up at Fifty-first Street and Broadway the boys day by day are running up a bit of smiles, as word comes in as to what "The Virginian" and some of its contemporaries are doing and what "The First Year" is expected to do in the New Year.

W. E. Shallenberger

Let's drop in on one of the independent boys for a minute and greet W. E. Shallenberger, an executive who possesses one of the best rested swivel chairs in the industry. The "Doc" is a great fellow for stirring about the country. Like the old fashioned congressmen he dearly loves to look after his fencies, to keep the sheep in and the goats out.

Just now the "Doc" is busy getting set for a big campaign on a subject which he believes is his best to date and which he is convinced will make a real noise among the good ones of 1924—"Gambling Wives."

Arthur S. Friend

From the man who made his bow as a producer with the remarkably fine "Divine," we had a right to expect much. The two succeeding Arista pictures have confirmed the impression. Arthur Friend is one of those producers who banks heavily on preparation—a term which with him has two distinct phases:

That of toll in the making ready of the story for the director and then after that functionality has ceased or presumably ceased his labors to endeavor to make as nearly as possible to 100 per cent the completed story for the exhibitor.

It is a policy that has worked out to large advantage.

And now comes the story where Mr. Friend is to be one of the principals in the creation of a large studio for housing the production of pictures to be made within gunshot of New York to lessen the pressure on the facilities of Los Angeles.

Thomas H. Ince

The maker of "Anna Christie" has reason to contemplate his turkey and plum puddle with a large degree of satisfaction, with the consciousness of a hard job well done.

"Tom" Ince was perhaps the first successful supervising director. Many have tried to assume that role, but with varying and indifferent results.

So just as before we may continue to look for something worthwhile from the Ince studio.
Marcus Loew

THE head of the Marcus Loew Enterprises and the Metro Pictures Corporation is another of the top-notchers who has slipped out of the coast in a Christmas roll call. That's the way it is with Arthur Kane. He has been coming along steadily during the past year, just the same as he has in preceding twelve months.

He's a great picker, a picker of good pictures, is that Kane man, and it is a safe bet he will continue in the year 1924 to exercise the same large amount of gray matter in the conduct of his business that he did in 1923 — and in the many films years preceding.

He starts off the New Year with — for it hardly can be said "The Courtship of Miles Standish" is yet quite on its way in the majority of the cities of the country.

Arthur S. Kane

SIMPLY because a fellow slips away to the coast when he feels the approach of the cool weather is no reason why he should be overlooked. That's the way it is with Arthur Kane. He has been coming along steadily during the past year, just the same as he has in preceding twelve months.

He's a great picker, a picker of good pictures, is that Kane man, and it is a safe bet he will continue in the year 1924 to exercise the same large amount of gray matter in the conduct of his business that he did in 1923 — and in the many films years preceding.

He starts off the New Year with — for it hardly can be said "The Courtship of Miles Standish" is yet quite on its way in the majority of the cities of the country.

Irving Lesser

THE eastern representative of the Lesser interests has gone to the coast for Christmas or something — it may be on business, for men have been known to travel that far on such errands. However, he goes at the end of a year that has been a good one for his company, and what is better the signs for the coming twelvemonth are that there will be even bigger doings when steam is up and gold begins to travel.

Much is looked for from Baby Peggy — and there is a youngster who does not disappoint — among the many prominent players lined up for featuring during 1924.

Samuel Rothafel

GREETINGS to the master broadcaster of the new wonder of a great era, the radio! To the man who has harnessed what many motion picture men looked upon as simply a new form of business peril and converted it to increasing the patrons and admirers of his great house all honor is due.

"Roxy," as he calls himself over the air and a name that has been employed by his friends for many years, is now one of the best-known men in the eastern half of the United States and Canada. The sound of his cheery voice and the spirit of good humor which it breathes is "listened for" every Sunday evening at the harbinger of the greatest entertainment that goes out on the air during the week. Radio and "Roxy" have put the Capitol Theatre most unmis-takably upon the map — upon the map of a great many states.

Thomas Meighan

ONE of the great and one of the consistent performers on the screen is Tom Meighan. He is a splendid type of the every-day, whole-some, ordinary sort of citizen who is able to convey that personally to the film. He's the sort of chap you'd like to meet, anywhere. And he has had a good year.

But — and don't forget the but — we are told that on the way for the coming year is his best yet. We have heard similar tales before about many players, but if this particular one proves to be right then we know we are in for a regular picture and we want to see it.

James Ross Grainger

COME along and step on the gas with us this Saturday evening as a little quiet stroll with Jimmy Grainger. The Goldwyn sales chief has found 1923 interesting — interesting because there has been a lot of work, what with exclusive superstars to straighten out, exhibitors to sell and to resell, and an odd studio or two to so keep in touch with that he will know what he is going to have to sell a couple of months ahead.

It's a great life, that, of Jimmy Grainger's, and there is not a chance in the world that he will weaken.

Watterson R. Rothacker

CLEVERNESS, smiles and a human dynamo of activity — that's "Watty" Rothacker. His fame is not due because he is a stickler for superfluous printing and developing, tinting and toning, commuting between London and Los Angeles, and getting the names on the dotted lines of large contracts.

"Watt" has been a leader since Mary Pickford was with Biograph — and will undoubtedly continue to be one long after Mary decides the fireside is more congenial than the films. We look to him as one of the strongest of the progressives for 1924.

John M. Quinn

NOW that he is formally registered as a resident of that far-away Brooklyn, for one reason so that he may be in closer touch with Vitagraph's executive offices at the studio in Flatbush, the general manager of the company that dates back to the Spanish-American War may be pardoned if he is not seen along Film Row as frequently as formerly.

Being within the sound of the waves of the Atlantic John M. naturally has a fondness for the Pacific, a fondness accentuated in some measure by the frequency with which he is reminded of it at those sit's on the managerial lid during the absence of President Albert E. Smith in California.

Carl Laemmle

THE transcontinental and transoceanic traveler has returned to his home and is all set for Christmas. We have no record of his mileage for 1923, but he has traveled a distance.

That last remark may be taken literally or figuratively, at that. For in a business way, with "Driven," "Merry-Go-Round" and "The Hunchback," he has had a trio the like of which Universal has not before seen within the limits of any one twelvemonth. And we must leave it to Carl Laemmle himself to deny it—if he can.

So with a record like that for 1923 why worry about 1924?

J. D. Williams

THE year 1923 has been a quiet year for "J. D." — that is, it has been quiet outwardly. Under the surface there has been much doing. It has been a period of preparation, of getting ready for the start in order that things may be done in a regular way when the flag falls.

At the moment of writing we are waiting for word that the dotted lines on the new understanding between Famous Players and Valentino have been filled in. That will spell big things for J. D., as it will mean the eventual release of his star to make productions for Ritz.

Hal Roach

MARKED expansion has been noted in 1923 at the studios of Hal Roach in California. New product has been brought forth, and we will mention but two of the notables that have been added to the roster of the organization. One of these is Will Rogers, and that represents a whole team in itself.

Another is the "Our Gang" series. As to the latter we don't care whether the debut of the bunch preceded the first of the year or not. The point is that 1923 has seen the development of the series into a regular box office draw.

So it may be taken for granted that Hal Roach, primed with information straight from the exhibitors which he secured in his long wanderings around the circuits, will be ready to give 'em what they want.
THE name of this Santa Claus is Patsy Ruth Miller. No one can deny that she is an excellent substitute for the familiar model. She is living proof that Kris Kringle is not a myth. Goldwyn's "Name the Man" is her latest picture.

Patsy Ruth Miller
Popular Goldwyn Player
Substitutes for Kris Kringle
in California Style

And Christmas trees! California grows the triangular kind. But you can hang candies on them. And diamond rings and sable coats. Only in that warm climate they don't use furs. They wrap Rolls Royces around themselves instead.
AMONG THE INDUSTRY'S LEADERS

W. W. Hodkinson

NO one has stood more firmly for independence and better sure-fire profit pictures during the last twelve months than has W. W. Hodkinson. As the year goes out naturally we have the recent successes fresh in mind. The new year will not soon forget, however, such pictures as "Down to the Sea in Ships" and "The Drivin' Fool." They were made for Mr. Exhibitor as money-making products.

And now you may expect "Grit," another Glenn Hunter vehicle, and "The Hoosier Schoolmaster," a Whitman Bennett production. To say nothing of the new Lila Lee-Jimmie Kirkwood series, starting with "The Inner Sight" and "The Painted Woman," and the new Harry Carey series, the first of which will be "The Night Hawk." Yes, we expect much from "W. W." during 1924 and the best part is that he will undoubtedly surpass our expectations.

Charles (C. C.) Burr

THE main reason you may look for C. C. doing a "lead" part in the next twelve months if it has been done is deman of planning late. And when C. C. is quiet, there is sure to be happenings later on. Undoubtedly that will mean bigger things for the independents, for there has been no concerted movement among the state righters to keep the name of "Burr" in the ranks of independent producers.

If our opinion is worth much, Charley Burr may be one of those to lead the independent franchise holders of state right pictures out of the wilderness before another year has rolled by and you will hear of "Organized Independents." Anyway, keep your eye on C. C.

Winfield R. Sheehan

WHEN you talk about Fox Film you think of "Winnie" Sheehan as the big chief of that division of Fox enterprises. It has been a busy season for the general manager of the company. He has turned out some winners. We already have mentioned two of the serious productions, one that has proved to be a winner and one we believe will prove to be.

But just in this connection we are going to refer to a laugh-maker—"Soft Boiled." It was a whine of a comedy, with Tom Mix in the electric lights, and it will hold its end up among the best of the mirthful ones of the year.

If Mr. Sheehan will arrange to dig up a couple more of these in the course of 1924 he will bring joy to the heart of the exhibitor.

Oscar Price

OVER at Tristone Pictures several moot questions have been settled during 1923. One of these is that the public is interested in good pictures and will not be turned away from them even if they happen to have been made in other parts of the world. This attitude has demonstrated a belief of Oscar Price, who at the formation of Tristone said he was satisfied the public had a peculiar interest in the earlier screen work of players who later had come to great prominence.

M. H. Hoffman

TRUEART is getting settled into its bearings, and 1923's ending finds the company well on its way as a film organization. With its present line-up of stars the company looks forward to a strong year.

In attaining this position naturally M. H. Hoffman has had the larger share of the work to carry, but it just happens that when it comes to that phase of conducting a business outfit Mr. Hoffman finds himself at his best. It is not an unusual thing for M. H. to settle down of an evening in that sun-parlor of his away up on the southwest corner of the Loew Building and fill a flock of cylinders full of letters and instructions for the morrow. M. H. is a good bet for 1924.

Frank J. Godsol

HERE'S a Happy New Year to the man who makes life easy for his press agent, makes it possible for that functionary to sleep o' nights without worrying what he will invent on the morrow that will supply a peg on which to hang a "Mr. John Jones" announces.

No, there is nothing like that over in the Goldwyn offices. F. J. comes to the bat so seldom with a story under his own name that when he does the bunch sits up and listens. Yessir, the cap I on the Godsol personal typewriter is in a hundred per cent state of repair.

Irving Cummings

THE player and director and now independent producer, former extertner and now militant westerner, Irving Cummings, greetings of the season. There are circumstances under which we can forgive a man for turning his back on his homeland, and that's when he does work that reflects credit on his former home. And so we forgive I. C., and wish him the best for 1924.

The Spat Family

For once the Spat Family is in accord. They all want the turkey to be guest of honor at their Christmas dinner. But somehow the turkey can't see it that way. He is less appreciative than most movie fans of what a treat a Pathe feast always is.

Cecil De Mille

THAT transplanted son of the east, Cecil De Mille, has been much in the limelight during the past twelve months. Always there was every indication in sight that he will be very much more so during 1924. Is it necessary to explain? You have been in the past and we have been given many promises as to what De Mille was going to do.

Well Mr. Performance has made his appearance on the screen, and we are told the result is highly satisfactory not only to the men upon whom will fall the burden of selling them in the Ten Commandments, but to that restricted portion of the public which has been permitted to see it. So in the coming year Mr. De Mille will be reading clippings telling of the success of what he did the previous year and cudgel his brain in the effort to build another for 1925.

You know how it is when an engine is driving at high speed. It takes a lot of cool to raise the revolutions just a few per cent. So Mr. De Mille has his work cut out for him for 1924. More power to him!

Earle W. Hammons

TAKE a walk with us down Seventh avenue below the 30th street station, and meet up with Earle Hammons, the prophet of the short subject. He has been driving that subject home to exhibitors and producers now for over eight years, having been rolled on nothing much to an overturn of better than eight millions a year—which you will admit is going some when it is considered that no subject over two reels in length gets by his door.

It may be true that there are too many too long features. Also it may be true that these are crowding out the shorts, to the injury of the program's variety, but if it be true how is it that the two companies most prominent specializing in short subjects maintain steady increase in popularity?

We incline to the view that the exhibitor crowds them in somewhere.

William Fox

IF William Fox in 1923 did nothing more than produce "If Winter Comes" and "The Shepherd King" he would be entitled to high honors at the hands of his associates in the motion picture industry.

The first was a faithful reproduction of a great story and as such met the approval of all the "liter' y fellers" who theretofore had just insisted that no producer ever could do it. The second was just what you would do after reading the novel of David of old, one that "age cannot wither." And we have not forgotten "Over the Hill."

M. C. Leever

PRESIDENT of the largest leasing studios in the world! Some men would rather be that than president of the United States. Especially because the United Studios are in Hollywood and the Capitol is in Washington. And out there, where Doug and Mary and scores of celebrities work and play, sits M. C. Leever guarding the treasure chest of over sheet costs which are accumulating on scores of stages from dawn to moonset.

It is worth while to note in another column what M. C. predicted that 1924. In short it means: "The greatest activity in history among independent producers." One of the greatest exponents of progress and the elimination of waste is man Leever, and to him the industry may well look for uplifting and upbuilding during 1924.
Hiram Abrams

It has been a sort of blue ribbon year up at the offices of United Artists during 1923. First it was "Rosita" and then along came "A Woman of Paris," both of which according to many of the sharks fit in among the best ten of the year.

Then of course there is 1924 "The Thief of Bagdad," looming up as big as the sets which marked the backgrounds for the spectacle. There is no atmosphere of gloom overspreading the U. A. floor at 729—far from it and then further,

H. A., as the boys say, is sitting pretty.

Abe Warner

WELCOME back to the home offices Abe Warner, who recently has been through a siege of illness—an illness which in no measure diminished his buoyant good humor and the volume of which is measured only by the size of his big frame.

Mr. Warner has had a good year. He has found it "not so bad" at all selling these wise exhibitions to fellows on the company's goods. That is not the particular occasion for his good humor, for he always has that. Here's the best to him and his's for 1924!

Samuel Goldwyn

WHEN a producer brings to us but two pictures during the year and those are of the "It Pertains to Paris" and "Pampered" and "The Eternal City" it may be said down without equivocation that he has done a good year's work.

And so we say of Samuel Goldwyn.

We are not informed as to what he may have up his sleeve for the coming season, but there is one thing certain. He will keep right on producing. It is in his blood, and he admits it is.

We may continue and with substantial reason to "hope for the best," and be pretty sure we will get him.

Harry Reichenbach

HAVING already introduced the industry's broadcasters we now take similar liberties with the industry's toastmaster.

There are a lot of really amusing things to be said about the industry and the men who make it great, but we never thought one of them until they were called to our attention by Harry Reichenbach.

May his words continue to improve in ripeness and in mellowness and may there be many occasions in the coming year in which those who sit in with him are permitted to laugh and for the moment forget serious business.

Sidney R. Kent

HATS off to the sales force chief who had the conviction and the courage to wire his president that if any one offered him five million for "The Ten Commandments" turn the offer down.

That ought to be one incident to make the year 1923 famous in motion picture records.

But the prominent phase of the character of Sidney R. Kent. If he has anything to say which for any reason he thinks should be given utterance he shoots and shoots straight.

And yet perhaps he is one of the more reticent of the more important executives. He understands the psychological effect on the audience of a pause between talks.

Joe Fisher

THE first New Year card is in—and it has traveled a distance, all the way from Singapore, in the Straits Settlements. That's the address of Joe Fisher and the Middle East Films, Ltd., from whom and which the seasonal greetings have come.

Joe Fisher, your good wishes from the other side of the world are reciprocated, heartily.

We recall other days, when you were in New York, having journeyed here from South Africa—not once, but several times. There was a Screen Club in those days, and there was a bar—what?

We recall, also, how on more than one occasion the subs refused to let you sleep at night on shipboard and emphasized the disturbance by sending your craft to Davey Jones. But your lucky star guided you safely.

Heath Cobb

A FEW seasons ago there sprung up among us the producing and releasing concern of Grand-Asher. They engaged Heath Cobb to bring them before the notice of state rights exchanges and exhibitors. And the film world at large.

And Lo and Behold, Heath Did It with a Vengeance! Being a dynamo of doggedness and alertness, he just couldn't help it.

Too many general things had been accomplished by this purveyor of important doings to list here, but it goes without saying that he can be looked upon to do many more in leadership manner in the next fifty-two weeks.

Especially because Heath Cobb has two staggering armfuls of new ideas.

Lou Guimond

NOWADAYS when you think of Selznick you think of Guimond and what he has done to consider Mr. Exhibitor from the advertising, publicity and exploitation angle.

Lou is a specialist at the business of tried and proved pictures. Exploiting past performances. And with Selznick he is in his element because that company has plenty of pictures with box-office records that appeal to showmen who find close figuring their way to profits a sensible business.

One of those "you-can't-keep-a-good-man-down" men—is Lou Guimond. Which means that during 1924 you may expect to reap the benefits of more of his acumen at promoting contagious ideas. Ideas that pull more patrons to your theatres. Ideas that mean money.

KEEP THE XMAS POT BOILING

ACTORS are the best hearted people in the world. On Robert Benchworth entered as a Salvation Army Santa Claus proves it. With his bell and his Christ-mas tree he and the other Goldwyn painters lent assistance to the worthy cause in Los Angeles.

Jesse Lasky

STANDING on his toez ready to start back to the coast as this journal is distributed is Jesse Lasky, no. 1. Man in the East just long enough to see "The Ten Commandments" safely off on its long journey.

Mr. Lasky has been in New York several weeks now, talking over plans for the coming year as they will be put into effect at the big plant in Hollywood where he presides about eleven months in the year.

The man whose name represents the other half of the Famous Players title has seen enough changes in the business to establish an of an allied nature has he seen so many as in what was going on ten years ago in a blacksmith's shop with a whole lot of ground behind it.

Gordon White

IN the land of Big Little Features there are a few who figure for more business balancing of the program. One of the foremost in the field is Gordon White, Educational short subjects is the reason.

And between the two many an exhibitor has been taught to know that often a two-reel picture carries more weight than the feature itself.

And he's still selling the idea that at no time is there an iota of reason for any feature being more important than a short subject, when it comes to selecting the numbers of the entire program with a showmanship balance of entertainment in mind. And Gordon is plenty right.

Here's hoping that 1924 will mean that there is a healthy majority on Gordon White's side of the argument!

W. C. J. Doolittle

JUST a word to the man who has done a good year's work and managed with conspicuous success to keep himself very much in the background.

The trade at large has been compelled to judge W. C. J. Doolittle by what he has done, and apparently W. C. J. is perfectly contented to let the matter rest in just that fashion.

So we may look forward to the coming year in the full belief that further progress will be made along the very definite lines laid out by the organization headed by Mr. Doolittle.

Joe Brandt

ONCE an independent always an—no, it is not always true, but in the case of Joe Brandt he certainly does stand by his guns and talk independent stuff so long as the opposition survives.

Now the plan is to form an organization which may develop into one of national scope, and Joe is one of the busy bees that are hard at work on that problem. And to this there is a necessity for such an organization—and that "wise" crew wouldn't be dallying with it if there were not—you may set it down for a fact that something concrete will come out of the general discussion before it is dropped by the man who put the bee in C. B. C.

Pete Smith

OF course, the average reader has no knowledge as to the identity of the person behind the option. It has been a part of the subject's business for quite a number of years to keep his name out of sight—unless of course there were stronger reasons for tipping you off in the next few months of the year. Some one of his many clients and also of course unless you happened to be blind.

But Pete Smith certainly is not slow. He does not even have to go to San Francisco in order to accumulate "ginger" like so many of the Angelusos. When his hair gets wilder—if there happens to be any left—his friends plan to call him the H. R. of L. A.
George Eastman

The first citizen of Rochester has "carried on" in 1923 just as he has been doing these many years—along with the factor that will give added pleasure to those who make up the hosts of motion picture patrons.

During the year he has extended his efforts on behalf of the exhibiting side of the business by maintaining in the highest degrees of efficiency the palatial theatre for motion pictures—and music—which he erected in his home city.

The best wishes of the industry will go to the man who has succeeded far beyond the dreams of the average mortal but who still sticks to his task with all the enthusiasm of younger men.

David W. Griffith

Just as a reminder to the great public that his directing hand had not lost its cunning nor that his fertile brain lost its grasp on the art of reaching the head of the great multitude the creator of "The Birth of a Nation" this last year gave us "The Wages of Sin." Moving paint and appealing as it was a beautiful subject.

What he is to give us in the coming year is merely vaguely hinted at yet we can feel the dignity of a promise. But as always we have a right to judge the future by the past—especially in the case of individuals who are lock forward with keen anticipation to what the great director will provide for us in his historical romance of "America."

Carl Anderson

The past year has been one of large importance to Carl Anderson. When a man is making extensive preparations for distributing pictures he has plenty of things on his mind that have no relation to a day off.

Now he is to open the ball with "After the Ball" just following New Year's. That old song of Charles K. Harris' ought to make a good starter, one that will roll pretty well on its own at that, too.

Ricord Gradwell

One of the best little sayings of 1923 was that of Ricord Gradwell, who declared that a handcarpeted influence was connected with the nation. Advertising of pictures was the fact that it gave notice to the residents of small towns that their exhibitors were showing pictures that were six months old.

That was that!

And Mr. Gradwell has several of those sayings under his belt when he loosens up. He has ideas on distribution and some good ones. He has been a little quiet in the past few months, but the indications are that the ball was only the preliminary to a burst of speed.

C. C. Griffin

It's a long way out to Oakland, on the Big Belt, but C. C. Griffin is one of the men who keep acquaintance with things and other men in the East. He is an exhibitor who is not isolated, who knows the terms of the whole country when it comes to problems that are running through the minds of theatre owners everywhere.

Carl, a progressive organization man, one who always is alert to further the interests of his fellows.

When the roll is called of the delegates for the coming year, no friend from the West Coast is pretty sure to be in the hall.

N. A. Vyne

While we are in the West let's look in on N. A. Vyne, an exhibitor of Camp Verde, Arizona, who is one of the smallest cattle and farming communities in the state conducts a motion picture theatre once a week.

Mr. Vyne admits he does not continue this business for the money there is in it for him, as he had been offered for the property he devotes to his theatre a larger per annum than he takes down from the showing of films.

With him it is a matter of public spirit, the creation of an entertainment that will help to keep the young men and women on the ranches and away from the lure of the bigger towns.

This surely enough is the real Christmas spirit for every day in the year, one that a lot of us may try more or less feebly to emulate.

Mr. Vyne is one of those who has felt the depressing influence of a multiplicity of taxes on a business which for the ordinary reasons of a reasonably prudent man he would like to see return a profit—but he has found just can't be done. Come on and join us in sending a handshake to a chap who is a long way from a railroad but keeps in touch with the world in spite of that.

Henry B. Varner

Step across the wide country and meet Henry B. Varner, of Lexington, N.C., the state that to some is known as the Tar Heel. It's a pretty good state and it raises some pretty good men.

Those who have been privileged to visit it, especially when there was in full swing a session of the Theatre Owners, have got a mighty favorable view of it and a parallel opinion of its citizens—whether they come from the mountains or the pine covered plains or down by the sea.

Colonel Varner has during the past year extended his theatre holdings, among the acquisitions being his fine new theatre in his home town.

That he will be a factor in the stirring events of the coming year is not a matter of guesswork. There never was a similar situation since he was old enough to vote that he didn't jump into. The tax elimination controversy is the opportunity. And he knows that situation backward.

Ernest H. Horstmann

While we are on tour visiting exhibitors jump up to Massachusetts with us and ring the bell of "Ernie" Horstmann, a warhorse who knows the exhibition side from the projection booth, the box office, or the chair of the president of the state organization—or for that matter from the office of treasurers of the national organization.

Mr. Horstmann hasn't been sighted around the New York Town for some time now. We heard not so long ago he had got back into the theatre ring with both feet, and if report is true it certainly is good news.

For if he is continuing in the exhibition side he is sure to be a delegate at the next annual, and that's another reason why that everything is very likely to go well even if there be no mist judes to temper the heat.

O. D. Cloakey

Up in Ottawa there is a theatre which has become famous through exceptional management and exploitation. The credit for all of which belongs to O. D. Cloakey. As a member of fact the word "exceptional" hardly describes the type of showmanship shown by this energetic exhibitor. He stops at nothing, even to the point of attempting to "break into" fail to disturbance. Mr. Cloakey's remarkable accomplishments with the world premiers of "If Winter Comes" and "The Price of Living" and a long list of campaigns that fairly seek with originality, careful campaign preparedness and individuality.

Nineteen hundred and twenty-four will have a hard time getting by without elevating the name of "Cloakey" to the pinnacle of showmanship—mays to the undisputed leadership of the hemisphere. Who knows?

W. E. Atkinson

One of the more interesting executives in the industry is W. E. Atkinson—and also when there are two of you separated by that broad table of his, most communicative as to conditions in the industry. He is another to speak for publication, seeming to feel at times that just what he has in mind is not just the thing to be said in the way in which he understands publication.

Mr. Atkinson has been the successful force behind the large plans for "Son of the Moulishe" one of these, just one of them. Nevertheless that one is sizeable enough to send an ordain to it, and the public is prepared.

Also it is a good augury for 1924, a standing example of what we may expect in the way of accomplishment.

Earl J. Hudson

Hail to the chap who upssets all of the theorists by stepping out of the maligne swivel chair on to the lot and putting over two hundreders out of his own production! That's what Earl Hudson did, and without any preliminary fuss or ruffling of feathers.

He is the fellow to watch during the coming year, as with growing experience in his new work he carries out the policies of a great organization. That organization—his company and economy in execution. That he will win out his friends are certain—for he is a hound for detail and a horse for work. That's the combination of a part or all of it that in five years lifted him from a publicity desk to his present post.

Robert H. Cochran

Just don't know of any one to whom we may more fittingly refer in the closing of this necessarily incomplete summary of the men who do their large in the motion picture business than Robert H. Cochran, who occupies the Universal office on the Broadway side connecting with Carl Laemmle, and who has been doing big things for many years.

The news from the exhibitors during the coming year must have sounded like catchy music to "R. H." and you may take the returns from "Merry-Go-Round," which, unlike "Hunchback" as yet, has had its flag in no exchanges. That's better, it may not be marked, already has been stirred up by a dozen houses on the $1.65 top and two-a-day basis.

The Universal vice-president has dolled up his office—severely plain, however—all set for 1924. And the little old typewriter still has its place of honor.
THE story is interesting. A butterfly society girl loves a famous author. He is too pre-occupied with his work in the slums to pay her any attention. She dresses like an underworld character and goes out in search of thrills. She finds them, and the author finds her. For she proves to be a better girl than he had realized.

SOMEHOW Viola Dana looks strange in repose. It is so much more natural for her to be kicking up her heels and tripping the light fantastic, but no one can deny that she looks very beautiful cuddling up to her affectionate monkey.

A ND here ends Viola's search. The man's name is Warner Baxter, and he plays the part of the author. It is small wonder that he thrills her. What girl wouldn't be delighted to get such a charming gentleman for a Christmas present?

T HE beginning of the search. Viola discovers something that gives her a thrill. It is right across the court. And she wishes it Merry Christmas. But Viola is impartial with her wishes. She sends them broadcast to everyone—everywhere.

Metro's 'In Search of a Thrill' Is Holiday Greeting Feature

Viola Dana's Newest Vehicle Offers Wide Opportunity for Star's Versatility and, Incidentally, Plenty of Showmanship on Exhibitors' Part
Great Studio Is Planned for Queens Area
by Arthur Friend and Associates

ANNOUNCEMENT was made last week from the offices of Arthur S. Friend, president of Distinctive Pictures Corporation, that he and a group of associates were planning to build in the Borough of Queens a nine-stage studio which would be the largest picture production plant in the world.

The enterprise, in which Henry M. Hobart, formerly vice-president of International Pictures Corporation, and Charles S. Hervey, formerly a New York Public Service Commissionaire, are interested, is centered in a strip of approximately forty acres situated within twenty minutes of the Times Square district. Actual organization work on the project was preceded by months of study. This preliminary survey, conducted by William O. Hurst, convinced those interested in the enterprise of the following:

1. That studio rentals in the New York area must be brought below prevailing rates in order to meet the industry's demand for economic production.
2. That such rental reductions are impossible in most of the buildings because of high land values and high cost of maintenance.
3. That the Borough of Queens has adequate land facilities within a few minutes of the heart of the city on which can be constructed a multiple-unit studio of sufficient dimensions to permit of large productions at a minimum of expense.

New York the Center

These conclusions are predicated on an absolute belief of Mr. Friend, Mr. Hobart, Mr. Hervey and Mr. Hurst that Eastern production of photoplays is logical, because in New York is centered the control of the industry.

Following the original announcement of plans for the new studio, Mr. Hurst, who is known as a specialist in studios, issued the following statement:

"The contemplated multiple-unit studio in the Borough of Queens will not only permit of the building of stages of huge size without excessive rentals, but through efficient arrangement of carpenter shops in relation to stages will bring a host of benefits such as we have outlined in great necessity which will meet the requirements not only of today but of many years to come."

To Push Sale of Revell Book

Advertisements and Theatrical Press Agents to Aid in Work of Distributing Remarkable Story

ONE of the most remarkable luncheons ever seen in the amusement centers of Times Square was held at a joint meeting of the Motion Pictures Advertisers, Inc., and the Theatrical Press Representatives Association at the Cafe Boulevard, December 13, when plans were consummated for the distribution and sale of Miss Nellie Revell's book "Right Off the Chest."

Notable people in the industry took part, the principal speaker being Irvin Cobb, who traveled 2,000 miles to be at the luncheon. As the person popularly credited with having given the bedridden press agent the inspiration for having written the book and for the courage of continuing her fight to regain health, Mr. Cobb declared that Miss Revell's gameness, to her pioneering work in blazing the trail for women press agents and to her indomitable standards of honesty and integrity, he told of the many efforts of assistance that had been volunteered, from the initial offer of George H. Doel and his the book through his regular channels without profit, to the work of Sol Bloomer, who assumed the entire distribution of the deluxe edition.

The most craving need, Mr. Cobb declared, was for cooperation and centralization in the work of the several committees trying to boost the sale of the book.

"That book," he concluded, "is responsible for God's miracle, the gradual return to health of the bravest human being in the world. It is more than a resume of years in the theatrical profession, however. Miss Revell has a real message to deliver—a message of hope and optimism to the entire world, and it is upon that basis that she wants the book to be bought."

The immediate problems of organization were met through the offer of J. P. Mueller of the Mueller Advertising Agency, placing his offices at the committee's disposal for meetings and necessary work. Harry Reichenbach offered to pay for the services of a publicity man to start and follow through the campaign to popularize the book throughout the country.

The book in question, "Right Off the Chest," has already realized a considerable sale, but further efforts are necessary, it was stated, to achieve the objects of its publication.

As soon as the book is available a special campaign will be staged in New York to start the initial sales in this city.

The author, Miss Nellie Revell, has a national reputation in amusement circles as the first woman press agent. About four years ago she broke several vertebrae in her back and has been a bed ridden patient until almost recently, when her invincible courage and unfailing optimism won results. To completely restore her further operation is necessary; and it is to gain the necessary funds for this that the drive for the sale of books is being accomplished. Every bit of work in connection with the campaign is being contributed voluntarily.
EXHIBITORS GUESTS OF TRADE BOARD

Indianapolis Branch Entertains at Meeting and Banquet

THE first general get-together meeting and banquet of the Indianapolis Film Board of Trade was held in the Rainbow Room of the Severin Hotel in Indianapolis on Friday evening, December 4.

C. C. Pettitjohn, general counsel of the Film Boards of Trade, of New York, was the principal speaker of the evening. A short address was made by H. C. Dressendorfer, president of the Indianapolis Film Board of Trade, followed by a brief talk by Floyd Brown of the Indianapolis branch of Associated First National.

Short addresses also were given by William Riley, Republican district chairman of Indiana; W. A. Kiser, president of the Cincinnati Film Board of Trade; Ed Silverman, president of the Chicago Board of Trade and manager of Warner Brothers Exchange in Chicago; Ellert Slack, former United States District Attorney, and the following exhibitors:

Billy Connors, of the Lunalite Theatre, Kokomo; Frank Keller, Kokomo and N. N. Bernstein, members of the joint arbitration committee and J. Frank Rembusch of Indianapolis.

In all there were eight-five guests present, and the meeting and banquet were entirely successful. The Indianapolis Film Board of Trade and the joint arbitration committee both were warmly praised.

A fine spirit was reported as prevailing among the exhibitors and distributors in this district.

The officers of the Indianapolis Film Board of Trade are, H. C. Dressendorfer, president; Educational: Charles Reigan, vice-president; Famous-Players: Dudley Williston, treasurer; Selznick; Miss Helen Brown, recording secretary.

It is planned to have these meetings as frequently as possible during the year, in order to establish a more friendly feeling and a perfect understanding between the exhibitors and distributors in Indiana.

MINNEAPOLIS FILM BOARD ELECTS OFFICERS

The Minneapolis Film Board of Trade on December 4 held an election of officers at its quarters in the Builders Exchange Building in Minneapolis. The following officers and committees were chosen:

MAURICE TOURNER
Successful director who calls for shorter and more dramatic features in the coming year.


The foregoing constitute the board of directors:


DISCUSS NATIONAL BODY FOR STATE RIGHTS

Many Independent Men Appoint Committee to Develop Plans

THE independent distributors and state right operators took definite steps in New York last week towards the formation of a new association, which may eventually develop into a strong national body, to include all individuals, co-partnerships and corporations engaged in the independent motion picture field.

This action was taken at a meeting held at the Bentley Hotel, December 13, preceding by a luncheon tendered by Charles B. Hoy of the Hoy Reporting Service, which was presided over by Frederick H. Elliott, now associated with Mr. Hoy and formerly executive secretary of the National Association of the Motion Picture Industry.

The meeting was called to appoint members of the independent meeting a large majority of the important distributors being in attendance. Several letters were read from executives regretting their inability to be present, but heartily approving of the announced purposes of the gathering—to consider the formation of an association made up constructively the destiny of the market by the further re habilitation of the states rights distributors in the eyes of the exhibitors.

It was the opinion of those present that the independent market was in urgent need of a strong organization to function actively in its interests. Addresses in support of this contention were made by I. E. Chadwick of Chadwick Pictures, Joe Brandt of C. B. C. Film Sales, and Dr. W. E. Shallenberger of Arrow, as well as others, strongly advocating the idea, and volunteering to assist in the development of plans with the view to perfecting a national body of influence and prestige representing the independent field.

An organization committee was appointed to formulate plans to carry out the suggestions incorporated in the discussion. The committee consists of I. E. Chadwick, W. E. Shallenberger, Joe Brandt, and Bobby North of Webb's Distributors.

This committee met again on Monday to decide upon the functions of the new organization.

Present at the luncheon conference also were Jack Cook of C. B. C., Louis Auerbach of Export and Import, Joseph Di Lorenzo of Hippodrome, New J. Callagher of Monogram, Harry Rathner of Principal, Oscar A. Price of Tri-Stone, Sam Schwartzman of Preferred, Frank R. Wilson, president of Motion Picture Finance Corporation.

WHAT THREE MEN WANTED TO BE ISSUED BY GOLDBURG

Jesse J. Goldburg, President of the Independent Pictures Corporation, announces that he has closed a contract for the world's rights for "What Three Men Wanted," starring Miss Dupont. The picture is a mystery drama.

It is the intention of Independent to release the subject on the independent market early in January with an unusual campaign.

The story is typically American, and tells of a girl being pursued by three adventurers, two of them crooks and the other pretending to be one.

PRINTED STORY IS BEST FOR THE SCREEN

That "Belief" of C. B. C. Producer, Who Deplores Too Long Feature

HARRY COHN, producer of the features for C. B. C. Film Sales Corporation, came to New York this week from the West Coast production center.

The object of the trip was to discuss with Joe Brandt and Jack Cohn production plans for the New Year, and also to line up with them certain ideas for production for next Fall, for which a much more ambitious program already is being outlined.

For next year, Mr. Cohn says, he already has under consideration several stories and scripts which he has brought East with him. He says the company will continue its policy of stories of present day problems.

Speaking of stories, Mr. Cohn says he believes the greatest screen possibilities lie in tales adapted from stories that already have appeared in published form. Not only have they added publicity value, he says, because of the attention they have already attracted, but they seem to have a closer continuity of thought. A majority of Mr. Cohn's productions for C. B. C. next year will be of this type with, however, some original screen stories also, for high-light and variety. Mr. Cohn said that he believes the salvation of the industry is the "feature of average length but more than average interest."

Mr. Cohn does not believe in "star" pictures, as such. The story is the main thing, and, after that, the player who is suited to the various parts. These, of course, should be players whose names have interest to the public and mean money to the box office.

MRS. RUPERT HUGHES ON LONG TOUR COMMITS SUICIDE

Adelaide Manola Hughes, thirty-nine, wife of Rupert Hughes, committed suicide at Haiphong, Indo-China, December 14, according to cable received by Mr. Hughes.

Mrs. Hughes went to the Orient last August on the advice of her physician who prescribed a long ocean voyage, following a nervous breakdown and also a major operation performed eight months ago. Mrs. Hughes was on her way to Paris, where her husband was to meet her in the spring. She ended her life in a fit of despondency. Her body will be brought to San Francisco and buried in Kensico Cemetery in Westchester County, New York.

NED MARIN
Newly appointed assistant to Al Lichtman, General Manager of Sales for Universal.
ISSUE BOOKLET ON TAX ELIMINATION

Handy Volume to Be Sent to 10,000 Theatre Owners

THE special committee of the Motion Picture Theatre Owners acting in cooperation with the Motion Picture Producers and Distributors have compiled a Book of Facts, telling "Why the August Admission Tax Should Be Repealed." The booklet is in twelve pages, four by nine inches, and is handy for the pocket. The third page sets forth the recommendations of President Coolidge and Secretary Mellon on tax elimination and then in a dozen pithy paragraphs tells why the recommendations should be carried out.

Following are four pages of additional facts bearing on the motion picture industry. A paragraph is devoted to the lifting by Congress at the last session of the tax on ten cent admissions, but says there are so few motion picture industries will live at that figure. The relief was not enough to reach a large number of exhibitors.

Three pages are given over to reproducing editorials from the Detroit Free Press, the Evening Mail of New York and the Mobile Register, all favoring tax elimination.

It is intended to send out booklets to ten thousand exhibitors.

I seriously question whether it is advisable for exhibitors to use their screen to further the campaign for tax elimination," said one of the representatives of the special committee of theatre owners this last week. "It seems to me a far better way would be for each exhibitor to go to ten men, say, whom he knows are personal friends of Congressmen and ask them either to write or personally to interview that representative.

The point is that if the exhibitor uses his screen he may unwittingly give offense to some of his patrons who are strong for action by Congress that will increase taxes rather than reduce them. Then again the Congressman will give far more heed to those whom he personally knows than he will to just a conscientious citizen.

"Then again it might be a good idea for the exhibitor to take his books right to his Congressman and show him just what he is up against. It is the holiday season and the great majority of Congressmen the country over will be at home for a week or two during the adjournment, and there will be an excellent opportunity for theatre owners to get in direct touch with their Representatives."

GEORGIA LEGISLATORS LEAVE TAX SCHEDULE ALONE

The Georgia Legislature adjourned December 15, and when the session ended also any possibility of putting through an attempted increase in the tax on exchanges. When the proposal which originated in the House, came to the Senate there was an amendment offered to the effect that the tax on exchanges should be raised from the usual $100 to $1,000.

The measure failed through the prompt action on the part of the members of the Film Board of Poles. When their Chairman, C. E. Wheeler, of the Georgia Film Association, asked the Senate to pass an emergency meeting and got in touch with their home offices and exhibitors and legislators with a view of explaining the confiscatory nature of the proposed legislation so far as concerned some of the smaller exchanges.

The move gave considerable concern to the exchangeemen by reason of the fact that the state seemed to be "tax crazy," but they were able to convince the legislators of the injustice of the proposed measure.

SECURES 'IN HIS STEPS' FOR THE SCREEN

Carl Anderson to Release Adaptation of Golden Rule Story

Mr. Charles M. Sheldon has finally consented to the picturization of his book, "In His Steps," states Carl Anderson. It has been estimated that 22,000,000 copies of this book have been issued to date, in nineteen languages.

"In His Steps" tells the story of the application of the Golden Rule in the life of a man, who, having committed to memory the simple statement that "Do unto others as ye would they should do unto you," had the simple precept pointed out, forms the fundamental of honest living, the strict application of which would entirely revolutionize standards of life the world over.

"It is doubtful," said Mr. Anderson, "if any other single phrase in the literature of the world ever meant more in its application than the Golden Rule." The book was first published in the Advance, a weekly, in 1896. Dr. Sheldon tried to place it with several publishers, before following its serial publication, but they feared to issue it as a book. He finally persuaded the Advance to print an edition of 100,000 copies in paper covers.

Its success was startling. Since the first edition sixteen different publishing houses in this country have sold more than 10,000,000 copies, ranging in price from ten cents to $2.50 each. The latest estimate places the number of copies circulated in the British Isles at 100,000, or about equal to its American sales.

Howard Estabrook, who finally obtained Mr. Sheldon's consent to place "In His Steps" on the screen, is in Topeka, Kansas, going over the final details of production with the author, who is preparing his own picture version.

Production starts next month, and Mr. Anderson plans to announce it among his early spring releases.

HOFFMAN GOES WEST TO LOOK OVER PRODUCTION

M. H. Hoffman, vice-president and general manager of Truant Film Corporation, left this week for an extended trip to the Coast, while there the new company will go actively into the Truant production schedule for the year.

It is anticipated that by the end of this month, under Mr. Hoffman's supervision, all of the work of Truant will be under way on new productions.

Richard Talmadge has almost completed his second production. Elaine Hammerstein is preparing to start work on No. 3 of her series, Roland West, having completed "The Unknown Purple" for Carlos Productions, is getting the script in shape for "The Monster." Larry Semon has preparations completed for "The Girl in the Limousine" from the A. H. Woods stage success.

TEXAS EXHIBITORS RAISE FUND OF $15,000 FOR SERVICE

At the semi-annual convention of the Motion Picture Theatre Owners of Texas, held in Houston December 4, it was reported the present membership of the organization is 160. Delegates greeted with enthusiasm the announcement that $15,000 had been raised towards the purpose of inaugurating a public service department.

In the course of the convention the exchange men entertained the exhibitors at a luncheon, and the ladies at their banquet returned the compliment by inviting the distributors to be their guests.

The next meeting will be held in the same city in May.
FIRST NATIONAL NAMES JANUARY FOR DRIVE

Eschmann Calls Meetings in Forty Exchanges to State Terms

SALES meetings in every exchange throughout the United States and Cana-
dda on the morning of December 15 gave the final impetus to the First National
month drive in January and launched the biggest contest, with corresponding prize
awards, ever to be held by First National.

E. A. Eschmann took his sales organization
completely by surprise in unexpectedly
calling forty meetings in as many ex-
changes and explaining the details of a
sales competition which will result in the
most powerful concentrated sales effort in
the history of the big distributing organi-
zation. In addition to exceeding any
similar drive in First National's existence
it is expected to rival anything ever accom-
plished by the industry.

As spontaneous as the meetings them-
selves was the enthusiasm of the sales
force. Mr. Eschmann's surprise crowded
the determination already generated by the
productions themselves. The five pictures
to be issued during First National month
represent the attainment of the First
National ideal of consistent, big-time en-
tertainment, and their quality coupled
with the stimulant created by the contest,
makes it highly probable that the exchange
winning the first prize will set up a new
record in played and paid business in its
teritory.

The offerings for the month are: "Black Oxen," featuring Corinne Griffith and Con-
way Tearle; "The Song of Love," starring
Norma Talmadge; "The Eternal City," the
Samuel Goldwyn-George Fitzmaurice
production; "Painted People," with Colleen
Moore; and "Boy of Mine," J. K. Mc-
Donald's picturization of Booth Tarking-
ton's story.

JUDGE ELECTED DIRECTOR OF ENGLISH BRANCH

Horace Judge, director of advertising and
publicity, and Percy Phillipson, general sales
manager of Associated First National Pic-
tures, have been elected directors on the Board of Directors to fill the
vacancies made by the retirement of Sir Harold De Courcy Moore and Charles Cohen,
who resigned at the completion of their terms

Ralph Block
Production authority, who is about to start "on
his own."

CAPTAIN VARGES IS HONORED BY ASSOCIATES ON RETURN

In honor of Captain Ariel Varges, star news cameraman, the International News Reel Cor-
poration gave a dinner and reception at the
Friars Club the evening of Tuesday, Decem-
ber 18. Edgar B. Hatrick, the "big chief" of
the news, was master of ceremon-
ies, and Harry Hershfield, creator of
Abie Kabibble, was toastmaster.

Sharing the speakers' table with the captain
were his fellows of the company's camera
forces, and they led the hundred diners in
honoring the return of the hero who in the
last four years has traveled approximately
250,000 miles and has photographed some
of the leading world events in that period.

A toast to the toast, said the element of luck was always present in the
ordering of the cameraman's life. In the
course of his talk he outlined the number
of times the fickle goddess had been on his
side, including his nearness to the recent
Japanese disaster.

Other speakers included Emmanuel Cohen,
editor of Pathé News, and William Brandt.
There was an entertainment provided by a
number of Broadway top-liners.

SAYS FOREIGN LOCALES WOULD SPLIT COST

Internationalizing Pictures Would Save Much, Says Williams

In a further talk on the question of the
inspired motion picture J. D. Williams,
president of the Ritz Pictures, who is just
back from an extended European trip, dur-
ing which he made a careful survey of
conditions, adds another chapter to the
subject of inspiration as the real solution of
different production problems.

Mr. Williams has reached the conviction
that the demands of the public for great
entertainment will be fully and completely
met at approximately half the present
cost of big pictures and that the inspired
picture, internationalized, will do it. He added:
"Inspiration comes to the creative artist as
a result of contact with the extraordinary,
the unusual and the essentially drama-
tic. We can in countries centuries older
than our own draw from the vast treasure
houses of the world securing situations,
ideas, plots, incidents, things of beauty,
and things of beauty, of romance, of dramatic intensity,
of charm, of love, mystery, motive and
desire, and utilize the best in the great and
the small things of human history and
achievement."

"If thus inspired, it will be possible for
the creator of pictures to conjure mosaics
for the screen that will be composed of
varied elements, some great and compel-
ing, others small and exquisite, fitted and
joined into a sum total of human accom-
plishment and providing for the motion
picture the final and the tremendous
entertainment."

"With so vast an amount of material to
draw from, I believe that fifty directors,
under this inspiration, could well be work-
ing at one and the same time in varied
places, instead of a mere handful, to pro-
vide the adequate amounts of exalted and
compelling entertainment now demanded
by the public and essential to the future.

"I have reached the important and defi-
nite conclusion that the demands of the
public for great entertainment in motion
pictures will be fully and completely met
at approximately half the present cost
of big pictures, and that the inspired picture
internationalized, will do it."

Charles A. Meade
Manager, Detroit office Selznick Distributing
Corporation.
METRO ANNOUNCES NEW RELEASING LIST
Many Added Features Make Change in Schedule Necessary

SEVERAL new additions to Metro's 1923-24 schedule of major productions have made interesting changes in its releasing schedule, according to an announcement from W. E. Atkinson, General Manager of Metro Pictures Corporation. The following new schedule is effective between January and April of 1924:

There will be three releases in January. The first will be "Half-a-Dollar Bill," which Max O.勃然 recently completed on the Coast. Anna Q. Nilsson heads the cast of this picture.

Then will follow Violadana's newest Metro starring picture, "The Good Bad Girl." January will also see one other release, either the new Fred Niblo production, "Thy Name Is Woman," a Metro-Louis B. Mayer attraction or "The Fool's Awakening," the Metro-picturization of William J. Locke's novel, "The Tale of Triona," which Harold Shaw is now completing on the coast.

"Thy Name Is Woman," which may be released either late in January or early in February, has the following cast: Ramon Navarro, Barbara La Marr, Wallace McDonald, Robert Edeson, William V. Mong, Claire MacDowell and Edith Roberts.

The other releases in February will be "The Uninvited Guest" and "Happiness," Laurette Taylor's picturization for Metro of her great stage success.

"Happiness," which will follow "The Uninvited Guest" in the order of release for February, is already known to millions in this country. It is one of her greatest personal triumphs as well as that of her author-husband, J. Hartley Manners, who wrote it. There will be three releases in March. One of these will be a new Buster Keaton feature comedy as yet untitled and another will be a new Reginald Barker production, while a third will be a new Jackie Coogan picture to follow "Long Live the King," which was recently released. These will be further announcements forthcoming on the March productions.

Metro will release pictures in April. Mae Murray will have a new starring picture under the title of "Maiden Voyage." There will be a new picture starring Viola Dana, the last of her series of five on the 1924-25 schedule, and a new Rex Ingram production for which the noted director is now in Europe gathering important data.

Several other productions will be released after April, but these will be announced at a later date.

Notable among them will be a new Jackie Coogan picture and Laurette Taylor in another of her great stage successes, "One Night in Rome" also written by J. Hartley Manners.

CECIL DE MILLE COMES TO NEW YORK FOR OPENING

With the world premiere of his production, "The Ten Commandments," at Grauman's Hollywood Egyptian Theatre now a matter of history, Cecil B. De Mille left Los Angeles for New York, to attend the Manhattan opening at the George M. Cohan Theatre on Friday, December 21.

Mr. De Mille was accompanied by Mrs. De Mille and his three children, Cecilia, Katherine and John.

Jeanie Macpherson and her mother, Mrs. Harding, Marion Wilson, and others starred in "Manners, The King." There will be a new production shortly after the first of the year.

Mr. De Mille has been elected vice-president of the Commercial National Bank, one of the largest financial institutions in Los Angeles.

The producer has been a director of the Commercial National Bank and Bank of Italy for several months as well as vice-president of the Federal Trust and Savings Bank of Hollywood.

FILM STAR GIVES BALL FOR VETERANS

Many Players Attend Marion Davies' Dance at Plaza Hotel

THE COSMOPOLITAN BALL for the benefit of the Marion Davies' Christmas Fund for Disabled Veterans was held in the Grand Ballroom of the Plaza Hotel on Friday evening, December 14.

The foremost figures in production activities on Broadway, as well as all the leading players, were behind the affair, and gave it their whole hearted support.

In addition to Marion Davies, scores of other stars were in attendance. Those included Anita Stewart, John Charles Thomas, Alma Rubens, Harrison Ford, Lyn Harding, Conrad Nagle, Billie Burke, Gloria Swanson, Thomas Heighan, Alice Joyce, Otto Kruger, Lois Wilson, Lionel Barrymore, Nita Naldi, Irene Fenwick, John Hazzard, Anita Low, Theresa Maxwell, Holbrook Blinn, Mary Kennedy, and Richard Barthelmess.


R. H. Burnside, formerly director of the Hippodrome productions, was master of ceremonies, and with the assistance of many prominent Broadway stars created an excellent entertainment.

Four well known orchestras were represented, including Victor Herbert's, Paul Whiteman's, Vincent Lopez', and Verdes Jazarmba Orchestra.

One of the most popular numbers on the program was the instrumental selection by the three prominent leaders.

Among the stars who appeared on the bill were Betty Forde and Giza Rice in songs and patter, Fannie Brice in her popular Russian numbers and Frank Fay imitating John Charles Thomas singing "At the Movies."
THE plot of the story is excellent. A girl marries a man of an inferior social taste, in order to save her brother from imprisonment for theft. Because she is "blue blooded" she cannot appreciate the value of "red blood." But in the end she realizes that her husband is a real man.

DORIS KENYON plays the part of the young aristocrat, Amy Van Clayton. Victor Sutherland has the fiery name of "Jim Blazes." And Madge Dempsey is none other than our old friend Cecil Spooner, fresher and younger than ever.

A STORY of the woods, of the open air, of men who are men. A story of a girl who realizes that she is no better than her "roughneck" husband, and who comes to love him, because he is a real man. A story of love, and intrigue, and of life. A picture full of punch and pep. Thrills and excitement are plentiful.

'The Love Bandit', is Big in Theme and Brilliant in Cast
New Vitagraph Production Featuring Doris Kenyon and Victor Sutherland Proves That Red Blood Is Better Than Blue
West Coast Theatre News

The Exhibitors' Round Table

To Protect Members Against Increase Rentals

As a result of the meeting of the Executive Board of M. P. T. O. of the Northwest, held December 10th, by unanimous vote the Board directed that formal request be made of the Minneapolis Film Board of Trade that the organization reconsider its recently announced plan.

The plan was to insist on individual contracts for the playing time of product in each theatre contracted for, from theatre owners who operate more than one house.

In taking this stand they express themselves "...as fully cognizant of and in sympathy with distributor's intention to eliminate film bicycling, in which efforts they themselves played no small part. They are prompted by a desire to protect members against automatic increases of film rentals which must follow carrying out of the individual contract policy."

They point out that the individual contract plan, if adopted would bring about an inevitable increase in film rentals, due to the admitted practice of distributors insisting on a fixed minimum price for their product. Any proposed or attempted increase is unjust at this time, with theatre owners, especially the ones who would be seriously affected by the adoption of the individual contract policy, finding it difficult to keep their theatres open.

However, they do not attempt to tell distributors that they should distribute their product at a loss, but do believe that they should shoulder their portion of the burden in aiding theatre owners to withstand the effects of temporary conditions.

They go on to say, "It is not on the product of exceptional quality that the fixed minimum works a hardship to theatre owners. It is on the program and mediocre pictures that the fixed maximum will prove disastrous to theatre owners."

W. J. Harvey in conjunction with a number of local merchants, will build a six story theatre and office building in Pensacola. Work will start early in the new year and the house will have a seating capacity of 1,500. No expense to be spared to make it a model of theatre construction.

New Method to Gain Favor

Through the influence of exhibitors of Gillett, Arkansas, an "Educational Movie Club" has been organized.

A membership card entitles the holder to a reserved seat and is issued upon the signing of the contract, which provides that the holder shall pay for the card at a designated time and rate.

The plan has worked so successfully that it is being extended to Dewitt, Almyra and other nearby towns. Persons heretofore opposed to motion pictures are catered to, and most of them have been "won over."

Managers New Year Bonus Plan

This new year will bring with it an excellent bonus plan for managers of the Famous Players theatres in the different territories throughout the country.


It calls for a substantial cash bonus, to be introduced at the beginning of the New Year, and will be given to the managers where business is increased and expenses reduced.

Model Ventilation System

Balaban & Katz have been asked by the public health officials of Chicago, to furnish them with the plan of ventilation used in the theatres they operate. It will then be presented, at government expense, to theatre builders as a model of perfection, which if carried out will offer the maximum safety to the health of those who annually attend theatres.

Check-Up System on Bicycling

The Film Board of Trade is endeavoring to eliminate bicycling and has ordered its members to supply all salesmen with form post-cards upon which they will record the various pictures of theatres in towns they will visit. Thus it is hoped a check-up system will be provided.

Better Pictures List


Another Milwaukee Theatre Nearly Completed

When the Wisconsin theatre, wonder house of Milwaukee, is completed some time in February, John L. Bergs, millionaire traction magnate who with Oscar Brandman, real estate man, erected the building housing the Wisconsin theatre, will anxiously await the opening.

He says he has been so busy for the past fifteen years that he has not had time to attend the movies, but is very much interested in everything appertaining to them.

Despite his seventy odd years and his numerous other duties, he has taken an active interest in everything connected with the new showhouse and when asked whether he would attend the opening performance, said:

"I feel that to miss visiting the Wisconsin when it opens will be to neglect to keep step with progress, so I will certainly be on hand."

Novel Development Predicted

Hugo Riesenfeld, manager of the Rialto, New York, declares that one of the next big developments of the industry will be the sending of news films by wire. Within a few years he believes important events in Europe will be seen on the screens in this country the following day.

The sending of films by wire will merely involve a number of improvements and speeding up on the process now in use, whereby photographs are transmitted. Such an invention is to be looked forward to as one of the marvels of the age.

Pleasure of Thrills

E. J. Breger, who operates the Gem Theatre, Crystal Falls, Mich., can't complain of a monotonous life, at any rate. While enroute to Minneapolis, his car turned turtle near Ladysmith, but he is reported recovering from his injuries and here's hoping he'll suffer no after effects.

Big Attendance Increase

Amusement taxes collected in Southern California show an increase of 5,764,700 in attendance, over 1922. In other words, a gain of 25%.

W. J. JOHNSON

Popular manager of the Palace Theatre, at Long Beach, Calif., the playground of the West Coast.
ROUND TABLE BRIEFS

W. B. SHUGARS has bought the American at PORTERVILLE, PA., and is spending $80,000 in improving the place. He has renamed it "The Hollywood."

Harry Brouse, proprietor of the Imperial Theatre, OTTAWA, reports the new six piece orchestra is being received most cordially.

It was a packed house at Frank L. Newman's Royal Theatre in KANSAS CITY the other morning, to see "Little Old New York." The performance was given especially for children and received wide publicity in the newspapers.

The new Alma Theatre at BOWERSON, Ohio, has changed hands, having been purchased by Messrs. Craig and Forbes.

Tom Herrity owner and manager of the Louis Theatre at ALLENTOWN, PA., after having Gang were and Company work various improvements now lays claim to having one of the nicest neighborhood houses in the Queen City.

Krum and Werley, of Bowmans town, Pa., have leased the Grammes Dance Hall at NEWLIE and will run motion pictures twice a week.

Augustin W. Carrick, Selznick manager of OMAHA, has been elected treasurer of the F. I. L. M. Board of Trade.

Charles C. Petijohn attended the dinner of the F. I. L. M. Board of Trade in New York. He will visit Chicago before returning to his home.

Manager Logan of the Allen Theatre, LONDON, ONTARIO, has instituted a series of 15 minute recitals at the theatre every Monday night, the first being conducted under the direction of A. D. Jordan.

Back from the key centers came M. A. Levy, KANSAS CITY branch manager for Fox, and S. L. Haldeman, Metro branch manager, with confident assertions that "business is looking up."

"Bones" Smith, manager of the TENTH STREET, KANSAS CITY, is a proud father. Harriet Ann is her name.

Art Jacobson and Joe Rosenberg, who have been selling Universal product in the KANSAS CITY territory joined, the Hodkinson sales force last week.

F. F. Proctor entertained the orphans of TROY, N. Y., at the Griswold Theatre when Jackie Coogan in "Circus Days" was the feature.

Manager Maytery will open his new Criterion Theatre at ENID, OKLA., about January 1st, 1924.

L. Stevens, of THREEE, KANSAS, has purchased the Gaitey at Picher, Okla. Motion pictures will be the policy.

President Underwood of Specialty Film Co., of Dallas, Texas is in NEW YORK CITY, combining business with pleasure.

Robert Cotton, formerly manager of the Fox Exchange in CLEVELAND and President of the Film Board of Trade of that city, has been appointed manager of the Educational Film Exchange of Texas. He succeeds Mr. A. H. Torres, resigned.

John Duncan of Chicago, assistant general manager of Vitagraph, spent several days of the first week in December at WINNIPEG, MANITOBA, for a conference with local officials of the company.

A deal has been completed whereby the J. P. McCarthy production, "Out of the Dust," will be distributed in KANSAS and WESTERN MISSOURI by the A. H. Blank Enterprises, according to E. C. Rhoden, branch manager.

Henry A. Stahl, member of the MILWAUKEE M. P. Commission succeeds Walter F. Baumann, as executive secretary of the WISCONSIN M. P. T. O.

Harry Davis will operate the new Ritz, of PITTSBURGH, construction work on which is being rushed through so that it will be ready by Christmas.

Colonel W. S. BUTTERFIELD, of the Bijou Theatrical Enterprises Company, BATTLE CREEK, MICH., was in New York recently. Stopped at the Astor.

John H. Thornton, of the Thornton Theatre, RIVERPOINT, R. I., is dead.

H. T. Reynolds will soon start construction on a new house on Michigan Avenue, in GRAND RAPIDS, MICH.

Louis St. Pierre, is now manager of the Midwest circuit, operating in ROCKFORD, BELOIT and DECATHUR.

Earl Miller has recently purchased the Auditorium Theatre at LAUREL, N.H.

Mr. Poole has opened up a new first class motion picture theatre at Wewoka, OKLA., pictures as the policy of the new house.

William E. Benton, opened his new theatre, the Capitol, in WHITEHALL, N. Y., recently, with exhibitors and film men present from Albany and elsewhere.

L. Piliolc has sold to J. Nofus the Photoplay Theatre at GRAND RAPIDS, OHIO, according to recent announcements.

Sympathy is extended to Walter Hays, of BUFFALO, vice-president of the Strand chain of theatres, in the recent loss of his mother.

Manager J. E. Hufford of the Princess Theatre at COLLINSVILLE, TEXAS, has taken over the Ace Theatre at Whitesboro, and will operate both theatres.

J. Alifer has taken over the management of the American at ENID, OKLA., and will present pictures and stock for the winter season.

Roy Bettis has taken over the management of the Hippodrome Theatre at OKMULGEE, OKLAHOMA.
Round About the Studios

ROACH STUDIOS MOVING AT LIGHTNING PACE

Feature Company and Five Comedy Units Actively Engaged

WITH one feature company and five comedy units engaged on new subjects at the Hal Roach Studios in Culver City, production activities at this important producing center are moving along at a fast pace, it is learned in a statement issued this week from the Pathe home office.

Camera work on Hal Roach's new feature, "Somewhere in Missouri," is now well under way. Hal Roach is directing this subject, assisted by Roy Clements and Clyde E. Hopkins. The interiors are being filmed at the Roach studio and the exteriors at Hal Roach's big ranch located at Santa Monica. The cast includes Blanche McIntyre, Emma Tansey, John Gavin, Leo Willis, Bob Kortman, and Richard Daniels. The story is a human-interest drama built around politics in a small town of the Middle West.

Having made a brief essay into the circle of white shirt fronts and tuxedos in "Uncensored Movies," Will Rogers is back to the he-man togs of the plains in his two latest comedies for Pathe. The second of these, which was started this week, introduces Rogers as a delegate to a Cattlemen's Convention. When a band of crooks attempts operations in one of the hotels, Rogers and his friends start a counter-offensive that evolves into some rapid-fire action and highly laughable incident. The subject already completed shows what amusing results may be effected when an "efficiency man" tries to reorganize the time-honored methods and customs of a ranch. In both these subjects, Marie McDonald quiets appears opposite the star.

Bob McGowan and the "Our Gang" boys are busy on a new comedy, the title of which the kids are involved in a series of highly laughable adventures, with a touch of the fantasy, as the result of bad cream on Farina's part.

The new two-reel comedy just started by Stan Laurel promises to be one of the funniest of his series for Pathe. The story has to do with the recovery of some letters which Laurel finds without stamps. He follows them down post-office shoots, in fast mail trucks, and speeding U. S. mail trains, and finally lands at their destination. James Finlayson and Ena Gregory appear in support of Laurel.

LOWE GETS LEAD ROLE IN FOX'S 'THE FOOL'

Millarde Already Started on the Preliminary Work

AFTER considering twenty different actors of the screen and stage in search of the right one to essay the leading role of Daniel Gilchrist in the screen version of Channing Pollock's great play "The Fool," William Fox announced this week that he has selected Edmund Lowe for the part.

Mr. Lowe, whose characterization of Captain Richard Decatur in "The Silent Command" was his most recent cinematic triumph, arrived here from Hollywood during the week and set about preparations to begin work in the Fox version of the sensational Selwyn success.

Edmund Goulding has completed the scenario for "The Fool" and, while four stage companies are spreading the fame of the production to capacity houses throughout the country, Harry Millarde, who has been assigned to direct the screen version of the play, is rounding out the preliminary work for his creation.

Mr. Millarde, by his direction of "If Winter Comes" and "Over the Hill," two of the most notable productions, won the right to make this play that ran for 400 performances on Broadway and has already reached its sixteenth week in Chicago.

The scrupulous care which this director gives to his work characterizes his preliminary preparations, and it will probably be another fortnight before the balance of the screen cast of "The Fool" can be announced. Mr. Millarde is set upon making a screen production that will possess all the power, suspense, and fitness of Frank Reicher's productions, enhanced by the removal of the limitations of the theatre.

Considering the elaborate preparations which are being made for the screen version of "The Fool," it should prove equal, if not superior, to the stage production.

R. W. NEILL FINDS IRISH ACTOR FOR NEW PRODUCTION

R. William Neill's search for an actor to play the role of Brian Delaney in "Rose of the Ghetto" which he will produce for Grand-Asher release has been rewarded by the chance discovery that Dana Collins was in Los Angeles and available.

In Dublin, Ireland, some years ago, Neill met young Collins while the latter was playing with one of the Irish dramatic companies. The noted director, who himself is of Irish born, though of Spanish parentage, took a fancy to Collins, who is a handsome chap with the Irish characteristics of good humor and keen wit. They grew quite chummy. Now, in considering a leading role in "Rose of the Ghetto" which Oliver Morosco produced as a play, with success, in New York, he found an Irish role which was highly important. He remembered Collins and to his satisfaction managed to sign up the young Irishman.

POPULAR PICTURES TO PRODUCE FILMS IN CHICAGO

Chicago again will take its place in the world of motion pictures if the intentions and plans of the Popular Motion Picture Corporation, of which L. F. Callahan is president, are carried out. Mr. Callahan has engaged two directors to start production activities early in December at the company studios, 744 South Michigan avenue, and popular players will be used in the leading roles.

"Let Not Man Put Asunder"

Frank P. Donovan, producer of Associated Exhibitors' "Silas Marner" and a former Vitagraph, Pathe and World director, has left with a production staff for Chicago. Another director also is to join the company in a few weeks as well as a playwright and scenario writer who is now with a New York producing company.

NAME DATE FOR OPENING OF ANNUAL SALES DRIVE

The month of January has been set aside by E. A. Achman, general manager of distribution for First National, for the annual sales drive. Preparations for the campaign which it is hoped will result in the biggest, volume of business ever secured, have been on foot for many weeks and special assignments including slides, posters and one sheets are now ready.

The drive will be marked by the release of five new pictures, "Boy of Mine" from Booth Tarkington's story; "Black Oxen," Gertrude Atherton's novel; "The Song of Love," the new Norma Talmadge production; "The Eternal City," Samuel Goldwyn's independently produced film of Hall Caine's book; and "The Swamp Angel" featuring Colleen Moore.

The productiveness of this activity in the First National organization is characterized by the wide comment and interest it has provoked in showman circles.

Word from the offices proclaims that play dates on all five pictures are pouring in and it is probable, they believe, that each of the five will set unusual records in the number of simultaneous play dates.

Sighting the enemy? No. Just King Vidor and his company of players making a screen version of Joseph Hergesheimer's "Wild Oranges."
**GARON IS STAR IN BURR'S "AVERAGE WOMAN"**

*Principals Unusually Well Placed in De Jagers Story*

Pauline Garon, who recently made such a big hit in "The Marriage Maker" is playing the leading feminine part in C. C. Burr's latest production, "The Average Woman" which was placed in production at the Glendale Studios this week. Miss Garon is ideally cast in the part of Prudence Whipple as she possesses the charm, grace and manner necessary to give a proper portrayal of this difficult role.

Miss Garon has only been on the stage and screen a comparatively short time but has already scaled the topmost rung on the ladder of success. Just about two years ago Miss Garon was offered her first part in pictures and she immediately attracted attention and from playing small parts to getting the leading feminine role in some of the biggest productions made in the past two years is a record to be proud of.

"I think the part I have in 'The Average Woman' is the best I ever had in pictures," said Miss Garon. "It affords me a fine chance to show what I can do and Director William Christy Cabanne surely is permitting me to take every advantage. All my associates at the Glendale Studios where 'The Average Woman' is being filmed are splendid and we are one happy family."

In the special all-star production made by Universal, "The Turmoil," Miss Garon was given a very fine part and later she appeared with Johnny Walker in "Children of Dust." Pauline Garon achieved a large measure of success in the Paramount Production, "Adam's Rib."

"The Average Woman" is a picturization of the Saturday Evening Post story, by Dorothy de Jagers. The scenario is by Raymond S. Harris. The picture is being directed by William Christy Cabanne. The story deals with a phase of modern day life and problems of the present that are of interest alike to young and old. Besides Pauline Garon in the cast of "The Average Woman" are Harrison Ford, David Powell, De Sacia Mooers, Burr McIntosh, Coit Albertson, William Tucker.

**LIONEL BARRYMORE TO STAR IN GRIFFITH'S 'AMERICA'**

Lionel Barrymore, in addition to his successful starring venture with David Belasco, has been engaged to play the part of Walter Butler in the forthcoming D. W. Griffith production "America."

Mr. Barrymore comes back to Mr. Griffith after an absence of many years. It was some ten years ago in the old Biograph days that Lionel Barrymore became a member of the stock company organized by Griffith, thus beginning his screen career under the Griffith direction. He continued his screen work for several years, when he returned to the stage.

The part for which he has been elected in "America" is one demanding great versatility and force. He will do his screen work daytime and Sundays, keeping his night and matinee engagements at the theatre.

**OLGA PRINTZLAU CONTINUES WITH PREFERRED**

Olga Printzlau has renewed her contract with B. P. Schulberg to write screen adaptations exclusively for Preferred Pictures. She is now working on Edwin Balmer's story, "The Breath of Scandal!" and will later do the script for several of the biggest stories on Preferred's program. Miss Printzlau has held a place of prominence among the best known screen writers since her first affiliation with William De Mille whose productions she adapted for several years. Her latest task for the Schulberg organization has been the screen version of Rida Johnson Young's play, "Maytime."
"THE COURTHSHIP" GIVEN GENUEROUS PRAISE

Washington Officials Unanimous in Approval of Historic Film

THE COURTHSHIP OF MILES STANDISH" will start its New York run at the Central Theatre Sunday, December 30. A contract just closed with Sam and Lee Shubert, gives the play to Associated Exhibitors, the producers, for eight weeks, and plans are being made for a gala opening.

Meanwhile, is giving a few showings outside of New York, the feature has been playing to capacity houses and establishing an enviable reputation for itself. In Detroit it smashed the weekly. The Madison Theatre and its run at the President Theatre in Washington was marked by unusually large and distinguished crowds.

During the first week of its run in Washington, Charles Ray, himself appeared at the theatre but the picture continued to draw capacity audiences even after he left.

Besides the more than enthusiastic newspaper reviews, Mr. Ray carried away many official endorsements, including letters of praise and encouragement from President Arthur Capper, Admiral E. W. Eberle and Mrs. Faber Stevenson, chairman of the committee on missions of the Department of Columbia Federation of Women's Clubs.

"It is a mighty drama, with tremendous force and appeal," wrote Mrs. Stevenson. "Every American should see it."

"The Courthship of Miles Standish" is historically accurate in every detail," said Admiral Eberle. "It is a marvelous production."

Senator Capper wrote: "It is a wonderful picture—a truly epic work. Not only is it historically true but it is a film of exceptional entertainment value as well. It marks a new era in screen history."

Mr. Ray attended the matinee on the opening Sunday and also was the host of the evening. Before the showings he made brief addresses from the stage and later, as the audiences passed out, stood in the lobby, distributing Imperial escorts, accepting congratulations. The crowds were among the largest ever attending picture performances in Washington.

The high interest was reached, though, on Thanksgiving Day, when the throngs were so great that thousands, it was estimated, were turned away in the afternoon and evening. In the morning there was a special showing for newsboys, and after the performance the star was photographed on the sidewalk in the center of a cheering mob of "newies."

NEW FEATURES INCLUDED IN RELEASE SCHEDULE

A series of stellar productions now in the course of production are included in the program of feature production by Hodkinson for the first quarter of the new year.

For January release the program calls for the distribution of "Grit," starring Glenn Hunter, as well as "Dads" by Harlan Bennett's production of Edward Eggleston's mid-western story, "The Hoosier Schoolmaster."

The February release will include the first of the James Kirkwood-Lee co-star productions, "The Inner Sigh," produced under the direction of Bruce Mitchell. In the same month Harry Carey will make his film debut under the Hodkinson banner in "The Night Hawk," the first of the series of six far west stories made by Hunt Stromberg.

March will probably bring forth the second Kirkwood-Lee picture, "Painted Women," and probably the second Harry Carey picture as well.

This is a character comedy drama based on the Eggleston story of Indiana in 1833. Henry Hull has received much attention as a legitimate stage star and who firmly established his screen reputation in the Griffith production, "One Exciting Night," is cast in the title role of the Bennett feature with Jane Thomas playing the principal feminine part.

NOTABLES ATTENDING OPENING OF THE VIRGINIAN

A typical Los Angeles "first night" with admission $2, marked the premiere of the Preferred picture, "The Virginian" at the Mission Theatre. It was found necessary to rope off the block on which the Mission is situated, while the crowd of society folk and movie celebrities who attended, assembled.

The principals of the cast were all present with the exception of Kenneth Harlan who arrived back from a series of personal appearances in the East, too late for the opening.

The Los Angeles critics all had praise for the film stamping the production as one above the average and not to be missed by persons seeking real cinema entertainment.

IN UNRESTRAINED PLEASURE FREE

A view of the May day party in which five hundred children participated. The party was staged in Central Park by Sam Wood for scenes in "His Children's Children," a Paramount feature at the present time in several parts of the country.

FURTHER ENDORSEMENT FOR CONAN DOYLE' FILM

"Is Conan Doyle Right?" Pathe's expose of fraudulent mediums, added further to its list of successful showings by playing to heavy business at the Majestic Theatre, Chicago, where it opened last week. This booking is looked upon as another endorsement of this production which, at the time of its release was praised by the trade paper critics as a short length feature with distinctive showmanship values.

Since its initial launching by the Keith Circuit in New York, it has since been booked by leading circuits and theatres in various sections of the country.

SIX MONOGRAM WESTERNS FOR DALLAS FILM CO.

W. G. Underwood, President of the Specialty Film Company, Dallas, Texas, closed a deal with Monogram Pictures in person for the Fred Thomson series of six Westerns for Texas, Oklahoma and Arkansas. Mr. Underwood made a special trip from Dallas to secure this product which is making big strides in the independent market and rights are selling rapidly.

UP AND DOWN MAIN STREET

VARIETY OF SHORTS ON RELEASE PROGRAM

Comedy and Adventure on Pathe Schedule for Coming Week

PATHE have announced for release December 21, a diversified program of short subjects, eight in all. Prominent on the schedule are a two-reel comedy, "Mother's Joy" in which Stan Laurel is starred, and another "Dippy Doo Dads," a single reel subject featuring Hal Roach's animal players. In "Mother's Joy," Laurel plays the part of a young heir who has suddenly been raised from the lowly status of a cab driver to the exalted position of master of a rich home which is presided over by a sprightly grandfather who conceives some ambitious plans of a social nature, for the young scion.

The youth's first venture into society's exclusive set leads to some intensely amusing developments. Grandfather's plans for the young man receive a horrible jolt but he eventually succeeds in arranging for the marriage of his grandson to a wealthy debutante. However, this scheme, like all his other plans, is upset by a series of unexpected complications.

The forthcoming "Dippy Doo Dads" release, titled "Lovey Dovey," is reputed to be one of the cleverest ideas yet presented on the screen and is expected to set a new pace for this type of laugh provoker. The story is essentially of the "skit-locomedy" type in which the animal players are called upon to operate high speed machinery. Rapid fire action, adapt impersonations of human characters, abundant incident and highly laughable titles, serve to make this the most entertaining number of this series issued so far.

"The Five Orphans of the Storm," the Aesop Fable Number, is admirably suited to a Christmas program, being a burlesque combination of "Orphans of the Storm" and featuring Santa Claus and his reindeers, the hanging of the stockings and the great Christmas feast and general jollification proper to the season.

"The Desert of Death," which is the eleventh episode of Ruth Roland's "Ruth of the Range," faces the heroine with the alternative of ceasing her efforts to market feudite or courting certain death. So grave is the menace that even her friends refuse to finance her enterprise in an effort to save her from the trap. Developments prove that their fears are wholly justified, as Ruth, persisting in her course, is confronted with perils more thrilling than ever before. In making their selection Pathe have striven to get subjects which will not only serve as fillers on a feature program but which will be features in themselves even though they are only one or two reeler.

With this objective in view they are spending every effort toward getting real subjects, and condensing them by using the most poignant of the material and weaving it into an all new story that will go over with a bang.

"Let Not Man Put Asunder"
'LOVING LIES' AND 'NO MORE WIVES' TO PLAY NEW YORK

"Loving Lies," a Thompson Buchanan production for Associated Authors, starring Evelyn Brent and Monte Blue, and "No More Wives," Elmer Harris' production featuring Matt Moore and Madge Bellamy, have been booked through Allied Producers and Distributors Corporation to play the twenty-three Keith, Moss and Proctor theatres in Greater New York.

"Loving Lies" is a film adaptation of the popular Peter Kyne novel, "The Harbor Bar," and is a melodrama of the sea, full of action, with a highly dramatic rescue scene during a storm at sea, and a very realistic shipwreck of a heavily laden passenger vessel. Through it there runs an intensely interesting love story of a young husband who tells loving lies to his young bride to keep her from worrying about the hazards of his work as pilot of a wrecking tug.

"No More Women" is an original screen story by Elmer Harris, and is a comedy drama in which Matt Moore and Madge Bellamy do some of the best work for their respective careers. It sparkles with laughs as it tells the story of a youth who, when jilted by his sweetheart in favor of a wealthier suitor, registers a "never again" vow which he is not long in breaking when "the other girl" comes along and decides he will make a good husband.

'THE FIRE PATROL' IS NEW SCREEN MELODRAMA

"The Fire Patrol," which is the first of the six big stage melodramas to be screened by Chadwick Pictures Corporation, is almost ready for reviewing by the trade. It is understood that Hunt Stromberg has made a very fine production of the Harkins and Barber melodrama and this coupled with the splendid cast, has created a great deal of favorable comment on the film. It is one of the best jobs of the season.

The cast includes Madge Bellamy, Helen Jerome Eddy, Mary Alden, Bull Montana and a number of others.

The highly colorful story, dealing with the intrepid fortitude of the heroic men who battle daily with the elements of storm to rescue unfortunate at sea, has given Mr. Stromberg excellent material with which to work.

The photographic work was done by Sylvane Valben who proved his ability in "Don't Marry for Money," "The Acquittal" and other productions of note. The sets were designed by Walter Hansen who did the exteriors for "Saramouche" and "Long Live the King."

'WOMAN TO WOMAN' GIVES STAR NEW ROLE

Betty Compson Role Different From Any She Has Played

WOMAN TO WOMAN," which is scheduled for January release by Selznick, is reported by those who have seen it, to be a most unusual and compelling photodrama. In it Betty Compson, well known for her many skillful delineations, has the role of Delores and while it requires more from her than in any past, it is said that she carries it through with a naturalness and conviction which marks her as a true artist.

The male lead is played by Clive Brook, an excellent foil for the daring Miss Compson. It is prophesied that Mr. Brook, whose virility is refreshing after the lounge lizard type which has prevailed for so long, will go far in the film world.

The story which was adapted from Michael Morton's successful play, deals with the sacrifices of a little French dancer. The man of her heart and their son. Honor and duty match the man away from his promised bride on the eve of their wedding and a blow on the head robs him of his memory. Others in the cast are Josette Earle, Marie Ault, and the juvenile actor, M. Peter. The scenes are laid in Paris and London and the setting of the Moulin Rouge is an exact duplication of the famous Parisian cafe.

TAKES DISTRIBUTION RIGHTS TO C. B. C. FEATURES


LET NOT MAN PUT ASUNDER
THE SHEPHERD KING


CAST AND SYNOPSIS

David, the Shepherd King ... Nero Bernadi Saul, the Robber King ... John Richard Princes ... Bud Thayer, Nobleman ... Peter Todrovich Jonathan, Son of Saul ... Ferruccio Bianchi Jesse, Father of David ... Ernesto Tramani His Wives . . . . . . . . . . Clara Isabella, Maid of the King ... Myrtle Smith Adora, David’s Adopted Sister ... Virginia Lucchetti BRIEF: The story of Saul and David, the two kings of Israel, is retold with stage and film effects. Saul, the Robber King, is a direct descendant of the great King David. Saul, a powerful monarch, is not the product of the people’s love and is more of a God-ordained despot. David, on the other hand, is not only a descendant of the great King David, but also a product of the people’s love. David’s passion for the woman, Isabella, is soon discovered by the King, Saul. In the end, Saul is killed by David, who is then crowned King. By Michael L. Simmons

IT is said every great play and every tremendous novel had its origin in life somewhere down the ages. The truth of this is splendidly demonstrated in William Fox’s new Palestine production, “The Shepherd King.”

In selecting a story familiar to the minds of almost all civilized people, the producers of this film have secured a range of visual possibilities never before realized on the stage. The story of David, the shepherd boy, who finally became king, is achieved with all the romance and pathos of greatness.

From a point of class appeal “The Shepherd King” has a unique quality. It is not sectarian. It is a biblical story to be sure; but as presented in this manner, which includes all the devices of dramatic appeal while deviating hardly a wit from biblical and legendary fact, this offers immunities from the pitfalls of other Bible stories with street, main street, Broadway, Squedunk, Europe, in fact, wherever visual entertainment is consumed and of which there is a potential market of patronage for the film.

To treat the picture more specifically from a critical angle, the former Brady stage success has been reproduced with impressive results. Realism has been secured by having the camera click at the base of Egypt’s Pyramids—in fact, right in the very face of the sardonic Sphinx. The story of David, the shepherd boy who finally became king, is achieved with all the romance and pathos of greatness.

A truly gorgeous spectacle is achieved here, scintillating with the weird mystery of the desert and the emotions of fearful, waving souls.

Massive sets and impressive mob scenes add to the spectacular beauty of the picture with unusual frequency. The fight outside Goliath’s tent is a major action scene of stirring action and realism. A master hand at production is seen throughout the presentation, to which the portraying of the greater parts are more or less subordinate. Yet, the story remains clear, coherent and satisfying.

Since the subject matter of this film is of such pertinent interest to preachers, the exhibitor should experience very little trouble in getting them to make mention of the film in their Sunday sermons. Or perhaps, with an advance morning showing, with the clergymen as guests, offers opportunities with obvious advantages to the showman. There is no question but that the gentle

men of the church will like the film.

Many parts and scenic effects were modeled from original structures, columns, arches and figures. This opens up wide possibilities for starting discussion, and to members of societies interested in the subject. The more prominent could be interviewed for the newspaper. Such material is often the subject matter of all leading newspapers.

In simple summary: “The Shepherd King” has unusual title interest. It offers a fertile field for newspaper publicity which actually means added patronage. And, as a picture story, it has all the elements of artistic, stirring entertainment.

LUCRETIA LOMBARD


CAST AND SYNOPSIS

Lucretia Lombard ... Irene Rich Stephen Wimbish ... Warner Blue Sir Allen Lombard ... Marc McDermott (Mary Warren) Leah Lombard ... judge Winship Mrs. Wimbish ... A. B. Francis Fred Wimbish ... John Roche Lucy Beaumont ... Otto Hoffman BRIEF: Lucretia expresses a loving regard and pays the penalty by taking care of an old man, He is an overdoes of sleeping powders. She is under suspicion momentarily by the district attorney but the district attorney believes her innocent and falls in love with her. His engagement with another girl is the conflicting element and the climax is the hand of fate in simulating the probability of the situation.

By Edwy Eckles

THIS is the picture that has two titles “Lucretia Lombard” and “Flaming Passions.” The exhibitor may take his choice. There is paper and general advertising for both. But with the “Passions” title has to do with the picture will ever remain a mystery with this reviewer.

By all means use the real title. Therein also lies the main and only real important exploitation tie-up of consistent value. The title of the book. The picture is good—pleasing, humorous, thrilling. You needn’t be afraid of it from any angle.

The Norris novel has had wide circulation. That, together with the story of Monte Blue and Irene Rich, are the main items of straightway pulling power.

The elements of satisfaction are plentiful. Age and youth alike will follow the story with keen interest. In fact, there is no particular class, sect, nor organization to which you may directly cater.

The outstanding features are the forest fire and flood thrills, and the notable portrayals of Blue and Miss Rich. The handling of suspense threads through the thrilling situations reveals clever direction and careful campaigning. Play them up strongly. There have been few fires to equal it.

Dignified advertising and a well planned mail campaign is the best way to handle “Lucretia.” Whatever you do, however, keep within the lines of caution and do not forget the optional title and anything to do with “Passion.”

The only passion in the picture is true love—love on every one’s part with the possible exception of the old man who originally married Lucretia, and the only proof against that is his love for her. Resort to the publicity of the book. Do not use the name of Kathleen Norris the author, who is a favorite in many a home.

It is a good picture for Saturday or Sunday when you get the crowds without much effort and when you want to be sure you have a pleasing picture that is sure to satisfy a vast majority.

A LADY OF QUALITY

Universal Sister-Sovel Photoplay. Author, Frances Hodgson Burnett. Director, Hobart Henley. Length, 8,500 Feet.

CAST AND SYNOPSIS

Clorinda Wildairs ... Virginia Valli Charles (agile) Harry Fox ... Millgy Carterwright Sir Geoffrey Wildairs ... Lionel Belmore Launcelot Wildairs ... Richard Shea Clorinda’s father ... Annie Wildairs David ... Patterson Dial King of the Gypsies ... Max Buck John Oxen ... Earle Fosse the Earl ... Henry Staire BRIEF: Reared as a boy, in the Seventeenth Century, Clorinda, daughter of Sir Geoffrey Wildairs, grows to maturity, and is surrounded by almost legendary allure and gorgeous settings, with the very necessary human touch left out. But director Hobart Henley has not erred in this respect, and the result is a semicozy romantic story with beautiful backgrounds and a wealth of colorful detail, yet never does the warm personal note fail to dominate its surroundings.

It is a production of exceptional merit which cannot be judged by ordinary standards. Despite its length, the action never falters throughout the entire nine reels, a fact which renders it an acceptable drawing card for the smaller theatres, as well as the larger houses. With its carefully selected artistic beauty with speed and human interest, as in this case, there isn’t much chance for “fading” so far as box office value is concerned.

It’s quite a simple yarn, this, of the little tomboy who is suddenly seized with the desire to overtake the spirit of her early mis-training and blossom forth as a beautiful flower in the society to which she rightfully belongs, and in which her complete artistic beauty with speed and human interest, as in this case, there isn’t much chance for “fading” so far as box office value is concerned.

As to atmosphere, over all there broods the quiet beauty of the English landscape. The exterior scenes are positively charming and the interiors models of luxury and splendor. The court ceremonies of the days of Queen Anne, the brilliant costumes, pomp and pageantry, are reproduced with extraordinary accuracy of detail and superb effect.

Virginia Valli, exquisitely gowned, an appealing vision of youth and loveliness, plays Clorinda the tomboy, one’s sympathy for her is held by the heroine up to impressive climax. There are no tangling complications to detract.

To atmosphere, over all there broods the quiet beauty of the English landscape. The exterior scenes are positively charming and the interiors models of luxury and splendor. The court ceremonies of the days of Queen Anne, the brilliant costumes, pomp and pageantry, are reproduced with extraordinary accuracy of detail and superb effect.

Virginia Valli, exquisitely gowned, an appealing vision of youth and loveliness, plays Clorinda the tomboy, one’s sympathy for her is held by the heroine up to impressive climax. There are no tangling complications to detract.

As to atmosphere, over all there broods the quiet beauty of the English landscape. The exterior scenes are positively charming and the interiors models of luxury and splendor. The court ceremonies of the days of Queen Anne, the brilliant costumes, pomp and pageantry, are reproduced with extraordinary accuracy of detail and superb effect.

Virginia Valli, exquisitely gowned, an appealing vision of youth and loveliness, plays Clorinda the tomboy, one’s sympathy for her is held by the heroine up to impressive climax. There are no tangling complications to detract.

As to atmosphere, over all there broods the quiet beauty of the English landscape. The exterior scenes are positively charming and the interiors models of luxury and splendor. The court ceremonies of the days of Queen Anne, the brilliant costumes, pomp and pageantry, are reproduced with extraordinary accuracy of detail and superb effect.
FEATURE PREVIEWS (Continued)

'Thundertage'

CAST & SYNOPSIS
Robert Wells (Kong Sue) .............. Owen Moore Ellen Ainsmith .............. Virginia Brown Faire James Sanderson .................. Edwin Booth Tilton Alberts Hayward .......... Sylvia Breamer Ray Williams .................. Robert McKim Jim Davis .................. Richard Cummings Sue Tung, Lord of Thundertage ... Tully Marshall

BRIEF: Robert Wells goes to the Orient to build a bridge for the Chinese authorities. The foreman accepts a bribe, Robert is knocked senseless. Kong Sue, son of the Lord of Thundertage, has a white girl in his power, changes garments with the unconscious man to hide his identity. Robert becomes a hero, when Thundertage's wits, exposes the scheme to delay the bridge-work, defeats his enemies and wins the white girl.

George T. Pardy

CONSIDERED from every angle "Thundertage" registers as an attraction possessed of sure-fire box office value. It is well directed, offers many unusual angles, moves swiftly from start to finish, is rich in surprises and vibrant thrills and develops the element of suspense to the highest degree.

The melodramatic sweep of the film is undeniable and, staged as it is in the mysterious atmosphere of the far East, situations which might seem far-fetched if laid amid more prosaic surroundings, appear convincing under an Oriental light. One feels that most anything can happen in China, and so it follows that the adventures of the young American hero are accepted with enthusiasm, unabated by doubt as to the possibility of such happenings.

There is a decided punch to the picture's title, suggesting as it does something stormily melodramatic, although it fails to convey a sense of location. But when the advertising campaign makes it clear that the story deals with Chinese intrigue and incidents of deadly peril, the curiosity of patrons will probably be aroused with profitable results for the exhibitor. Tales of Oriental mystery, liberally spiced with lively action as in the present instance, are generally good drawing cards.

From the beginning the film appeals strongly to the imagination and delights the eye with its vivid coloring, its quaint glimpses of China of the past and present. The love romance develops naturally and holds the attention right up to its pleasing climax. The work of the cast is excellent, Owen Moore's portrayal of the hero in his different phases of society, as engineer, outcast and powerful mandarin, is as clean-cut and impressive as could be desired. Tully Marshall accomplishes the difficult feat for a white man of looking like a Chinaman to the very life, in his performance as the old Lord of Thundertage, Virginia Brown Faire, as Ellen Ainsmith, Sylvia Breamer, as Alberts Hayward, and Robert McKim, as the villain, are extremely effective in their respective roles.

The film has what is generally known as a popular appeal. Among the scenes which may be depended upon to hit the entertainment ballyeys are those in which Robert Wells is transformed from his lowly condition to that of Lord of Thundertage and that in which he springs a surprise upon and exposes the plotting of the unscrupulous Ray Williams.

Where feasible a Chinese prologue should be presented. Oriental atmosphere should predominate in lobby displays, with swinging lanterns, burnt incense and other suggestive touches. Exploit the strength of cast and story, elaborate settings and beautiful photography.

'The Miracle Makers'

CAST & SYNOPSIS
Doris Mannfeld.................... Leah Baird Fred Nortom .................. George Walsh Miss Emma Norton .............. Edith Yorke Captain Joe Mannfeld .......... George Nichols Mr. Martha Mannfeld .......... Edythe Chapman The Hoy .......................... Dickie Headrick Bill Bruce ..................... Mitchell Lewis BRIEF: Fred Nortom, Government agent, and Doris Mannfeld are sweethearts. Her father joins Bill Bruce in an expedition to smuggle Chinese into the West, as he hopes to extricate her from the net fate has woven around her.

Her problem is solved when, after an absence of five years, the child's father dies by falling down a convenient well. The finish is a bit obvious, but inasmuch as it brings the lovers together, winds matters up satisfactorily.

The title is misleading. We are given to understand that "The Miracle Makers" refers to the mothers of the East and West, but the average movie fan who does not know in advance what the story is about is likely to guess at most anything except a tale with Chinese smuggling, fistic combats and love romance as its principal ingredients.

However, once seated in a theatre the spectator will be given his or her fill of wild adventure, with the U. S. Air Patrol speeding after law offenders, the heroine's struggle to prevent the unfortunate human cargo from being thrown overboard, her abduction and the raid by the police on the opium den where she is confined. All dynamic stuff, well photographed, with elaborate Chinatown settings and action that gallops all the way.

Leah Baird plays the part of the much abused Doris Mannfeld with pleasing emotional power and is in every way a peculiarly fascinating figure. She is well supported, George Walsh scoring a decided hit as the dashing young government aviator, Mitchell Lewis, throwing plenty of ginger into his characterization of the ruffianly Bill Bruce who experiences a change of heart just before he is eliminated, and George Nichols showing to excellent advantage as old Captain Nichols.

Make it clear in exploiting the feature what the film actually presents, so that your patrons will come prepared to witness a stirring melodrama, as the title rather suggests something in the faith-healing line. There is a good chance for lobby displays with Oriental atmosphere.

Let Not Man Put Asunder
FEATURE PREVIEWS (Continued)

‘Mine to Keep’

CAST AND SYNOPSIS
Victor Olney ............ Bryant Washburn
Constance Rives ........ Mabel Forrest
Cleo Rives ............... Wheeler Oakman
Carmen Joy .............. Charlotte Stevens
Mrs. Rives .............. La Varsie
Jack Deering ............. Francis Ford
Mrs. Deering ............ Edith Stuyart

BRIEF: At a Victor Olney’s bachelor dinner party, given prior to his marriage with Constance Rives, a young wire performer, Carmen Joy, in love with the host, falls and is badly hurt. After marriage Olney grows intensely jealous of Mobray, a former suitor. The Olneys quarrel; Constance goes away. She encounters the invalid Carmen and is convinced that her suspicions of Victor’s infidelity are unfounded. Husband and wife are reconciled.

By GEORGE T. PARDY

This film offers fair entertainment and registers as a good program attraction. It should bring satisfactory box office results in the second class and neighborhood houses. Jealousy is the theme on which the plot is based and it is developed in a plausible manner. The story is well told and the performances of the principals is satisfactory. It is likely to draw a good deal of business.

The picture possesses considerable heart interest and has a popular appeal. Its fault lies in a tendency to overdo matters of detail, which slows up the action to some extent. But it is handsomely photographed, with fine settings and appropriate atmosphere, terminates happily and is, on the whole, a compelling study of domestic troubles in high life.

The thrill element is well represented by several situations which are ingeniously handled. Among these may be mentioned the accident which befalls the girl performing on the tight rope; an aviation meet in which a spectacular airplane crash occurs; an exciting train versus auto race and the hero’s wild horseback ride through a rainstorm. Some pleasing comedy relief is provided by those three talented juvenile players, Peaches Jackson, Mickey and Pat Moore.

The misunderstood wife comes in for a large degree of sympathy, but the hero’s manner exaggerates the emblem by his bullheaded determination always to adopt a suspicious view of things. His is a case of jealousy gone mad, so to speak, and his eternal prowling around in search of evidence likely to smash up his domestic happiness furnishes cause enough for the most forbearing woman to abandon him.

The wife, in her turn, suspects the husband, and there follows a series of emotional mishaps which threaten misery for all concerned. However, the tangled thread of events is finally unwound, the hero admits his shortcomings and a reconciliation takes place.

Bryant Washburn gives a clean-cut, forceful performance in the not altogether agreeable role of Victor Olney. Mabel Forrest is charming as the wife, Charlotte Stevens a pathetic figure as the little tightrope performer, and Wheeler Oakman as Mobray makes a favorable impression.

A unique feature of the plot is that there is no villain portrayed by any of the cast. The character of Mobray, is responsible for much of the trouble, but this gentleman is merely unfortunate and the victim of circumstances.

Feature the thrill stuff in exploiting the film, calling attention to the auto-train race, and aeroplane wreck, dwell upon the domestic tangle in the story, the good work of the cast, and play up the principal members of the cast, with Bryant Washburn’s name prominently mentioned.

‘The Lady of Monsoreau’
French Film from Alexander Dumas’ Novel. Produced by Vandal and Delac. Distributed by René le Somptier. Released by Edward L. Klein Company. Length about 5,500 Feet.

CAST AND SYNOPSIS
Diane de Moridor ........ Genevieve Felix
De Bussy .................. Rolla-Norman
Chloe ..................... Jean d’Yd
Henri III ................. Raoul Pravy
Monsoreau ............... Vincenzo
Sureau .................... Philippe Richard
Duc de Guise ............. La Grange
Moisy .................... Baptiste

BRIEF: The Duc d’Anjou, brother of Henry III of France, appoints Monsoreau to intercede in his behalf, and gives his suit for the hand of Diane de Moridor. But the treacherous Monsoreau kidnaps her for himself, effects a secret marriage and presents her at court in Paris. The intrigues at court, with the Duc d’Anjou plotting for the throne and Diane’s love for De Bussy, occupy the major portion of this film.

By MARGENIE A. BRUMELL

When cut and retitled for the American presentation, as is proposed, this film should furnish entertainment quite up to any of the many historical films now being shown. There are numerous sword encounters and the actors, with their flourishing, gallant mannerisms, while quite different players, are effective to say the least.

It is the reviewer’s opinion that these historical films containing marked heart interest will continue to draw the crowds, for while authentic in theme they supply the romance and glamour which must certainly appeal to audiences who live in an everyday and often humdrum life. The picture is first presented in color—a sort of prologue—but as it gets into the story it switches to black and white. The greens are particularly good, and as most of the prologue is of the outdoors the result is very pleasing. And by the way, many beautiful and historical mansions are used.

Genevieve Felix, who plays Diane is typically French, that is, the blond, statuesque Frenchwoman. She is possibly a bit stiff and a little automatic in her actions, but forms an excellent foil for Rolla-Norman (De Bussy) who is as romantic a figure and as good as any seen to date.

From the showmanship angle and that of exploitation the film is replete with possibilities for tie-ups. The first is the fact that Alexander Dumas is the author of the story used. There are a few bookshops that do not carry all of Dumas’ works, and few individuals who have not, at some time or other, read a good many Dumas novels.

Then there is the costume angle to exploit the film—with ideas suggested for decorating the lobby. The literary clubs, students and lovers of Old World romances may be appealed to through your mail campaign. Interest might also be stimulated in the film by staging amateur fencing matches, with the winner receiving a prize. Or following the swordsmanship gag, have a person dressed up in the character of one of the principals as a ballyhoo in front of your theatre.

Let NOT Man Put Asunder

$100 Reward for the other half of Half-A-Dollar Bill

December 29, 1923
Page 27
Mysterious Banana Shortage
Solved by Colonel

THE mysterious banana famine of 1923, which has been so celebrated in song, on stage, radio and talking machines, is explained at last by the intrepid little pen and ink advertiser of the Bray Studios, Colonel Heeza Liar.

Facts about the banana, which science never knew and will probably never hear of again, are brought to light in the picturization of the Colonel's amazing narrative, entitled "Forbidden Fruit."

"Forbidden Fruit," is the first of the series of Bray cartoons contracted for by the Standard Cinema Corporation, of which L. J. Darmour is president, and is said to bring new elements of comedy to the motion picture screen.

It seems that the trouble is due to the wonderful agility of the wild African banana, its slipperiness when captured and its ability to change its form at will.

Colonel Heeza Liar takes ship to Africa to find out for himself just why they had no bananas. He meets the King and gets permission to take just one banana for himself. But the fruit will not be picked. It wiggles away from him and leads him a wild chase through the jungle. At last he sneaks up on it when it is apparently asleep with one end sticking out of the ground, but alas, this is a grievous error for it turns out to be the tip of the horn of a snoozing rhinoceros.

Then there is another chase, this time with the Colonel in the lead. He saves the Jungle Queen but leaves the love-smitten damsel to return to his beloved New York with a goodly supply of bananas.

"Forbidden Fruit" has just been released and it will be followed shortly by the second film of the series, "The Strike-Breaker."

"The Darkest Hour"—Pathé

Funny with last act 2 reels

Another "Spat Family" series, which presents the English husband, his wife, and wifey's overbearing brother in a series of amusing incidents and laughable situations. Brother announces that he is going to try his hand at brewing his own. Husband and wife object as they have just been reading of police raids on homes suspected of concealing homebrew plants. Brother insists. As each member of the trio has distinct and deep-rooted convictions on the proper procedure to be followed, the action evolves into some highly ludicrous incidents and situations. Right in the middle of the ceremonies the police arrive—on a hunt for an escaped lunatic, and to increase the confusion, the servants, disguised at the invasion of the kitchen by the homebrew amateurs, desert their posts. One of the servants, regretful that he has left so abruptly, returns at the dead of night, makes his entry through a window and the family trio are thrown into a panic of fright at the thought that the midnight prowler may be the escaped madman for whom the police are looking. The comedy ends in a veritable riot of fun and action.

"Girls and Records"—Pathé

Girl of today vs. mils of yesterday 1 reel

Here's a number which ought to go unusually well with the ladies although its appeal is by no means limited to the female sex. There is plenty of action and touches of sly humor in the contrast of the girl of yesterday, demure and dainty, with her robust, athletic sister of today. The titles are well written and sustain the action. It is the second issue of Grantland Rice's sport pictures, known as "Sportlights." Such well-known women champions as Miss Helen Wills of tennis fame, Miss Collot on the links, and Miss Aileen Riggin, the Olympic diving champion are presented. If you are after something in the way of a distinctive novelty one-reeler, "Girls and Records" will very likely meet the demands.

"Don't Hesitate"—Educational

Short and snappy 1 reel

The sheriff made the town so good, they decided to dispense with the sheriff. But little Willie is not to be discarded and does some deep dark plotting. The unexpected—that is unexpected only to the sheriff, and not to the audience—happens, for while holding a rehearsal of a fake hold-up, he is overheard by real hold-up men. You may know he makes a poor showing of bravery when he arrives and attempts to cow the robbers. This he gets a big laugh, as do many of the other funny situations in this snapmy comedy.

Billy Sullivan, leading man of Universal's new "Leather Pushers" series, has just added another knockout to his creditable list of victories. He succeeds Reginald Denny in the fourth of these series. Do you note a resemblance of the star's name to a world famous luscious gladiator? It so happens he is a kinsman of the celebrated John L. and worthy of bearing the name.

"Flying Finance"—Educational

Very good 2 reels

That familiar but ever funny gag of the father who refuses to take an accident policy, until he sees his prodigal son involved in one; and signs on the dotted line before the man can get to the window to see it, opens this comedy.

Neely Edwards, as the rich son with not a brain cell working and a weakness for watermelons, is excellent. He does his comedy tricks as well as any of our foremost comedians.

He's exceedingly funny where he forgets to take off the safety guard on the front wheel of his car and is stopped, as a thief, by a policeman. His frantic search for the keys he loses, and when stopping for his beloved watermelons, convinces the policeman, so off he goes to court, accompanied by the police holding the enormous melon in his lap. The car skids and knocks over a vegetable cart and 'tis then the father witnesses the scene and signs the policy. The skid may be a camera trick but it's the most realistic thing witnessed in pictures, to date (makes one dizzy, watching it) and is a sample of the excellent workmanship used by Jack White in developing this comedy. Sure to get a big laugh everywhere and by everyone.

"Hansel and Gretel"—Century

Top notch 2 reels

Baby Peggy alone would be an attraction, but when Peggy and Universal combines Baby Peggy and an old fairy tale favorite, nothing more could be asked for.

Stern Brothers have followed the original story so closely that it can be played as a straight fairy tale. And what tale is more fascinating than this, of two little waifs who find themselves befriended by a witch. The boy who plays "foolish Hans" is excellently cast and, if a newcomer, ought to go far on the strength of this characterization.

The camera performs the miracles the witch of legend was supposed to have performed, achieving some unusual effects and Baby Peggy is as dear and as pert a little miss, as ever.

It is a worthy subject to conclude a year of fame for the little starlet and Universal is busy booking it for Christmas and New Year showings, for which the picture is particularly apt.
Daniel Boone—Pathé

Colorful drama—2 reels

This is another of the "Chronicles of America" series being made by the Yale University Press. The action depicts the high-light of the career of Daniel Boone during the Transylvania expedition of 1775 and the settlement of Boonesboro. It is not a stale recreation of dry, uninteresting facts, but as thrilling and colorful a chapter as could be conceived by an author writing with all the license and privileges of a fictionist. Elmer Grandin as the lucky Boone of thoughtful mien and agile body is especially good. There is action and punch emblazoned in this number and towards the close an element of genuine suspense. Credit to a serial thriller, Boonesboro, is besieged by a band of Shawnee Indians acting under the direction of De Guarde, a French officer in the service of the British. Unable to take the stockaded post by open attack, the Indians resort to pick and shovel with the object of tunneling their way in. Here is a number that will not only entertain but instruct as well. The prestige of any house showing a number of this kind, will be advanced in the esteem of its audience.

Rustlin' Buster—Universal

Good western—2 reels

As westerns go, this is quite up to any of them and where the audience is favorably inclined toward such two-reel thrillers it is well worth recommending.

Jack Mower and Lola Todd contribute good work toward making the action of a logical, human interest story. In brief, it concerns the ring-leader of the rustlers, masquerading as an honest rancher; paying court to Mower's best girl; trying to pin the rustlin's on Mower and then the end where true love triumphs and the villain is worsted at his own game. Plenty of action and a strong climax.

Inbad the Sailor—Pathé

Liberal share of gags—2 reels

A Mack Sennett comedy in which four seafaring men are brought into violent conflict over the love of a girl, played by Madeline Hullock. Harry Gribbon and Billy Bevan are the sailors, Fred Spencer the rough, hard-hearted sea captain, Kella Pasha the lighthouse keeper. Much of the action takes place in and about the lighthouse, a rather novel setting for a comedy. The subject starts off at a fast pace and a rapid succession of amusing incidents keeps the action going merrily throughout. The gag scenes in the lighthouse sequences are particularly laughable, and as there is a liberal measure of them the interest is not allowed to lag for a moment. There are some original twists and surprise elements injected into the action, too, which adds to the entertainment qualities of the number.

Chasing Wealth—Universal

Satisfying—2 reels

Only kind of dreams and comedies do such hectic things happen—but dreams and comedies are funny—so why not?

Here a dollar bill takes wing and flies through the hands of a gambler. Greatwhile tramp friend, Bert Roach follows it. But not for him are the riches of this world. The best he can do in the end is hang on to the original dollar and bring his long companion Neely Edwards are the happier for a plate of beans. The action is fast and the comedy gags well worked out.

NEWS REELS TOLD IN BRIEF

KinoGrams No. 2311: Polish Army Commander, during the war; Joseph Haller is received at City Hall—Revival of ancient game at Eton, England—Oberrammergau passion players arrive in New York—Republican National Committees gather for session—Harvard's hockey team—Princess Marchabelli here to play same part in "The Miracle" that Lady Diana Manners is re-urning—Tex O'Rourke in England to develop material for challenger to Dempsey—Dempsey in New York on business says "Bring 'em on!"—Daring cameraman in New York.

International No. 102: National G. O. P. holds political pow-wow—West Point, N. Y. America welcomes Poland's war chief, General Joseph Haller—Army horseback riding at Fort Meyer, Va.—American fish station in Berlin—Vilhon is the lighthouse—backed at Pittsburgh, Pa.; pictures by courtesy of Westinghouse—Passion Players arrive here—exquisite wood-carvings they brought—Tigers from jungle, trained for movies by Carrolsa.

KinoGrams No. 2310: Wreck of "Twentieth Century Limited," at Foranvy, N. Y.—Ship stuck in bridge ties up rail traffic of Lehigh Valley R. R.—Stage children get scholarships from President at Washington—Bread lines form as Mark continues to fall—Science does stunts with man-made lightning—Cavalry at Fort Meyer, Va.—Engineers of Japanese Army restores bridge—San Francisco cabs take up chorus dancing; Jack Holland, instructor—Mary Pickford addresses crowd at Los Angeles; "Dough" there too; warns mothers to keep screen-struck youngsters at home.

International No. 101: New rebellion in Mexico; chief of new revolt, la Huerta; Rail giant and 58 year older in queer race at Chicago—Fascisti leagues march for King Alphonso—Irene Castle, and husband McLaughin at Seattle, bound for Orient—Mary Pickford addresses crowd at Los Angeles—Mrs. Coolidge starts pigeons on way to show in Cleveland—Roosevelt talks to Boy Scouts—talented children visit White House; receive scholarships from President—Prize babies of West—African revel at Johannesburg, Africa—Steel furnaces at Pittsburgh.

Pathé No. 101: Redman and Paleface root at Canine Derby, Manitoba, Canada—Cleveland, named by Republicans, chosen as seat of Presidential nomination—Hard times drive Berlin women to manual labor—Belfast, Ireland, Queen's University students honor visit to New Zealand Premier—Santiago, Chile, society volunteer firemen—Wonderful care taken of children at New York Nursery and Child's Hospital—Oberrammergau actors arrive in United States: Impersonators of Biblical characters in Passion Play to hold exhibit for benefit of starving children of Germany—Mexican Government threatened with upheaval; President Obregonz backed by National Army ready to face rebel forces led by De la Huerta.

Pathé No. 102: Washington, D. C.; Athletes as well as legislators; Congressmen Cummings and Croll (Penn.); Representative Fitzgerald of Ohio at weight-machine; J. A. Taylor (W. Va.) in the Muscle Dance; —"National Christmas Tree" for President Coolidge from native state and will be erected near White House; another shipment arrives in New York—Over 600 persons drown in Bergamo, Italy flood—Army planes to encircle globe—Filipinos urge recall of Governor General Wood; mission calls at White House, urging independence; Manuel Roxas, Speaker of Philippine House of Republcan heads mission—Rapid progress on water-power project at Muscle Shoals, Ala.; President Coolidge recommends "that this property be sold"-Views of Wilson Dam, being built across Muscle Shoals; over 800,000 horsepower will be generated—Mias, Siberia, fire squall—New York City as Yuletide sweeps through its shops; swarm of humanity on busiest corner of world's biggest metropolis; fairyland for the youngsters; automaton display reproducing the Last Supper of Christ; intricate clothes models invented; thousands of evergreens reach New York City for Yuletide festivities.
Two Xmas Suggestions

WITH Dorothy Lenore, star in Educational Christie Comedies, playing the part, one is only too glad to believe in Santa Jimmie Adams sets a new style in locomotion for the bringer of glad tidings. Both portrayals offer choice suggestions to the exhibitor for artistic effects in prologue or lobby dress.
The Essential Qualities of Good Showmanship

Exploitation, Program Building and Theatre Atmosphere

By O. D. CLOKEY

A Merchant selling Amusement, and must keep foremost in his mind, that the quality of his Entertainment must be of the highest standard, in order to please his customers. Observing the comments and criticisms of his patrons will aid him in improving his show. The theatre attaches should also be instructed to tell the patrons to the management in order that he might improve his presentation.

If the Exhibitor would place himself in the position of the spectator and study every item that he intends to exhibit, and pick his program with the idea of presenting the masses, nine times out of ten he will arrange a program that will in most cases go over, and if the Exhibitor can sit through his own show and feel it is good entertainment, he is almost sure that his patrons will enjoy it.

Atmosphere coupled with courtesy, refinement and service is another item that will help sell your entertainment and please your patrons.

A few minutes every week devoted to a little "Service" talk to the staff will do wonders, and will result in their taking a greater interest in their work, and in many instances the exhibitor will secure very valuable suggestions. The main idea is the co-operation of your several departments and a constructive talk to the heads of these different departments every week will get you that co-operation.

Make your slogan 100% service in addition to your entertainment, let your patrons know about it, and then back it up.

And now as to exploitation. Space does not permit the many details connected with proper exploitation, but do not try to ballyhoo every picture. Some productions lend themselves to sensational exploitation, but to ballyhoo certain pictures would only tend to detract from and ridicule them.

Study the picture and the advertising angles carefully before your move. If it lends itself to sensational stuff, give it some thought. A few good ideas can be elaborated from the press books to suit your particular case. Original ideas may seem to be scarce but if you screen your picture in advance you may get an idea from it which may prove very valuable. Avoid over-advertising an attraction that you know is not up to the standard. Do not break faith with your patrons, and when you do step out on some picture they will not put it down as "BUNK."

Floats, sandwich men, etc., have their place, and are effective when used properly. Don't be afraid to copy a good stunt from a brother exhibitor when you read of his success in the trade journals. Many a good idea has worked time and time again, and every week the trade magazines are full of them. Use them if they are adaptable to your case and "cash in on the other fellow's idea" as it were. If he did not want anyone to use his stunt he would not take the trouble of sending it in to the journals.

Private screenings to a few prominent citizens by invitation often bring good results. Mailing lists, house organs, advance trailers, tie-ups with merchants, novelty window displays, hand painted window cards, heralds, house to house distribution, street car hangers, tie-ins street car bunners, door-knob hangers and other novelties are regular methods that can be used on almost every picture, but watch out for over-advertising. Let your public know you tell the truth and when you make a splash they will believe it.

Short subjects are really the program builders. The exhibitor who does not "pick" his short subjects is overlooking a good bet in selling his entertainment.

All short subjects are program builders and should not merely "fillers." Every item should be screened, selecting only the best that will fit in with the program you are going to present. Eliminating news items and other subjects that are of the "tame-worm variety. Do not run anything that is not entertaining. Use only the cream of the weeklies, and start your program off with a bang and then on to the finish build it up to a climax. Make it a feature of your entertainment.

A poor copy of some new short subject slows up your show, and is a bore. Screen everything if possible and cut out the "apple sauce," and when you have got your show all set, sit in front of the first performance and try and pick it to pieces. If you can improve on it do so at once, but if you feel you have a well balanced program you are almost sure that it will go over with your patrons.

Screen your short subjects for your orchestra leader and organist and get their suggestions. Their knowledge of music and your showmanship will work out many valuable items in the presentation of your programs.

"Program Builders" are to a performance what sauce is to the pudding.

In selling entertainment it means something more than just a picture on the screen, it means efficient employees in every department, the lighting of your theatre, a clean house, courtesy, artistic lobby displays, high class appointments, ventilation, projection, music, stage novelties and so on.

These are the things that put the finishing touches on your show, and have an important part to play in selling your entertainment.

Do not try to prolong every picture, but give your patrons a musical or dancing novelty—something with pep and entertainment value.

Descriptive overtures with lighting effects draw big applause and put the audience in good humor to receive your program. Have your orchestra play the news (not at it), cuing every item. A novelty organ solo is always an attraction, or an orchestral specialty where you can use house lighting on dimmers, changing the colors to suit the music. Avoid delays in your programs. Keep the audience interested from start to finish, in other words put your show over with a bang.

Give every item your personal attention as far as possible. A loose running show reflects back on the management and the patrons soon become wise to the fact. Look for novelties in presentation, put something over every week a little different, keep your patrons guessing what you are going to do next. It brings them back week after week, and shows you are progressive and a real Showman.
EXTENSIVE PUBLICITY IS GIVEN ‘PONJOLA’

Hook-Up Includes Merchants, Schools and Football Spectators

IT is estimated that the opening of First National’s “Ponjola” at the Olympia Theatre, Boston, Mass., was known to more people in advance than any picture previously shown there. This is on the word of Jack Pegler, First National’s Boston exploitation agent, who avers that in several years’ experience in exploiting pictures in Boston he does not believe that an attraction has been called to the attention of more people. It is estimated that several hundred thousand had the coming attraction forcibly put into their visionary horizon.

The method was simple. A banner 30 feet long, carried by four boys, was born around the Braves field between halves of the Brown-Dartmouth football game where 35,000 people were gathered. Another crowd watching the Boston game at the Red Sox field saw a similar banner. The next day, Sunday, a banner was carried between the halves of the Weymouth-Marquette game. One hundred thousand people were estimated to have seen the “Ponjola” sign at these two games.

At the same time the accessories order consisted of 50 twenty-four sheets, 500 one sheets and 300 two sheets. Seven hundred and fifty window cards were tacked.

For the special benefit of motorists 20,000 traffic maps were distributed reading: “All Roads Lead to ‘Ponjola’ at Gordon’s Washington Street Olympia.” The map, printed in black on green, covered the part of the city leading to the Olympia theatre which was designated on the squares.

“Ponjola” started with a capacity opening which must, in large measure, be credited to the advance work done on it.

Three days in advance a “Wanters Club” was organized among the different schools, each member being given a button “R. U. A. ‘Wanter.’” The idea of the club was to promote happiness and allay discontent. A tie-up with Nathan’s Fur Shop, the first time the store has co-operated with a picture theatre, was also effected.

From every standpoint the campaign must have been a success because “The Wanters” beat the box-office record of “The Dangerous Age” and was second to only one other picture, “The Kid,” in receipts piled up at the Garden Theatre.

HEATED DEBATE, CREATES INTEREST IN ‘RENO’

Hughes’ Speech on Divorce Featured in Newspaper Columns

GOLDWYN’S new Rupert Hughes picture, “Reno,” had its first showing at the California Theatre in San Francisco. This is a picture dealing with the divorce situation in this country and the ill effects upon divorced people of the forty-eight different sets of divorce laws in our forty-eight states. Before the picture opened, Mr. Hughes made a speech on the divorce question in San Francisco, in which he advocated uniform and less harsh divorce laws.

The San Francisco Examiner took up his speech and assigned Annie Laurie, one of the most popular newspaper women of the country, to answer his plea. Her first article attacking Mr. Hughes’ speech appeared in the Examiner several days before the picture opened. Mr. Hughes was invited to respond to her article, which he did, in a long letter addressed to Mrs. Laurie, which letter was printed on the first page of the Examiner, Monday, November 26th, in two column measure, under a two column head reading: “Rupert Hughes Upholds Easy Divorce Laws in Reply to Annie Laurie.” The issue of the next day carried a two-column article by Mrs. Laurie replying to Major Hughes’ letter. “Annie Laurie Assails Easy Divorce in Hot Answer to Novelist” was the heading used over her article. This publicity got the whole town talking over “Reno” and the interest aroused caused the public to flock to the California Theatre.

Such a newspaper campaign on a motion picture had never before been seen in San Francisco. It is one that exhibitors in other cities will be able to adapt for local newspapers.

BARTHELMESS AGAIN ASSUMES MODERN CHARACTER

“Twenty One” will be released by First National on November 10. In this film Richard Barthelmess returns to modern roles and fans who have been clamoring to see him throw off his ancient and foreign costumes and return once more to the type of parts through which he won his fame, will probably hail the news with gladness.

The rest of the cast includes Dorothy Mackaill, Dorothy Cumming and Joe King.

THE SPANISH DANCER IS A ‘WALK-OVER’ IN TENNESSEE

F. J. Dowling, Manager of The Tivoli at Chattanooga, was quick to see the catch line in a tie-up with the Walk-Over window display, when Paramount’s “Spanish Dancer” played his theatre. This is merely one of an infinite variety of ways that newspaper displays lend themselves to a tie-up in expecting a picture. Cultivate the friendship of the store owner. And don’t hesitate to play ball with him. It will do you both no end of good.
Sticking to Publicity Guns Will Bring the Combination-Exploitation Habit

PICTURES come and go—and so do exploitation stunts. For this reason some exhibitors are prone to think that the ceaseless demands made on the field of exploitation restrict and finally exhaust the available ideas and material.

Nothing could be farther from the truth. Frequent usage of the publicity form in its various shapes and guises has the same effect on a man's creative sense as gymnasium work has on the boxer's muscles. In other words, it not only begets a fine habit, but molds and builds the mind up to think creatively along such lines.

One stunt suggests another. Quite often, the chap who at the start has to depend entirely on the suggestions circulated by the publicity experts of the producing companies becomes from sheer practice in these stunts, adept in thinking up his own schemes.

The steady use of publicity campaigns brings the showman a fundamental conception of those processes that best appeal to the public love of variety and surprise. He gets the knack of creating stunts, and the proficiency necessary to put them over. He becomes an object of interest to the theatre-going public. All this with consequent advantages to his business.

There are, of course, some folks who seem endowed at the very outset with that rare quality which made P. T. Barnum's name one to be bandied with on every continent in the world. Such a man, for example, is O. D. Cloakey, Manager of the Regent Theatre of Ottawa, Ontario, Canada.

In one picture alone—"The Merry-Go-Round"—Mr. Cloakey pulled no less than thirty-three stunts in whetting the public's appetite to see the picture at his house. This diligent disciple of the Barnum creed never does things by halves, and when he booked "The Merry-Go-Round" his mind had already formed over two dozen contacts in connection with exploiting the picture.

The mention of only a few of the stunts will serve perhaps to show not only Cloakey's personal genius as a publicity wizard, but more essentially to bear out the theory that the constant and frequent use of exploitation creates new and fertile ideas instead of exhausting the supply.

A private screening for prominent citizens and a letter of recommendation from the Mayor endorsing the picture, was Cloakey's first stunt. Excerpts from this letter were used in a special herald sent out on a mailing list.

Several tie-ups were made with merchants for window displays, with cards and photograph s. The one shown in the photo is a striking example of the quality of the displays. A mirror merry-go-round was arranged on the top of the theatre marquee. Guide signs were placed at all corners of roads leading into Ottawa, with arrows pointing to the city and reading, "All Roads Lead to the Merry-Go-Round at the Regent."

Space will not permit the description of some of the more ingenious devices that were used, but one stunt in particular deserves mention. This was an arrangement made with A. J. Friedman, Ltd., a merchandising concern, to have their Santa Claus come down a special chimney built on top of the theatre. The concern advertised this in connection with their current campaign.

These are but a few of a whole bag-full of tricks that Cloakey has at his disposal. You could do worse than imitating Cloakey. But you needn't do that if you don't want to. Keep yourself abreast of news in the exploitation field. And you'll soon get the habit.

"BILL" PELLEY ORGANIZES FOR EXTENSIVE BUSINESS

With five photoplays now nearing completion in various studios as 1923 closes, William Dudley Pelley, intends to sell two stories a month to producers in 1924. William A. Paige, formerly of Paramount and Goldwyn art departments, will get up the press books and sketches for Pelley hereafter. Charles E. Wagner, formerly of Pathe, will attend to the editing of Pelley's house organ for producers and exhibitors. The Screen Showman, to be issued weekly commencing January 1st.

Pelley is now engaged in getting out a 24-page press book showing the showman's exploitation possibilities in his first novel, "The Greater Glory," retitled for the screen as "Woman Glorious."

Pelley has forty-five plays in preparation, which have stood "shooting" tests and broke exploitation possibilities.
WARNER BROTHERS ISSUE UNIQUE PRESS BOOKS
Suggestions for Showmen on Publicity and Displays

EXHIBITORS need never fear a dearth of unique devices for informing them how to stimulate interest in the productions they handle. Not with such firms as Warner Brothers on the job.

The latest from this concern is a group of books furnished to exchange managers and prominent exhibitors in conjunction with each production. Each book contains a complete cast, synopsis, billing matter, and a liberal assortment of beautifully tinted photographs arranged in continuity sequence to briefly tell the story.

Each book tells, also, in a glance all the exhibitor wants to know about the highlights of each production. Many exhibitors have used these books with fine effect by placing them in theatre lobbies in advance of showing where patrons could easily see them.

This was done at the Capitol Theatre in New York. The books were designed in a harmonious color scheme, appropriate to the general theme of the picture. These books were all originated, designed and laid out by Lon Young of the Warner Brothers staff.

TRUART ISSUES SNAPPY PRESS BOOK FOR 'LET'S GO!'

In conjunction with the release of the first Richard Talmadge production, "Let's Go!", the exploitation department of the Truart Film Corporation has issued a very complete and attractive campaign book. The book is sixteen pages and the various accessories issued with the picture are all reproduced, full pages being devoted to the posters, the oil paintings and the lobby display, which is in four colors.

The posters are the creation of Hal Phyfe, well-known poster artist and they make a punchy line of paper, teeming with action, carrying the suggestion of the thrilling character of the story. These posters are executed in five, six and seven colors.

A number of exploitation suggestions are carried in the text of the book. All of these are very simple to put into operation and extremely inexpensive. They are adaptable to almost any theater. The title itself, "Let's Go!" is used as the basis of some of these stunts and it lends itself readily to attractive, inexpensive exploitation.

A departure by the Truart advertising department is represented in the type of advertising cuts furnished with "Let's Go!". The advertisements are so arranged that the lower or upper portions of the display can be used individually or together.

FIRST NATIONAL POSTERS WIN FAVORABLE COMMENT

One of the most widely featured First National posters to date has been the twenty-four sheet on "Anna Christie" noted for its strong, simple lines and absence of clotting copy. The face of Blanche Sweet as Anna Christie was all the art work in the picture; but it has stood out as one of the strongest examples of poster work this fall.

Another set of posters that have been subject to favorable discussion have been the sheets on "Black Oxen." Those have aroused talk by their bold, sharp lines. The three sheet, twenty-four sheet and one sheet have all evolved around the figure of the rejuvenated woman, her arms outstretched in striking pose.

This was taken from the figure that has already become nationally known through its use on the book covers, but it has been amplified and vivified in the posters through the mingling of colors.

Strippers as Advance Ads

The importance of the advance man to the show business is a well known feature of theatre advertising.

Why not let the stripper be your advance man? By this economic but effective means you herald to the public your coming attraction. Folks naturally stop off to look at an attractive poster. That helps to sell the current attraction. The stripper gets in its subtle work by impressing the coming picture on their minds.

Or, as in the case of this "Why Worry" poster, by the simple means of a stripper, you can exploit another part of your program with obvious advantage.

Warner Brothers' new group of press books are so arranged and compiled as to give the exhibitor, in each instance, all he wants to know about the highlights of each production.
EXPLOITATION IDEAS IN BRIEF

running diagonally down across his chest to the waist where the typist was typing the announcement of the showing of the race film at Loew's Theatre. In his hand was a long staff to which was fastened a pennant, where- on was hand-lettered the following copy: Zev Wins! See the Race Foot by Foot at Loew's Palace, Now!

Live Tie-Up With Auto Company

A novel tie-up—the first of its kind ever effected—was put across by C. D. Hill, Branch Manager of the Hodkinson exchange at St. Louis, Missouri. On the side of the Gray Hosiery Company's car, a cardboard cut-out, was erected a board with a twenty-four sheet showing a scene from "The Drivin' Fool." Underneath was the caption "The Drivin' Fool Can Use a Gray Car. It stands up.

Shows Prologues in Advance

Manager Bill Raynor of Reade's Hippodrome, Cleveland, has conceived a rather novel idea—a special set of his play attractions off the stage and a week in advance of the showing of the feature picture. For example, a scene representing the end of a levee on the banks of the Mississippi river, on which a negro quartet, with banjo and guitar played and sang a song which held the attention of the patrons as they passed through the foyer to the exits.

Novel Airplane Ballyhoo

Manager C. C. Smith of the Alhambra Theatre, Los Angeles, constructed a novel ballyhoo for the second run of Douglas MacLean in "Going Up," released by Associated Exhibitors. By showing through the principal streets of moviedom and surrounding suburbs, it was a combination of an airplane with imitation wings of a monoplane, the whole thing attached to a Lincoln motor chassis and operated by the roaring power of the propeller. More than that, he inveigled Douglas MacLean himself out and hauled off after donning his flying togs used in the "Going Up" Picture. It attracted overflow crowds to the Alhambra throughout the week.

Costume Designing Contest

Another popular Mae Murray costume designing contest was run several weeks ago. one in Wilmington, Delaware, to time with the opening there of Murray's newest Metro starring picture, "The French Doll" at the Queen Theatre. The cash prizes that were offered to the winners brought forth a great deal of competition.

Present to Longest Married

The Empire Theatre in the Bronx, New York, hit upon a brand new idea in conjunction with the premiere showing of "Mrs. Nobody's Wife," the C. B. C. Film Sales Corporation feature with Irene Rich and Eileen Percy. In conjunction with the run of the picture the manager arranged for "Mrs. Nobody's Wife" prizes to the nearest married couple to the neighborhood which has been married the greatest number of years.

Life Size Cut-Outs Please

Arthur Swanke returns to the exploitation fold with a simple but effective theatre front on First National's "Potash and Perlmutter" at the El Dorado in El Dorado, Ark. He introduced a real novelty of display, in the two life size cutouts of the Jewish lady at either side of the entrance. These were hand painted in black and white and Mr. Swanke affirms that the stunt was very productive of patronage.

Style Show Gets Attention

Old Alfred, Lord Tennyson, once wrote a poem: "A Dream of Fair Women." It was fully realized when "Bluebeard's 8th Wife" played the Palace Theatre, Dallas. Bruce Ford and Margaret Marcus, costumers to the fair sex, on the presentation of putting on a style show. It was more than just a style show. It was a well staged production, one that had much in the presentation. For Manniks, there was a competitive selection from Dallas' prettiest. Twenty girls were chosen, and over a hundred thousand dollars worth of clothes exhibited.

Motor Run Doll in Lobby

An attractive and effective lobby display for Metro's "The French Doll" was managed by Edward M. Foley, manager of the Academy Theatre at Haverhill, Mass., when this attraction was recently on hand. The display consisted of lobby paintings and three sheets prominently displayed out front Mr. Foley had rigged up a miniature doll on a circular stand which he connected with a motor and caused to turn around constantly. This created a good deal of curiosity and brought many people to the theatre to view the picture.

Placards Earn Attention

Manager J. Clifton Lang, of the Family Theatre, Hazleton, Pa., put over good stuff in this lobby. The work of the postman's sign, to be shown at the Family. One morning a stick, with an announcement concerning the show, was tied to every post- man's stick as he passed through the city. The next day, when everyone went, the placards won attention. The film drew heavily.

Ray Plays Host to Newsboys

Interest was stimulated in the showing of "The Courtship of Miles Standish" when it played the President Theatre, by Charles Ray appointing the host of the newspaper boys to the picture on Thanksgiving morning. The little newsies almost mobbed Ray as he was about to enter the theatre, a fact which was not lost on the newspaper reporters, with consequent profit that publicity always renders to a showman.

Couple Married from Stage

When "Deserted at the Altar" played Loew's Hippodrome in Baltimore, a publicity genius was on the job with a vengeance. A young couple consented to be married on stage. The ceremony was witnessed by the entire audience. As the couple exchanged vows, they were surrounded by the audience who were encouraged to be married from the stage of the theatre. Leading merchants took a full page combination ad, each using a bride and groom catching Wedding rings attached to their reading. "This is no good to me because I was deserted at the altar. See it at the Hippodrome," were distributed to the public, and needless to say, the house was jammed during the showing of the film.

English Using U. S. Methods

A constant stream of reports from the other side indicate that English exhibitors are rapidly picking up the ways of their American cousins in exploitation methods. For example, a prominent newspaper in London, co-operated by arranging a special window display of the placard showing the picture. There was "the" coat, "the" trousers, "the" hat and "the" costume, all associated with Douglas MacLean in the making of the picture. A display of stills on the picture was placed in stores throughout Lon- don's West Side.

Snappy Press Sheet Praised

Warner Brothers are receiving congratulations from exhibitors on the snappy press sheet issued for their picture "The Devil D 1492," the hilarious comedy built around a trolley, and starring Johnny Hines. The sheet material is so good, a number of line cuts with comic cartoons carrying out the comedy themes of the picture with strength and appeal.
Goldwyn's Choice Offerings Greet the New Year

Filmdom Makes Every Year Better Than the Last. With the Ushering in of 1924 Goldwyn's Program Looms Up as a Potent Contributor to An Unprecedented Quality of Entertainment. Looking Over the Varied Group One Sees Stories from the Pens of Leading Authors. The Names of the Players Suggest Fanciful Images of Drama and Emotion. Undoubtedly, a Bright Promise Lies in the Vista the Coming Year.
Plenty of Booking-Urge in New Features

Great Variety of Exploitation Ideas Designed to Help Put Latest Pictures Over to Record-Breaking Business

'Boy of Mine'
Released by First National December 31

This picture should go down in motion picture history as one of the elements of proved exploitation in father and son pictures. It has the father and son idea and features Ben Alexander who, through his portrayal of the Penrod in "Penrod and Sam," has won a name for himself as the ideal American boy of the screen.

"Boy of Mine" is not a kid picture in the ordinary sense. A boy is featured and there is intense humorous relief; but the underlying theme is one of serious heart interest. It is a human story of American family life; and the appeal should be made directly to the father.

One good exploitation angle is to reverse the ordinary procedure and ask the boys to take their fathers to see this picture. Where two-in-ones are in favor, a good plan would be a special Father and Son matinee, offering any boy who buys a ticket free admission for his father if the latter accompanies him.

Quite a bit of footage is given to a circus scene in which "Ben" wins admission by watering the elephants. One of the strongest ways of arousing public discussion would be through a "Boy of Mine" questionnaire, asking such questions as: What is Father's day? Who is the star of "Boy of Mine"? How many gallons of water can an elephant drink? Who is recognized as America's pioneer circus man? Who made "Penrod and Sam"? How old were you when you spoke your first words? What are they? Did you ever "smash" your way into a circus and how? How old is Ben Alexander? What was the name of the boy star who first played with Charlie Chaplin? Or any one of the many best answers.

Another angle is a local "Famous Boys" photo contest. Get photographs of local celebrities when they were children and, working in conjunction with a newspaper, offer prizes for the person who can identify the largest number when they are published.

"Boy of Mine" offers a limited number of exploitation angles; but they are all substantial ones. The prime thing to remember is that heart interest is the dominating idea in the picture. By concentrating on this you will get the audience that will approve and send others.

Ben Alexander, incidentally, has become well known as Penrod; and the dealer of Penrod clothes in any locality will welcome an opportunity to tie-up and help boost Ben in whatever picture he appears.

'The Satin Girl'
Released by Grand-Asher November 12

This mystery play, which is at the same time a society drama, in content and its title, presents excellent material for a variety of exploitation angles. Some ambitious silk merchant might perhaps be able to secure the rights to use Miss Forrest's picture as a trade mark for his special brand of satin. This would permit a national tie-up with all merchants handling the satin.

But you can arrange with the department store or piece goods merchant for a local tie-up that would be valuable to both. It happens that satin is very fashionable this year so it would be wise for him to arrange a window advertising this material. Large posters and stills of Mabel Forrest, with the name, "The Satin Girl" under her picture will immediately give the impression that dresses of satin are being worn by this star, and also will create a desire among the women to see just what her dresses are like.

You might employ the teaser stunt, by posting snatches of the story in conspicuous places. You should pick out those parts that are the highlights of the film, and should be short enough to arouse the interest but not satisfy it. There will probably be a gratifying number of people who will come to the theatre to find out what's all about.

"The Satin Girl" commits all the thefts of which she is guilty while under the hypnotic influence of a young thief. This theme gives the cue for starting some sort of a public debate on the power of hypnosis, from a practical and scientific standpoint. If this subject is always on the brain, you should find little difficulty in selling the idea to some newspaper, of letting you start the debate, which will undoubtedly be immediately taken up and carried on by the readers.

Then tie-up with the discussion, in your ads which should appear on the same page if possible. Moreover, you should link-up the two in poster and billboard advertising, urging the public to see "The Satin Girl" which is a concrete example of the power of hypnosis.

'Our Hospitality'
Released by Metro November 19
BRIEF: A new Buster Keaton comedy directed by himself and Jack Blystone. Natalie Talmadge and Buster Keaton, jr., are features of the cast.

"Our Hospitality," Metro has attained to tremendous heights in producing a comedy picture of the finest order. There could scarcely be anything funnier than the unsmiling Buster, as the object of a furious family feud. The situations are indescribable, and the one who sees "Buston Keaton" can deny that he is a master in producing laughter without ever so much as smiling himself.

All of which means that the picture is one which you should have no difficulty at all in selling to your audiences if you go about it with the proper expenditure of energy. Your posters, window cards, lobbies, and stills should be chosen with an eye to laying as much emphasis as possible on the funniest situations in the film. As these are plentiful you should have no difficulty at all in making a worth while selection.

For small town or even large city advertising, you might use the title of the picture to advantage in this manner. Have posters made reading: "We are anxious to have you sample 'Our Hospitality.' Let us show you how we have provided for your entertainment while you are in town. Come to the Theatre: We will be waiting to welcome you." These should be placed at points where out-of-towners are most likely to see them.

You might also use the same idea through a mail campaign. You might arrange for a letter carrying the message to be given to every newcomer at the local hotel where notices of "Our Hospitality" should be conspicuously displayed.

Contrast posters, showing New York in 1830 as compared to New York today, make interesting reading and may probably catch many an interested eye.

If you feel a street bally would fit your purposes you might arrange for a very amusing and interesting one, by dressing a man about Keaton's build in a costume like the one he wears, secure for him an old fashioned bicycle, and let him ride through the streets. If he won't attract attention nothing can.
"Twenty-One"

Released by First National  December 20

BRIEF: Richard Barthlemess again reveals the role of a modern young man, in a romantic adventure. The costumed character, played by John S. Robertson, in the title role, Mackall is the part of the lovely little factory girl.

For the past few pictures, Richard Barthlemess has assumed characters which forced him to appear in period costumes, and though he has performed charmingly, the fans have been anxiously waiting his return to the character of the young American for which they all idolized him. These pictures makes "Dick" a young boy who, from the time he was very young, has known the unhappy father who did not love each other and who were estranged unconsciously.

In this part he has an opportunity to do some charming love scenes, and at the same time demonstrate his powers as a pupilist and gratify his love of adventure. All this, of course, makes splendid exploitation material of which you should take full advantage.

In the first place you should feature the name of Richard Barthlemess because the name is a box-office attraction and you will find hundreds of these in front of the crowds. Then emphasize the spirit of the picture by a lavish use of posters and cards which picture the scenes that are most interesting and attractive.

It would be interesting to the readers to have a newspaper run a series of articles written by contributors on how times have changed from the time the older men were twenty-one, using their own experiences as examples. Present this idea to your newspaper and arrange to run copy to appear in these issues. This copy should be something like this: "Remember when you were twenty-one, the first kiss, the first love? You can live them over again as realistically as you lived them then, and you don't need a wishing lamp to carry you back. Just go to the . . . . . . Theatre any night this week and see Richard Barthlemess in 'Twenty-One.'"

When Richard runs away from home he goes to New York and takes a job as a taxi-driver. Posters using his picture as he appears in a taxi-driver's uniform would be the best. In the taxi cab and it would be a simple matter for you to get the permission of the companies to put one on every taxi because it reflects advantageously on the high caliber of taxi drivers.

"Three O'clock in the Morning"

Released by Mastodon  November 16


Portraying the part of the modern girl and her love of all night parties, her independence and her indiscretions, Constance Binney makes a winsome heroine in this fast moving film whose name was suggested by the popular song hit, "Three O'Clock in the Morning." Naturally the first thought to exploitation would be in this connection.

Arrangements have been made with Leo Feist, Inc., publishers of the song, for a nationwide campaign to back up the showing of the film with displays of the music and it will be simple matter to arrange with the local music shop for a window linking up the picture with a renewed sale of the song. The music has been popular for many months now but is one of the greatest, most current music which still persists. There are still many customers for the sheet music as well as for the phonograph records and music rolls, all of which can be combined to make a very advantageous display.

Take the "Three O'Clock in the Morning" proposition to the local restaurant or cafe and give him this suggestion: In his window he could display a large sign reading: "At Three O'Clock in the Morning" as well as at some time in the day or night we are prepared to give you the finest of food and the best of service. After the theater show be sure to get the supper. See "Three O'Clock in the Morning" now playing at the . . . . . Theatre.

The name of the production can be graphically impressed on the passersby and your regular patrons, by virtually covering every space in your lobby with large cardboard clock dials with the hands set at three o'clock. These might be plain or fittingly decorated with sketches which tie up with the subject matter of the production.

"The Unknown Purple"

Released by Triumph  December 15

BRIEF: A picturization by Roland West and Paul Robertson of the tremendous success of the same name. Directed by Roland West.

The screen version of this picture, has written of the greatest scenic effects and greater lighting than the play version, and for this reason has finer exploitation possibilities.

All advertising should stress the mystery element with which the film is invested, aiming to arouse the interest by catch lines which will give hints but telling nothing definite.

There is a splendid opportunity for reflecting the atmosphere of the picture in your lobby by the use of purple electric bulbs in all sockets except those which announce the name of the production. This will convey the impression of the "Unknown Purple" and at the same time get the audience into the mystery mood.

You might get some silk merchant in your vicinity to display a window of purple silks, naming the color, "The Unknown Purple." This would be an unusual name for a color and would probably cause considerable discussion which would help to impress the name of your picture on the minds of all who heard the discussion or saw the window.

It would be decided advantageous to sell the drug store or electrical shop handling violet ray machines, the idea of using the "trick" of the picture and the film posters for a display. He might advertise the fact that the picture is based on the early discovery of the violet ray, and connect that with its present day usefulness as an agent for killing pain.

The lavish scenes and beautiful costumes of Westerns might be stressed for a tie-up. The film would make excellent material for clothing stores and furniture store tie-ups.

"The Call of the Canyon"

Released by Paramount  December 16


The CALL OF THE CANYON is a true western in the sense that the locale is an Arizona ranch, but the hero and heroine are both Easterners, a New York society girl and he, a New York millionnaire's son who wins returns from the war, a physical wreck and is ordered out west by his physician.

The exploitation possibilities from the point of view of subject matter are, therefore, large. For instance, you could arrange a tie-up with the local specialty
Tried and Proved Pictures

What Mr. Movie Goer Wants

MR. MOVIE GOER— he who typifies the great movie-going public—is best described in this manner.

Having a limited budget set aside for entertainment, he thinks twice before he slaps down his admission fee. He speculates, first, on the question of the best return for his investment.

Being interested in pictures, Mr. Movie Goer is conversant with those attractions that have aroused interest. By hearing the headings of the reviews, by noting the comments of critics in the newspapers, he has more than a passing knowledge of those pictures which have already pleased the public in various parts of the country.

As already stated, being cautious, and possessed of the justifiable desire to get the best for his money, Mr. Movie Goer takes no chances on the great unknown. He plays his sure thing. He not only has himself to please, but, more often, his family as well.

Thus, when friend Movie Goer requests his wife and kiddies to get their wraps and prepare for a pleasant two hours of movie entertainment, it’s ten chances to one, he has selected a house which is running “that picture which knocked them dead for so long a time” or “that film which cost so much to see while it played the expensive houses, but which is now in town at nominal prices,” and so forth.

In other words, Mr. Movie Goer has in mind a “Tried and Proved” Picture. Don’t you think it pays to give Mr. Goer what he wants?

‘The U. P. Trail’

Pioneer Days Released by Hodkinson

BRIEF: The story of the Union Pacific trail blazers and the hardships they endured, is the subject of this Zane Grey novel, filmed. Pictur-esque sets, true to the authentic, rugged charac- ter, carry the audience back to the days before the west was what it is now.

The tone of this picture which is directly in line with the newer pictures telling of pioneer days, is the most important thing to emphasize when you book this picture. The type of the story of a man about to fit in with the demand at the present time for films telling of the story of the history making days of the early west.

In order to make prominent the atmosphere of the film you should give a great deal of attention to the lobby, aiming to give it a rugged, wood cabin aspect that will be differ- ent and will attract the eye. You might ar- range to have the cabin at the back of the lobby and have it in such a way that it has what appears to be a crude path. Have wires running along either side of the path and on the wire hang signs: “Follow the ‘U. P. Trail.’” A dark- ened light would greatly add to the effectiveness of this display.

You might arrange with the hardware man for a display of modern engineering hand tools and the other side of the window have a showing of tools of the type used in the days of the blazing of the “U. P. Trail.”

The Editor’s Invitation

The Showmanship Editor’s offer to co-operate with you in exploiting “Tried and Proved Pictures” still holds.

Don’t hesitate to send in your inquiry. Don’t let such an opportunity pass. Experts are con- tinuously engaged to dig up ideas and put them to work for you so that your box-office record will show the proper inflation on the right side of the ledger.

What is your problem? Ask any question you wish. We’re always ready for you. Do it now.

The name of Buddy Messanger who takes the part of the “kid brother” is “the in- tening in.” If you can arrange it you might get small buttons with Buddy Messanger’s picture on them and distribute them to the kids. You may be sure they will get wide circulation.

You might also arrange a tie-up with some automobile agency. Get the best looking car you can and get a pretty girl, well dressed, to ride with the driver who should be a good looking young fellow. The brighter the color of the car, the more attention will attract. On the windshield should be a neatly lettered sign reading: “This is the car ‘The Flirt’ wanted. Do you blame her?”

This car driving through the main streets will surely arouse interest and will serve to impress the name of the production on the minds of all who see it.

‘A Lady’s Name’

Farce Comedy Released by Selznick

BRIEF: A bored young author trying to get material for a story in his newspaper, marries a young, very rich, woman, and goes to Europe, where he discovers that his wife is mourning a very eligible young millionaire, master of the house.

The picture, clean, straightforward comedy featuring Norma Talmadge as the vivacious but bored author, makes excellent entertainment and should crowd your house if you play it the humorous title and amusing situations in posters and cards.

There suggests itself in connection with the title of the picture an arrangement with the stationer or engraver. This idea is espe- cially adaptable at this time when people are having their Christmas cards made. In a win- dow display for which he displays a number of calling cards, Christmas greeting cards and the like, he should have a sign reading: “A Woman’s Name is her most precious posses- sion. We are making a special offer of per- sonal calling cards, for the discriminating woman who is anxious that her cards should reflect her taste.”

Under this notice should be a poster an- nouncing the coming of the production “A Woman’s Name,” to all passersby.

You might also arrange for a display of clothes with which should appear pictures of Norma Talmadge and an announcement which says: “These clothes reflect personality just as surely as does ‘A Woman’s Name.’ Shop here and be assured of distinction. Norma Talmadge as she appears in these pictures will be glad to receive you any evening this week at the……..Theatre.”

‘A Man’s Home’

Society Drama Released by Selznick

BRIEF: The acquisition of sudden wealth by a happy family goes to the heads of both man and wife who become so absorbed in spending their newly won wealth, that they neglect to care for the sentimental value of their home.

When you plan for exploitation first consider the value of playing up Booth Tarkington’s name. In conjunction with this you should arrange for the sale of the special motion picture edition of the book, using scenes from the picture to put the sale across.

To interest the kids in the film, play up

December 29, 1923 Page 39
ture window display, employing stills of the lovely interior sets, to make the connection more graphic. Their advertising copy could read: "A Man's Home is not really home without a nice soft couch and a big fireside chair. Make that your Christmas present to your home.

"A Man's Home is his castle" would be a good way for the real estate agent to advertise the sale or rental of homes. In this connection he could advise his clients to go to your theatre and see how attractive they can make these homes and see for themselves how much a man's home can mean to him.

In selecting the lobby cards for your theatre pick those which you think will particularly appeal to your audience and then place them artistically so that they catch the eye of the casual passerby as well as of the lobby shopper.

Main Street, with Florence Vidor and Monte Blue. This is one of the most satisfactory pictures I have had. Hats off to Warner Bros. My patrons well pleased. Best second night since The Shell. — C. H. Mouton, Bijou Theatre, Beach, N. D.

Brass, with Monte Blue. — One of the best pictures ever on our screen, and everybody went home pleased. Warner Brothers first series. — G. D. Hughes, Liberty Theatre, Heavener, Okla.


The Little Church Around the Corner, with a special cast. — This is one of the best pictures that I have run. My patrons did not hesitate to tell me so. — C. H. Lawrence, Plaza Theatre, Dundee, Iowa.

The Beautiful and Damned, with Marie Prevost. — Much better than I expected. — Play it. It's a good picture. — Mrs. R. D. Lemmon, Colonial Theatre, Constantine, Mich.

Rags to Riches, starring Wesley Barry. If we had more pictures like this one, we would not, at times, feel like locking our house. It's one of the best shows we have had this year. — M. E. Kremer, Opera House, Sykeston, N. D.

Brass
Marriage Drama Released by Warner
BRIEF: The hopelessness of marriage as Charles Novak sees it in his famous novel "Brass" makes interesting subject matter for this absorbing play of modern marriage and divorce. Monte Blue plays the part of the husband who cannot find happiness in married life though he has been married to several different types of women.

THE most important tie-up in the exploitation of this picture is with the neighboring book stores on a renewed sales campaign of the novel which was one of the most popular in the country for a whole season. Arrange with them for an attractive window display, using in addition to numerous copies of the book, a large brass wedding ring mounted on a black velvet cushion, surrounded by pictures of scenes taken from the photoplay. A very interesting exhibit could thus be provided for to attract the eye of every passerby.

Antique brass home decorations such as book-ends, dinner gongs, paper cutters, desk sets, candle sticks and the like are very fashionable at the present time and there is a big market for them everywhere. Arrange with the merchant in your vicinity who handles this sort of stuff, to dress up his window with posters and pictures which you will supply to him, and his most interesting brass pieces. If he surrounds these in a dark background, perhaps placing them on the pieces of furniture on which they are ordinarily used, he will have great crowds stopping to look at his display. Of course, your advertisements cannot under such circumstances go unnoticed and you will probably get to your theatre a number of persons who might otherwise not have taken notice of your showing.

This is an especially good time for interesting window displays as there are any number of people who go through the streets "window shopping" for Christmas suggestions.

Love Is an Awful Thing
Love Force Released by Selznick
BRIEF: The young fiancée of a wealthy girl is threatened with a breach of promise suit, on the eve of his wedding, which threatens to ruin his life. But things suddenly take a turn and it is discovered that it was all a well laid plan of blackmail wherein upon the situation is cleared up and the two are happily married.

An Owen Moore comedy that has not only the advantages of this actor's splendid performance, but is rich in amusing situations of a real high caliber, is sure to find public favor. That is why you will find it profitable to run "Love Is an Awful Thing."

Give as much publicity as you can to Owen Moore's name and to the fact that the picture is a real farce with laughs galore and suspense as well. Advertise widely through lobby cards, posters, hand bills and heralds. On all these you should just use the catch line "Love Is an Awful Thing" on the outside and perhaps something like this inside the folder, or on the back, "What, you don't think 'Love Is an Awful Thing'? Well, come the …—— Theatre this evening and see for yourself!" This is sure to awaken curiosity and will undoubtedly start people chattering.

Make use of the fact that several children appear in the picture. Use stills of them in your lobby display and in window displays of all kinds. People are so often attracted by a pretty child, and most every one likes to see a picture in which children play a part. Moreover this phase will help give the impression that it is a picture in which the children will be interested, which will probably result in getting a great many children to your theatre. Whenever it is possible to interest the youngsters you should make the most of it, as they are great talkers and are the means of getting the older folks to the theatre.
The Best Show in Town

Stephen Steps Out

with Douglas Fairbanks, Jr.—Douglas Fairbanks, Jr., is a real boy, and "Stephen Steps Out" is a real d'Oise, wholesome, lively story of boyhood. Fairbanks is not a rival of his famous father, but he is a fine, cherub, splendid type of American boyhood, with his ideal and his side. His boyhood is a still and have plenty of laughs. Harry M. Miller also gives them the show and the things of a modern boy at ten and thirty six, costs—C. Re. R, Colonial theatre, Washington C. II.—General patronage.

Zaza

with Gloria Swanson.—A very fine picture that pleased 90 per cent. of patrons. Gloria at her best. Seven reel's, good conditions.—Anderson & Anderson, State theatre, Detroit, M.1.—General patronage.

Woman Proof

with Thomas Meighan.—A "sure-fire" hit. It was a real picture. I played it Thanksgiving night. Oh, what fun we all had. Give it and boost it.—W. A. O'Malley, Ktsy theatre, Chatsworth, Ill.—Neighborhood patronage.

The Spanish Dancer

with Pola Negri.—100 per cent. picture. Ran it two nights and asked my patrons how they liked it. They said, "It's more like it. Some picture."—W. A. O'Malley, Ktsy theatre, Chatsworth, Ill.—Neighborhood patronage.

The Silent Partner

with Leatrice Joy.—Good. It should please any class, especially women.—L. Cox, Reylounds theatre, Union City, Tenn.—Small town patronage.

The Cheat

with Pola Negri.—Here is a production you can count on. Pola Negri plays her part to perfection and the house is sneaking away when they come out of the theatre, both as to acting and a wonderful story. "The Cheat" is the best Pola Negri picture since "The Spanish Dancer." Eight reels.—Alex Steel, Princess and Street theatre, Farmington, Ill.—General patronage.

Racing Hearts


(These opinions are from Exhibitor's Herald's "What the Picture Did for Me" and are here used by special permission.)

No Trespassing

Love and Riches Released by Hodkinson
B IEF: The story of a pampered daughter of a wealthy girl who is used to having every wish fulfilled. Her father disapproves of the man she wants to marry but he allows her way when the young man, by putting over a big deal for the latest style of "No Trespassing" posters announcing the date of your showing, on all property where trespassing is prohibited, both on private estates and public parks. It is in your neighborhood they should happen to be repairing the roads tack up posters leading to the street, which should read: "Street Closed. No Trespassing." Take next street to—Theatre and see Irene Castle in "No Trespassing."

The Beautiful and Damned

Youth and Money Released by Warner
B IEF: After much fliriting the lighthearted, exquisitely flapper marries the grandson of a millionaire, much to the delight of his grandfather, who thinks this step will tone the young man. But the wife starts out immediately on her merry pleasure chase taking him along. Things suddenly take a turn, however, and they both settle down to a happy married life.

A S long as the flapper continues to attract the attention of the older folks, as long as she is a subject of popular discussion, flapper stories on the screen will continue to hold the public interested. That is, provided they are good flapper stories.

This film of F. Scott Fitzgerald, being probably the foremost of its type, will probably continue for a long time to hold sway over large audiences including not only those who have not yet seen it, but those who are witnessing the film for the second and perhaps the third time. It will probably be of interest to the entire neighborhood and will indubitably give you good publicity, to arrange a special "flapper performance." Either by hand bills or personal letters invite all the flappers, male and female, to come to the theatre on such and such an evening. Explain that the performance is planned specially for them and they will probably meet all their friends there. They like to be pampered up to and will probably read it readily.

If you stage prologues, you might arrange one featuring song and dance numbers by neighborhood celebrities of the younger set. Or you might arrange a flapper chorus and have them sing the popular college and camp songs accompanying themselves on the ukelele.

And by the way, the "uke" being the special musical hobby of the flapper, it would be just in line to arrange for an interesting display of these instruments by the music store, and tie this showing with pictures from the film.

The Abysmal Brute

Brute Love Released by Universal
B IEF: An unorthodox, brute of a prize fighter, is finally brought to a realization of an appreciation for the finer things, by the force of a girl's love. He wins her esteem and puts the final clamps on her love when he forcefully carries her off.

THE fine record which this picture has made for itself should be the determining factor in deciding you to rebook the film, or run it now for the first time if you have not done so already. Many of those who booked the picture for a three day run were forced to hold it over for a week, and even two weeks as in the case of the Randolph Theatre in Chicago and the Pastime in Youngstown. Every exhibitor who ran the picture announced splendid business.

A sporting goods tie-up would make splendid exploitation for this film, the hero of which is a prizefighter. While the display would include all sorts of sporting goods, the attention could be centered on a large boxing glove hung from the top of the window. On it could be a sign "This is one of the gloves worn by 'The Abysmal Brute' who has won some real big fights. See him tonight at the--------Theatre."

If you want a strongly ball that will attract attention get a small horse drawn cart and rope the inside off like a fighting ring. Inside the ring have two men, one dressed like a fighter ready for the encounter, the other, carefully attired in evening clothes and a silk hat. Between the two have a sign: "Which is 'The Abysmal Brute'? Find out at the--------Theatre."

On the ropes should be two arrows, the one on which is printed "the prizefighter" pointing in his direction, while "the society gentleman" arrow points to him. You might also arrange to have a gong on the floor of the cart and by foot pressure the gong will ring making the prize fight idea more realistic and at the same time attracting attention by its sound.

Speaking of Proven Box-Office Values

HOW ABOUT Norma Talmadge?

We have a series which includes many of her greatest successes.

Brand new prints—re-titled and re-edited.

And the price—you'd be surprised.

Ask our nearest Branch.
‘A Dangerous Adventure’

Jungle Story Released by Warner

BRIEF: Accompanied by their uncle, two one-time wealthy girls venture into the wilds of Africa to retrieve a hidden treasure. In their search they encounter wild animals, fierce storms, and terrible natives. When destruction seems imminent, they are rescued by a group of natives who, growing anxious about their welfare, arrive on the scene to make sure they are all right.

PICTURES which smack of adventure in the wilds of the African jungle, always seem to find ready audiences. Your best bet will be coming off this side of this picture and all others of this type. Use as large and as many lobby cards as you possibly can in your lobby display. These should be pictures of the two lovely young girls running wild or being trapped by the adventurers. Not only will these attract the eye of the grown-ups but the youngsters will find them intensely interesting and will undoubtedly insist on going to the picture, after which they will act as a mouth to mouth advertising medium for you.

It might be wise to arrange a special matinee for the youngsters allowing them cut price admission. The reduced price should apply only to the kids, not to the adults who will bring them.

You might be able to work with the real estate agencies or the local undertaking firms and use some of this empty lots for the purpose of burying a treasure box in which will be hidden two tickets of admission to the theatre. You should get permission from the local authorities to do so, take a pick and shovel and dig for the buried treasure.

In return for the use of his property you will give him free advertising in this way. In your ad columns and in special announcements, make it known that there is buried in lots located at such and such an address which property is owned by......and may be rented or purchased through......a strong box containing a rare treasure. The public at large is invited to dig for the box. You will find you soon will have a large crowd gathered at the spot and you will be gaining good public relations as the picture goes on exhibition. Another way of advertising the 'Dangerous Adventure,' the showing of which will be advertised by posters hung all about the lot.

‘Bulldog Drummond’

Mystery Drama Released by Hodkinson

BRIEF: After the war, Captain Drummond decides to investigate the horror crimes which are being committed in one of the towns in which he lives his sweetheart and her uncle. He uses his two best men and a new assistant to help him. He is also held prisoner to be a sanitarian, kills the man who is running the place, frees the victim and marries his sweetheart.

A good old story of crime and adventure, with all its horrors and its thrills, still makes excellent entertainment for many. As a play it was decidedly popular and in its screen form it has duplicated its former success.

In exploiting the film you should try to get as much of the mystery atmosphere in your advertising as you possibly can. To do this it is a good idea to use the prepared teasers. "Get Bulldog Drummond, Dead or Alive." This place where they will attract attention will certainly serve to arouse the curiosity. The stills and posters used should also be selected with a view of creating an air of mystery. Some of these are especially graphic and are sure to serve well the purpose.

Since an electric machine is used for purposes of torture it might not be amiss to have rigged up in the lobby, a small electric battery box which will give out sparks. Beside this place a sign reading: "Bulldog Drummond." Near it you might place one of the posters showing the doctor using the "thunder screw" on his victim.

The sporting goods store handling rifles and firearms, would probably be interested in a tie-up for which you would supply posters showing scenes in which there is a great deal of gunplay.

‘The Flame of Life’

Mine Tragedy Released by Universal

BRIEF: Fighting against her environment, and seeking to place herself on a higher plane, the delicately sensitive girl with a fine soul, in the coal mine finds herself almost unbearable. She proves a real heroine, in her success in saving the life of the mine overseer whom she loves and finally marrying.

This story was designed with an eye to providing a real thrill, a satisfying love theme, and a heart-told pathos and it has not fallen short of these aims. Time has proven that the film is one with a wide appeal and satisfying interest, and that it has an appeal which will carry it to the final box-office. And it is still continues to present new ideas for exploitation.

Just around this time when everyone feels the holiday spirit and variable organizations are making drives for provisions for the poor, you should be able to arrange fine tie-ins with which the title of the picture would serve the purposes of the other fellow and at the same time help to impress the name on prospective patrons.

You will find these organizations ideas for ads like this: "The Flame of Life is a precious thing. Help us sustain it for those who are finding life almost too hard to bear."

The electrician or local store selling Christmas tree lamps might also use the title as a slogan. With a display of these lamps be could use a sign reading. "Life is valuable. Do not hazard it by the use of candles on your Christmas tree. They may be dangerous."

The store handling radiators, furnaces, electric heaters and the like will also find the title of value in selling their equipment. They could use catch lines in connection with a display. These lines might read: "The Flame of Life is sustained by heat. Be comfortable this winter. Have your home properly heated." In the window you should be sure to have this. The tie-in might be advertising the showing of the picture at your theatre.

‘The Road of Ambition’

Rise of Youth Released by Selznick

BRIEF: By diligent work and consistent concentration, an ambitious mill hand finally gets recognition, fame and money. He is then in a position to marry the girl he loves, who incidentally, belongs to the mond class.

The title suggests a splendid tie-up with the show of the same name in which there would be an offer to enlist new pupils. The idea should be put across with copy suggestive of the advantages to be gained from education. Incidents from the picture might be used to illustrate the strides which one may make if he is interested in education. The lines might be supplemented with lines like this: "You cannot hope to travel 'The Road of Ambition' without being properly equipped educationally. We will prepare you for any course in which you are interested in a stated length of time. If you require proof of the advantages to be gained from our courses go to the ...... theatre this evening and see 'The Road of Ambition.'"

The scenes in the mill show the workers in their working togs. These pictures would make excellent background for a tie-up display of workman's clothes by the local army and navy store.

The people patronizing these stores are largely comprised of skilled and semi-skilled and their knowledge and pictures showing workmen wearing these things will immediately interest them. Moreover it will get the idea across to them that the picture is one which concerns their co-workers. This will sell them the idea of seeing the film.

You will find a ready tie-up, very probably, with the Y. M. C. A., since they aim to help young men better themselves physically and mentally. They would be willing to organize a tie-up with the title of the picture in conjunction with the advertising of the gymnasium, in this way: "To successfully travel 'The Road of Ambition,' you must be fortified with a healthy body. Work by yourself or under the guidance of competent instructors, in our gym and get the right kind of exercise. Others have done it and are better for the experience. See Conway Tearle in 'The Road of Ambition' now playing at the ...... Theatres."

“Let Not Man Put Asunder”
## Production Chart and Press Opinions

In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the Highlighted Features of the Press on Current Features.

### CURRENT PRODUCTIONS

#### AUGUST

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hammy Harmonie</td>
<td>Gibson Moore</td>
<td>Reynolds</td>
<td>First Nat'l 6,368</td>
</tr>
<tr>
<td>If Winter Comes</td>
<td>Milton Sills</td>
<td>Parke</td>
<td>Universal 3,000</td>
</tr>
<tr>
<td>Legal Dead</td>
<td>F. B. Winfield</td>
<td>Melford</td>
<td>Paramount 6,279</td>
</tr>
<tr>
<td>Little Old New York</td>
<td>Roy Stewart</td>
<td>Paton</td>
<td>Universal 5,000</td>
</tr>
<tr>
<td>Love Brand</td>
<td>Special Cast</td>
<td>Paton</td>
<td>Universal 5,000</td>
</tr>
<tr>
<td>Man Who Won The Galaxy</td>
<td>Donald Meek</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Miracle Baby, The</td>
<td>Harry Carey</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Mickey Mouse</td>
<td>H. B. Warner</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Out of Luck</td>
<td>Hoot Gibson</td>
<td>Sedgewick</td>
<td>Universal 6,000</td>
</tr>
<tr>
<td>Paid in Full</td>
<td>Tom Mix</td>
<td>Wm. Da Mille</td>
<td>Paramount 6,000</td>
</tr>
<tr>
<td>Salome Jane</td>
<td>Logan-Flynn</td>
<td>Shertenger</td>
<td>Metro 5,960</td>
</tr>
<tr>
<td>Second Hand Love</td>
<td>K. McDonald</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Shadows of North</td>
<td>Wm. Desmond</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Soft Rich</td>
<td>Tom Mix</td>
<td>Hillyard</td>
<td>Goldwyn 8,931</td>
</tr>
<tr>
<td>Spillers, The</td>
<td>Special Cast</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Tears of the New Mother</td>
<td>Special Cast</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Three Wise Fools</td>
<td>Special Cast</td>
<td>Wider</td>
<td>Goldwyn 6,946</td>
</tr>
<tr>
<td>Yesterday's Wife</td>
<td>Rich-Percy-Dayton LeSainty</td>
<td>C. B. C. 1,580</td>
<td></td>
</tr>
</tbody>
</table>

#### SEPTEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age of Consent</td>
<td>Select Cast</td>
<td>Reynolds</td>
<td>First Nat'l 6,368</td>
</tr>
<tr>
<td>Barefoot Boy</td>
<td>All Star</td>
<td>Kirkland</td>
<td>C. B. C. 5,800</td>
</tr>
<tr>
<td>Bliskey</td>
<td>Hoot Gibson</td>
<td>Not credited</td>
<td>Universal 5,200</td>
</tr>
<tr>
<td>Bluebeard's Eldest Wife</td>
<td>Gloria Swanson</td>
<td>Not credited</td>
<td>Universal 5,560</td>
</tr>
<tr>
<td>Bright Lights of New York</td>
<td>Principal Cast</td>
<td>Hull Trust</td>
<td>Metro 6,814</td>
</tr>
<tr>
<td>Broadway Gold</td>
<td>H. Hammerstein</td>
<td>Call of the City 1917, A. L. St.</td>
<td>Metro 6,814</td>
</tr>
<tr>
<td>Chap of the City: A. L. St.</td>
<td>All Star</td>
<td>Fyfe</td>
<td>Metro 6,814</td>
</tr>
<tr>
<td>Cheat, The</td>
<td>Negri-Hall</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Creighton, The</td>
<td>Special Cast</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Covered Wagon, The</td>
<td>Special Cast</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Devotion</td>
<td>Wm. B. De Mille</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Enemies of Women</td>
<td>L. Barrington</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Exiles, The</td>
<td>Dougie. Minor</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Fall of the House</td>
<td>Doug Lenihan</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>French Doll</td>
<td>The Maze, The</td>
<td>E. Z. Leonard</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Gang Up</td>
<td>Hope Hampton</td>
<td>Ingham</td>
<td>Assn. Exhib. 6,200</td>
</tr>
<tr>
<td>Good Mothers</td>
<td>Guy P. Post</td>
<td>Thornby</td>
<td>Principal 6,000</td>
</tr>
<tr>
<td>Great Brass Band</td>
<td>Casino</td>
<td>Dalagoon</td>
<td>Goldwyn 5,960</td>
</tr>
<tr>
<td>Gun Fighter, The</td>
<td>William Farren</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Heart of the City</td>
<td>S. C.</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Hell's Hand</td>
<td>Chas. Jones</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>House of the Devil</td>
<td>First Nat'l</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Hunchback of Notre Dame</td>
<td>Lon Chaney</td>
<td>W. W. Welsley</td>
<td>Paramount 12,000</td>
</tr>
<tr>
<td>I'm a Banker</td>
<td>Wm. Da Mille</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>In Defense of Rights</td>
<td>W. W. Welsley</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Lone Star Ranger</td>
<td>Tom Mix</td>
<td>Hillyard</td>
<td>Goldwyn 8,931</td>
</tr>
<tr>
<td>Main Street</td>
<td>B. N. Hewitt</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Marriage of the Millionaire</td>
<td>B. N. Hewitt</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Merry Go Round</td>
<td>Philip-Kerry</td>
<td>J. R. Julian</td>
<td>Universal 10,000</td>
</tr>
<tr>
<td>Mormon Woman</td>
<td>Lee Perry</td>
<td>Elchschlag</td>
<td>Fox 8,000</td>
</tr>
<tr>
<td>Mothers-in-Law</td>
<td>Betty Darwood</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Potash-Perlmutter</td>
<td>Bernhard-Carr</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Puritan Passions</td>
<td>Clinton</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Red Lights</td>
<td>Special Cast</td>
<td>C. Badger</td>
<td>Goldwyn 6,841</td>
</tr>
</tbody>
</table>

#### OCTOBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>As the World Turns</td>
<td>Harold G. Moore</td>
<td>Frank Lloyd</td>
<td>First Nat'l 10,000</td>
</tr>
<tr>
<td>Ashes of Vengeance</td>
<td>Norma Talmadge</td>
<td>Vesta</td>
<td>Wm. Da Mille 5,934</td>
</tr>
<tr>
<td>Big Man in White</td>
<td>Charles Jones</td>
<td>Wm. Wellman</td>
<td>Fox 5,934</td>
</tr>
<tr>
<td>Call and Response</td>
<td>Betty Garson</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Captains of the Night</td>
<td>Hope Hampton</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Dance of the Nile</td>
<td>Special Cast</td>
<td>Wm. P. Earle F. B. O.</td>
<td></td>
</tr>
<tr>
<td>Day of the Faith</td>
<td>Special Cast</td>
<td>Goldwyn</td>
<td>Special Cast</td>
</tr>
<tr>
<td>Doggie of the House</td>
<td>Special Cast</td>
<td>Harry Garson</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Drifters, The</td>
<td>Hope Hampton</td>
<td>Charles Halon</td>
<td>Fox 7,000</td>
</tr>
<tr>
<td>Eagles Feather, The</td>
<td>Special Cast</td>
<td>Robertie</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Eagle, The</td>
<td>John Gilbert</td>
<td>E. Mortimer</td>
<td>Fox 7,000</td>
</tr>
<tr>
<td>Fool's Paradise</td>
<td>Lillie Lee</td>
<td>Harry Millard</td>
<td>Fox 7,000</td>
</tr>
<tr>
<td>For the Love of Money</td>
<td>Special Cast</td>
<td>Harry Milard</td>
<td>Fox 7,000</td>
</tr>
<tr>
<td>Good Mothers</td>
<td>Guy P. Post</td>
<td>Harold Shaw</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Great Brass Band</td>
<td>Casino</td>
<td>Emmett Flynn</td>
<td>Goldwyn 5,934</td>
</tr>
<tr>
<td>Honeymoon, The</td>
<td>Special Cast</td>
<td>Wm. Da Mille</td>
<td>Special Cast</td>
</tr>
<tr>
<td>In the Palace of King</td>
<td>Special Cast</td>
<td>Harry Garson</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Light of My Life</td>
<td>Special Cast</td>
<td>Not credited</td>
<td>Special Cast</td>
</tr>
<tr>
<td>Love's Land</td>
<td>Special Cast</td>
<td>Harry Garson</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Marriage Maker</td>
<td>Special Cast</td>
<td>Schenbringer</td>
<td>Metro 5,934</td>
</tr>
<tr>
<td>Mother and Man in World</td>
<td>Special Cast</td>
<td>Wm De Mille</td>
<td>Paramount 6,000</td>
</tr>
<tr>
<td>Men in the Raw</td>
<td>Jack Hanley</td>
<td>Not credited</td>
<td>Special Cast</td>
</tr>
<tr>
<td>Mix-Up</td>
<td>Atlantic</td>
<td>Geo. Marshall</td>
<td>Universal 5,000</td>
</tr>
<tr>
<td>No Mother to Guide Her</td>
<td>Genevieve Tobin</td>
<td>Horan</td>
<td>Fox 7,000</td>
</tr>
<tr>
<td>Nostalgia</td>
<td>Special Cast</td>
<td>Oscar Millard</td>
<td>Fox 7,000</td>
</tr>
<tr>
<td>One Man's Family</td>
<td>Donald Christ</td>
<td>Cooney</td>
<td>Wm. Da Mille 5,934</td>
</tr>
<tr>
<td>Prince of a King, The</td>
<td>Binky</td>
<td>Otto De Fries</td>
<td>Fox 7,000</td>
</tr>
<tr>
<td>Printer's Devil, The</td>
<td>The-Man</td>
<td>Wm. Baudier, Warner</td>
<td>6,000</td>
</tr>
</tbody>
</table>

### National Praise for 'Thundering Dawn'

Critics Accord in Commending New Universal Picture

**THUNDERING DAWN** is "bright, brisk and daring in concept," according to the Seattle Union Record. With "dramatic audacity" the author has "bent the forces of nature to his will," and with them brought home a "powerful lesson." It has a brilliant cast.

With J. Warren Kerrigan and Anna Q. Nilsson as stars, Edward Burns is another notable film player in the cast, and Richard Keene is the leading man. A local peacenik atonishes a crowd of people by making his bow to the picture.

It is one of those "vile tales" depicting a stalwart young American in a "terrific fight against the double-barrelled gun of the gangster," the New York World-Telegram reports. To the techni-

There are several good shots of tawdry floor and storm scenes. Miss Moore's acting is much better than she does in other pictures. The film's high spots calling for an ex-

One of the "best" playofays of "many months," according to the San Francisco Call and Post. The play is "replete with "interesting dramatic situations, and "entertain-

The most impressive scene in the dramatic picture when beach typhoons across the port out of the sea. With it comes a flood of rain, which later ends as the flood falls to level, the water washes away. The scene is almost gripping and gripping the stage for a playofay.

There is a "melodramatic romance" done with "color" and "suspense." The director is "in awe of the "real thrill," and there is "plenty of action leading up to the "real thrill" of the production, the "typhoon."
Exhibitors Trade Review

‘Long Live the King’ is Lavishly Staged

But Critics Differ on Merits of New Metro Picture

LONG LIVE THE KING is

Jackie Coogan’s “best picture,”

we are told by the Despatch. In that “wonder” boy of the screen fairly “outdoes” himself in the most picturesque role ever assigned him. Such parts can only be rounded by “gorgeous” and truly “kings” setting—although:

Jackie is not at all times the dignified prince of the Broadway boy play, who with his antics have the common herd not only impressed, but also dangers. The screen has never seen a Jackie in any resemblance to the nobility Stone making as the Jackie of the Long Live the King.

It is an “excellent” production, in the opinion of the Indianapolis News, that has for its star “one of the remarkable actors” on the “screen.” Jackie’s performance is “excellent.” He is in no sense of the word a “stage child,” he seems now “boy” doing simply. And child though he be, his performance is “always intelligent. It is of one year’s “finest” pro-

Jackie proves that he is worthy of such a fine picture. The portrayal of the young lord, that this little fellow is the first child to be starred in a picture on such a lavish scale. The responsibility is not too great for him, for he gives a demonstration of acting without words that is almost without parallel.

It is “magnificently” staged, thinks the Cleveland Plain Dealer. The “psychists” may tell you that “acting” is the only thing here. But the “eye” is not a very little, but “don’t listen” to them. Such a story as this is “exceedingly above the shoulders” of the average.

Has opportunity to display his emotional wares. When the bells announce the church, and new church gives a toast from his heart and shows that he is every inch a king.

Some of the “excitement” must have “gotten lost” in the “shuffle,” according to the Los Angeles Times, because it is a “rather long time before anything really “dramatic begins” to happen.

As to the sets:

The only amusing things are some of the “places” the boys occasionally visit are so hot and garish and ineffectively done that you cannot see the characters. One can hardly blame the players for an upset of things when their monarch showed such bad taste.

It is one of those “jolly and interesting” productions, believes the New York Times, that “bring a tear or two” between smiles and “hilarity.” But a bit of the “fantastic,” of course, but produced so “splendidly” that it would be “very difficult” to understand the audience, in any way.

The star is, “remarkable,” and “except “for one or two scenes in the “earlier part” of the picture when he seems a little on the precocious side,” he “suits” the role he plays “just as well” as his uniform.

Current Productions (Continued)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Puritan Passion</td>
<td>R. G. C. Warner</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rambin’ Kid</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rambin’ Kid</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>C. T. Johnson</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Rapid Fire</td>
<td>H. C. Longfellow</td>
<td></td>
<td>Special Cast</td>
</tr>
<tr>
<td>Raped Lips</td>
<td>A. H. Huntzinger</td>
<td></td>
<td>Special Cast</td>
</tr>
</tbody>
</table>

‘Exciting’, Press States of ‘Acquittal’

Critics Like Universal’s Film for Manner of Treatment

WHO murdered Andrew Prentiss?” asks the Kansas City Star. That is the question that 10,000 people were posing as they viewed one of the stage’s “hot” pictures of the “Acquittal.” It is the question which is “distinguishing” each of the three principles when the play opens, and:

No time is lost in this production in raising the spectator’s interest and curiosity. He is constantly on the edge of his chair so to speak, wondering what the next scene will contain out, and who really did commit the murder.

It not only creates all the “im- pressions,” the play, but “magnifies” them to the “nth power,” according to the Washington (D. C.) Herald. It has taken one of the stage’s “best mystery dramas” and literally “put it under a microscope.” A “gripping, intense mystery,” after each scene action “so dramatic” it holds the spectator “spellbound.”

Whether the leading man is the hero or villain, the mystery question to the very last, when one after another of the story’s elements have been linked, almost certainly, as the action moves, with a great climax, and the mystery collapsing like a smokehouse.

The “thrills” of melodrama hold the audience states the San Francisco Call and Post. The author, Ria Weiman, is a “splendid writer” and “a fine melodramatist in the most every sort.” But she is not “overly” familiar with courtroom procedure.” The district attorney presents the answer so well, and the district attorney’s assistant only “added” to the mystery, and since the “mystification” of the audience is the “prime” purpose of the play, perhaps it is all the better for it. And:

It certainly does keep one guessing, and when the author said the thrilling of the eludes which bring about the guessing, the audience is worst in one yet, but the rehabilitation of the man of treatment keeps one absolutely in the dark, until the man on trial confesses his guilt.

It bears “so little resemblance” to the successful play that it “is dubious” if even the author will admit a “wraith” detail, or even a photo’s play in the belief of the New York Telegraph. Not that it “isn’t an interesting feature,” because an interesting playoff it undoubtedly is.” It is a “mystery story” in most respects “clearly to understand.” The only difficulty is, if one “until the end, and it is for the most part “well acted.” As to Norman Page:

There is little that can be said of his work. As the young brother-in-law, he falls to three leaves, but is seen enough his earnestness is almost painfully, but it simply never hits the mark. The whole of it would seem of his attack. But this is probably due to lack of proper direction.

Clayton Windsor, who plays the leading role, is a very strong “little hero,” according to the Los Angeles Express. She “looks paper in the part and is also striking the “dramatic proceedings” does she “strike fire.” However the play as a whole is “interesting,” and since it is a “ Thriller,” it is a “ Thriller,” detail. Ray Schrock deserves credit for a “well-written” scenario.
COMING PRODUCTIONS

UNIVERSAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Fast Express</td>
<td>Dunn-Johnston Wm. Dunn</td>
<td>Universal</td>
<td></td>
<td>11th wk</td>
</tr>
<tr>
<td>The Signal Tower</td>
<td>All Star</td>
<td>Universal</td>
<td></td>
<td>3rd wk</td>
</tr>
<tr>
<td>The Tarnoilo</td>
<td>All Star</td>
<td>Universal</td>
<td></td>
<td>16th wk</td>
</tr>
<tr>
<td>Death of a Docto</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coqueling Calmly</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Doctor and the Lady</td>
<td>Universal</td>
<td></td>
<td></td>
<td>7th wk</td>
</tr>
<tr>
<td>The Drifter</td>
<td>Hotel</td>
<td>Universal</td>
<td></td>
<td>2nd wk</td>
</tr>
<tr>
<td>The Riddle</td>
<td>Hotel</td>
<td>Universal</td>
<td></td>
<td>3rd wk</td>
</tr>
<tr>
<td>Pirates and Pendver</td>
<td></td>
<td></td>
<td></td>
<td>3rd wk</td>
</tr>
<tr>
<td>Hands in Dark</td>
<td></td>
<td></td>
<td></td>
<td>2nd wk</td>
</tr>
<tr>
<td>Alberini</td>
<td></td>
<td></td>
<td></td>
<td>1st wk</td>
</tr>
<tr>
<td>Albatross</td>
<td></td>
<td></td>
<td></td>
<td>1st wk</td>
</tr>
</tbody>
</table>

METRO

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revolution</td>
<td>Viola Dana</td>
<td>Geo. Baker</td>
<td>Metro</td>
<td>6th wk</td>
</tr>
<tr>
<td>Happiness</td>
<td>L. Taylor</td>
<td>King Vidor</td>
<td>Metro</td>
<td>6th wk</td>
</tr>
<tr>
<td>Cage Cod Polles</td>
<td>All Star</td>
<td>Reg. Barker</td>
<td>Louis Mayer</td>
<td>1st wk</td>
</tr>
<tr>
<td>A Boy of Flowers</td>
<td>Jackie Coogan</td>
<td>Scherzinger</td>
<td>Metro</td>
<td>Preparing</td>
</tr>
</tbody>
</table>

FIRST NATIONAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secrets</td>
<td>Norma TalmadgeF. Borrage</td>
<td>Jo. Schenck</td>
<td></td>
<td>5th wk</td>
</tr>
<tr>
<td>The Swamp Angel</td>
<td>Colleen Moore</td>
<td>B. Badger</td>
<td>First National</td>
<td></td>
</tr>
<tr>
<td>Torment</td>
<td>All Star</td>
<td>Fourteen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flowing Gold</td>
<td>All Star</td>
<td>J. De Graeme</td>
<td>R. W. Tully</td>
<td>3rd wk</td>
</tr>
<tr>
<td>Gallooning Fish</td>
<td>All Star</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gold Fish</td>
<td>C. Talmadge</td>
<td>Schenck</td>
<td></td>
<td>2nd wk</td>
</tr>
<tr>
<td>Against Rulers</td>
<td>All Star</td>
<td>John Ray</td>
<td></td>
<td>3rd wk</td>
</tr>
<tr>
<td>Sea Hawk</td>
<td></td>
<td></td>
<td></td>
<td>1st wk</td>
</tr>
</tbody>
</table>

WARNER BROTHERS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daddy</td>
<td>Mae Marsh</td>
<td>Wm. Seiter</td>
<td>Warner Bros.</td>
<td></td>
</tr>
<tr>
<td>Shadow of course</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Welcoming Stranger</td>
<td>All Star</td>
<td>Jan. Young</td>
<td>Belasco</td>
<td>3rd wk</td>
</tr>
<tr>
<td>Rabbit</td>
<td>All Star</td>
<td>H. Beaumont</td>
<td>Warner</td>
<td>Preparing</td>
</tr>
<tr>
<td>Lovers Lane</td>
<td>All Star</td>
<td>W. Beaudine</td>
<td>Preparing</td>
<td></td>
</tr>
</tbody>
</table>

PARAMOUNT

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The New Knocker</td>
<td>All Star</td>
<td>Sam Henry</td>
<td>Hendbery</td>
<td>8th wk</td>
</tr>
<tr>
<td>The Stranger</td>
<td>All Star</td>
<td>Hendbery</td>
<td>Hendbery</td>
<td>7th wk</td>
</tr>
</tbody>
</table>

FOX

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadow of the East</td>
<td>All Star</td>
<td>Archibaud</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Not a Drum Heard</td>
<td>Chas Jones</td>
<td>Wellman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>One Ghostly Night</td>
<td>All Star</td>
<td>Del Lord</td>
<td>Semont</td>
<td></td>
</tr>
<tr>
<td>Mime</td>
<td>All Star</td>
<td>Ede Kerton</td>
<td>Schuberg</td>
<td></td>
</tr>
<tr>
<td>Half Back of N. D.</td>
<td>All Star</td>
<td>Del Lord</td>
<td>Semont</td>
<td></td>
</tr>
</tbody>
</table>

GOLDYWN

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nellie, Cloc Model.</td>
<td>All Star</td>
<td>E. Flynn</td>
<td>Goldwyn</td>
<td></td>
</tr>
</tbody>
</table>

UNITED ARTISTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chief of Bagdad</td>
<td>Doug. Fairbanks</td>
<td>Paul Wahl</td>
<td>Fairbanks</td>
<td></td>
</tr>
<tr>
<td>Phoenix</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Morocco Rose</td>
<td>Shirley Mason</td>
<td>J. Blystone</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Just Off Broadway</td>
<td>J. Gibber</td>
<td>M. Moritmer</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Plunderer</td>
<td>All Star</td>
<td>Archibaud</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PATTEE

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Girl Expert</td>
<td>Harold Lloyd</td>
<td>Taylor</td>
<td>Bennett</td>
<td></td>
</tr>
<tr>
<td>The King Thousand</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Trifling</td>
<td>All Star</td>
<td>Ede Kerton</td>
<td>Schuberg</td>
<td></td>
</tr>
<tr>
<td>Half Back of N. D.</td>
<td>All Star</td>
<td>Del Lord</td>
<td>Semont</td>
<td></td>
</tr>
</tbody>
</table>

PREFERRED

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poisoned Paradise</td>
<td>All Star</td>
<td>Gassner</td>
<td>David Smith</td>
<td></td>
</tr>
</tbody>
</table>

VITAGRAPH

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Tale of Red Roses</td>
<td>All Star</td>
<td>David White</td>
<td>C. W. Paton</td>
<td>1st wk</td>
</tr>
<tr>
<td>Let Not Man</td>
<td>Fred'K. Tellgen</td>
<td>J. S. Blackton</td>
<td>Vitagraph</td>
<td>Tilling</td>
</tr>
<tr>
<td>The Love Band</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

INDEPENDENT

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Deer Slayer</td>
<td>Murphy Miller</td>
<td>Geo. Selig</td>
<td>C. W. Paton</td>
<td></td>
</tr>
<tr>
<td>Sheriff of Tombstone</td>
<td>Fred Thomson</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Day of the Wolf</td>
<td>C. Walter</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gambling Wives</td>
<td>All Star</td>
<td>Henderson</td>
<td>Ben Wilson</td>
<td></td>
</tr>
<tr>
<td>Sage Brush Religion</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The Ragged Robin</td>
<td>Madison-Rich</td>
<td>Madison</td>
<td>Sanford</td>
<td></td>
</tr>
<tr>
<td>The Fire Patrol</td>
<td>All Star</td>
<td>J. Stoneberg</td>
<td>Browne</td>
<td></td>
</tr>
</tbody>
</table>

HODKINSON

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
<th>Progress</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Old Fool</td>
<td>Special Cast</td>
<td>Venturini</td>
<td>Outing</td>
<td>Printing</td>
</tr>
</tbody>
</table>

"Richard Lion-Hearted" 'Fair' Say Critics

Associated Authors' Feature Commended for Setting

It is hardly fair to compare "Richard the Lion-Hearted" with "Richard Lion-Hearted," which is being advertised by the Chicago Post, because it makes "no pretense" of being such a big production—although in its battle scenes there are "dramatic encounters, and the fidelity of the atmosphere of the period," it justly earns the praise of "one of the big productions."

A spectacular, colorful picture, with most of the scenes laid along the luxurious shore of the Tyrrhenian Sea, the cast make their part of the affair seem like "amateur boarding school theatricals." It is an "entertaining" piece of entertainment and is "a much chance. Of the story, Mae Time in 'writing for the Chicago Tribune goes on to say:

Either "The Tallman," which I have never seen, or "Thieves of a mighty movie, or else the movie itself was worth the price of a "thousand shallies," and "thousand shallies" from the business office.

"Reminiscences of Robin Hood" of the picture may be seen in the next six or eight weeks. The old story is featured as an "impressive" and "worth while" picture that is a "wonder" producer thought of it "before this."

It is just as well, for had it been done sooner Wallace Berrey probablyourke not have been king, and "Fairy Tales" would have been regrettable. His part goes off of "many interesting stories, which will be sung byond who the most popular king in history.

The "popularity" which is attaining the "costume play," and especially the stories of the "free drinking days of Merry England marks it as another "Harley London," as we learn from the Portland (Ore.) Telegram. Wallace Berrey makes the "effective king for those medieval times—gruff, a bit "uncoy," and like his fellows "inclined, with the imperfection" of civilization, of "instincts," which is the primitive "instincts." As to the technique:

The battle scenes of the picture are exceedingly well done, and the most realistic "Heart of the King" has ever been placed, fighting with his back to a rock, a "picture of bowing, frank, almost infernal Baraiana, raises the hearts of those who like to read the days when all was right."

"If you have a taste for the stock materials of romantic adventure skillfully done into a movie by all the elements of the New York Evening Sun. Beautiful maidens are saved in the "nick of time," and villainous "foreigners" are in wholesale lot while you "pant" in suspense. It is a "colorful tale" of the Third Crusade laid in the Holy Land, with an unusually fine cast."
Because through his forcefulness and his sincerity he secured the motion picture rights to the great screen subject of its day—"My Four Years in Germany"; because through the exercise of the same talent in ability to convince the other fellow he negotiated an alliance with David Belasco; because he is a keen judge of box-office value and with large success has adhered to subjects that appealed.
How Harry M. Warner Sold Firm's Personality

Was Given Motion Picture Rights of "My Four Years in Germany" by
James W. Gerard Without Deposit of a Penny

ONE of the more strikingly dramatic happenings in the history of the motion picture is uncovered when we look into the negotiations leading to the securing by Warner Brothers of the motion picture rights to James W. Gerard's story of "My Four Years in Germany" and examine the record made by the completed production.

In reviewing those negotiations, too, we obtain a vivid insight into the personality of Harry M. Warner, of his forcefulness and persistence and of his remarkable ability in "selling" his organization.

In the face of stiff competition from other producers, some of them offering what at the time appeared to be fabulous sums and in cash for the motion picture rights of the popular book, Harry Warner secured them for his firm without the deposit of a penny.

Out in Los Angeles Sam and Jack Warner read the story which was being syndicated in newspapers and saw the possibilities of the tale if translated to the screen.

They immediately wired Mr. Gerard in Washington asking if the rights were available. There came a quick response: "Yes. What is your proposition?"

The brothers without loss of time relayed the telegrams to Harry Warner in New York. The latter took the train for Washington.

THE result of the conference was that Mr. Warner came back to New York and began the preparation of a script of the story. All he possessed in the way of security that he was not wasting his time was a note from Mr. Gerard to the effect that if the Warners would show him a script he considered interesting enough for him took he would enter into a contract for its production.

All Mr. Gerard possessed was a belief in the integrity of Mr. Warner and in his ability to produce a picture according to the version roughly and verbally sketched to him.

Mr. Gerard in those days was a busy man. When the script was completed the diplomat was in San Francisco.

Harry Warner wired he was on his way and met the author in the Bay City. He accompanied Mr. Gerard on the train to Los Angeles, and when Los Angeles was reached the script had been read and accepted as satisfactory.

Then came the question of finding the money. But it was found and the picture was made.

The bookings were practically of record size, when it is considered that in a comparatively few months the armistice was declared and the popular interest in the picture consequently shortened.

The picture brought in over three quarters of a million dollars. In England, B. Nichols made a fortune on the rights.

As to Mr. Gerard, who had taken the word of the Warners, he received royalties that totaled nearly six figures. Incidentally in the intervening years he has been one of the Warners' staunchest friends.

HARRY M. WARNER was born and educated in Youngstown, Ohio. The first venture of the family in the film business was in 1903, when Abe Warner opened the Cascade Theatre in Newcastle, Pa.

Just a bit later Harry Warner, who had been a worker in the family general store in Youngstown, went to Pittsburgh and started the Duquesne Amusement Supply Company, with quar ters in the Bakewell Building.

There were four other exchanges in the city at the time, conducted by Rowland & Clark, the Wonderland Film Company, Charles Reilly and Frank Hatch.

The Duquesne distributed among other product that of the Edison and Gaumont studios—in fact, of practically all the companies that were later known as the General Film group. In 1910, the exchange was sold to General Film.

Mr. Warner rested in Youngstown for a few months. Then, in 1911, with Harry Lande, who by the way still is in the exchange business in Pittsburgh, he started the Pittsburgh Photoplay Company, with offices in Ferry Street. The product handled was independent, of that of the Sales Company. Then came the split in the latter organization and the resulting formation of Mutual and Universal. The exchange was sold to Rowland & Clark and the Warners came on to New York.

Warner's Features opened offices at 145 West Forty-fifth Street. The first two features issued were "Redemption" and "The Glass Coffin." The business was expanded to three three-reel features a week.

One of the more successful subjects of that time was "Peril of the Plains," in five reels, featuring Dot Farley and produced by George P. Hamilton.

In 1914, owing to differences as to policy with others who had obtained control of the company, the Warners retired and formed the United Film Service.

AFTER a short trial of the old order of one and two reel subjects it was quickly decided to go back to three reels, and shortly after the length of releases was increased to five parts. It was demonstrated that an exhibitor preferred to pay $50 for a feature he could make a splurge on than to play his short stuff uninterruptedly.

Mr. Warner was not particularly active at the time he started negotiations for "My Four Years in Germany," but he has been ever since. It may have been forgotten that this subject was distributed by First National, being one of the first successes of that organization and going far to introduce the company to exhibitors.

The more recent activities of the company have included the building of a great studio in Los Angeles. This was erected under the supervision of Sam Warner, and from his own general plan as well.

Jack Warner's bent is in the line of the technical side of production, in which he is widely experienced.

Abe Warner gives much of his attention to selling problems, although he may be said that there really is no arbitrary division of the duties of the organization between the four brothers.

HARRY WARNER, who heretofore has resided in the East, is now building a home in the Wilshire district in Los Angeles, and it is probable he will devote an increasing amount of his time to production matters.

One of the achievements of which Mr. Warner is said really to be proud is the alliance with David Belasco under which Warner Brothers secured several of the famous producer's best known subjects for adaptation.

From small beginnings the Warners have progressed to a position of eminence in the field of independent producers. The program of their company for the current year embraces a group of eighteen productions, the quality of which judged by those which have been issued have been recognized by the trade at large.

The plans of the brothers for the future are described as in every way consistent with their advance in the past.
Our Own
Yuletide
Greetings

To You
of the
Industry

The coming of 1924 brings with it that feeling of eager expectations for bigger and better things in the motion picture industry.

Mainly because 1923 has been so good to every branch of this industry of ours.

And we feel that it has been especially good to the Exhibitors Trade Review. Mainly because of you and you and you.

Accordingly its staff of Editors and Managers is highly appreciative of this opportunity to express their appreciation of your cooperation by wishing the entire industry

HEALTH, WEALTH
and
HAPPINESS
Keeping Abreast of the Equipment Market

Will Educate the Exhibitor to the Newest and Best Devices for Building a Modern Theatre and Pleasing Patrons

By MICHAEL L. SIMMONS

What is rationally meant, is a house to which patrons are attracted by reason of its comforts, its up-to-dateness, its atmosphere of righteousness and relaxation. The public will invariably prefer to patronize the modern theatre in which the optical and physical comforts have been looked after.

FOLKS will fill the up-to-date house to capacity and at good prices even when another theatre, where the surroundings are not pleasant, is less expensive. The public is easily attracted to a theatre for the first time by a picture that was not seen before.

Thus far the question of attractiveness and comfort as a theatre's potential assets has been classified with regard to the inside of the house. The word "attractiveness" is an essential part of the exhibitor's dictionary and is well to remember as a derivation of the word "attract." "Attract" is verily his byword. It infers the intelligent, and most often the subtle use of a physical magnet on which his box-office receipts depend. All the devices and ingenious schemes of exploitation in connection with the showing of his films are motivated by the desire to attract.

Since we are dealing here, not with the infinite variety of intangible methods of creating interest known to the trade, but with material things, coming under the classification of equipment, it is well worth the showman's while to give attention to the various appliances, such as electric signs, radio broadcasters, lobby dress, scenic effects, and the like, with which to first burn the indelible impression of interest into the eye or mind of the passerby. Passersby are potential patrons. Any thing which will cause them to pause, admire or speculate, may defer a well meant errand elsewhere, for the irresistible lure of good, wholesome entertainment.

Such things and many others, mean that the showman should be alert to the many appliances, appurtenances, and equipment which are continually appearing on the market, and which can be utilized by him with purely box-office advantages. By this is not to say that he should arm himself with a catalogue and make a roll of bills that a Boston bag couldn't hold, and then trip merrily from one shop to another in a wild orgy of spending.

The good showman is invariably a good business man. He, better than anyone else, will know where to go, and just what is pertinent to his need and what is not. But he can only know this after he has acquainted himself with what the market offers for his inspection.

Special Roll Tickets

The National Ticket Company of Shamokin, Pa.. specializes in prompt shipments of any colored admission, prize coupon, or reserved seat tickets, if sample conforming to Government regulation is sent with established price of admission.
CLASSIC EQUIPMENT IN NOVEL SERVICE

There are various forms of service which bid for the exhibitor's and the showman's favor in equipping him with the necessities of his profession. Optical companies will take care of eleven hour orders on lenses. Exchanges will co-operate to rush films in answer to a hurried order. These are but scratching the surface where the field of moving picture equipment is concerned.

Now comes a new service, for meeting the exigencies of the moment for the exhibitor. It is not only unique, but undoubtedly will receive a welcome reception at the hands of the man in the trade who is alert for the latest and best innovations of practical value to his business.

The service in mind is that of the Albertina Rasch, Inc., Studios School, which, at short notice, will provide the exhibitor with any kind of tableau, prologue or act to fit and enhance his program.

At the studios, just a few doors away from the famous Charles G. Schwab residence overlooking the rolling Hudson, is the Rasch Studios, conducted by Miss Rasch in person, and under the management of Leo de Valery. It is veritably a clearing house for the infinite variety of entertainment suited to up-to-date programs of the better theaters. Figure groups in interpretive and ballet dancing, folk dancing—all the dances that come under the category of classic, refined entertainment, combined with novel and unique effects, are created in this Exhibitors Service Bureau, as it is also called, and "framed up" to meet the particular requirements of any special theatre, atmosphere or audience.

That every creation is completed under the expert eyes of Miss Rasch herself lends a guarantee of the unquestionable stamp of merit to the various entertainment units. Marianne numbers, with the figures simulating humans gyrating up and down in mid-air on elastic strings, are part of the many features offered by this concern in this new brand of equipment service. Another scheme in this strange but stimulating school of entertainment, is an agreement to stage prologues or acts for an exhibitor, with solely local talent in the performance. The significance of this, from an exploitation angle, is too apparent to need further emphasis.

Invariably, when staging a tableau, where rich gowns, or attire of any magnificence is worn, the service bureau arranges for a tie-up with one or more gown shops in town, for a window display or for some other form of publicity, to add to the interest and novelty of the show.

Miss Rasch herself needs very little identification in these columns. She has been known for years as a celebrated dancer on both continents and carries into her work as supervisor and teacher, all the natural and expert knowledge of the professional.

Albertina Rasch, Inc., is the result of a study of what the pertinent needs are in the dance world and in Motion Picture Theatre presentations. Leo de Valery, the general manager of the corporation, is a showman of wide experience and knows not only what the public wants in classic dancing, but also how to mold a program to a theatre and make it pay.

UNDERWRITERS REPORT ON SAFETY DEVICE

Projection Appliance Stands Up to Laboratory Tests

The Fyre-Gard was invented by Charles R. Carlson, a projectionist, about four years ago, after he had the first film fire, in his ten years' experience as projectionist. Right then and there Carlson decided he would not have another film fire, not if he could do anything about it, as the fire and perfected the Fyre-Gard and now claims it is next to impossible for a film fire to originate from within the projector.

The Fyre-Gard was tested for three years, 10 hours per day, Mr. Carlson says, at the Fox theatre, Aurora, Ill., without even a minor fire. It is marketed by the Fyre-Gard Manufacturing Company, an Illinois corporation.

The Fyre-Gard has been approved by the National Board of Fire Underwriters, also by the Electrical Department of the City of Chicago, after a thorough test.

This device is intended for attachment to a standard Simplex motion picture machine, and is designed to interpose a shutter between the lamp house and the film and to stop the driving motor should film become broken at any point above or below the aperture plate or the lower reel fail to pick up, or the mechanism of projector jam or break. The safety protection includes the fact that the lower loop is lost or that sprocket holes are stripped from film.

An examination was made of the construction details of a sample of this device furnished by the manufacturer, and the information thus derived has been given in the descriptive section of this report.

Operating tests were also made with the device installed on a machine in actual service, as described below.

A sample furnished by the manufacturers and constructed as described in this report was used for this test.

The device was installed as intended on a standard Simplex Motion Picture machine in the booth of a motion picture theatre at Aurora, Ill. In this series of tests a number of repeated observations were made with the film desired for the following manner:

(a) The film was broken on the upper reel.
(b) The film was cut at aperture plate while in motion.
(c) The film loop was shortened, due to stripped holes.
(d) As soon as breach was reached the device immediately dropped shutter and stopped motor.
(e) Device operated as in (a), almost instantaneously but before more than 8 or 9 inch film had accumulated in the housing due to inertia of parts.
(f) Device operated immediately to cut off beam of light and stop motor.

This conclusion is based on the results of the operating tests described in this report, which showed that when installed and operated as intended the breaking of film, or shortening of film tocher, all the ruff of the light beam and stoppage of motor as intended.

PAINTED WINDOW POSTERS ATTRACT ATTENTION

Just as painted window cards attract the attention of the passerby to the picture being advertised, Rialto window cards, are attracting the notice of exhibitors to this method of putting over an idea.

The cards are brightly colored oil paintings whose color is unfading and durable against the rigors of the weather. And in addition to their durability, they are ideally artistically gotten up, making them useful at the same time that they are serving the purposes of decoration.
New Style Screen Effects Projection Improvement

**Hexagonal Construction Gives Depth to Surface of Screen Making Pictures Appear Rounded, Lifelike and Natural**

To give the theatre better projection, manufacturers of film, projectors, lenses, and incandescent lamps, have made many improvements and radical changes in the past ten years, but in all this time the screen, upon which the public sees the movies, has remained almost unchanged and is little better today than it was years ago.

Motion pictures were first projected on muslin, a flat dead surface. From that time until today the only improvement is a change in the type of coating on a flat surface. It is, therefore, obvious that certain disadvantages must be overcome before the screen can match in quality, the other equipment.

These are:
1. Distortion.
2. Front seat eye strain.
3. Lack of depth and perspective.
4. Lack of true color values.
5. Unequal distribution of light.

In an effort to overcome these objectionable features, there has been designed the Eureka Prism Screen, made along scientific lines, featuring a radical change from the flat surface and incorporating a distinct improvement in projecting equipment.

In order to make certain that its design was flawless, it has been used in certain theatres for two years, and is as good today as on the day of installation—giving perfect projection.

It is proving for itself that it is capable of fulfilling its purpose, namely, to overcome the six disadvantages tabulated previously. These taken one by one are:

**Distortion**

A flat object will appear to the eye to be as wide as the angle of vision at the nearest point to the eye. The diagram on the bottom of the page illustrates this point. A spectator seated in the center of the house, or in other words situated at the point A, will see the object XY at its full width, but spectator B, seated at the side of the house will see XY at an angle, the vision line of which is decidedly narrower than the vision line of A. Consequently the objects the screen will appear narrower which is precisely what is meant by distortion.

There are two methods of overcoming this side seat disadvantage. One of these is to swing parts of the picture around so that they will appear at right angles to the eye, in other words, so that they are in the same position to B that they are to A. The Prism Screen instead of being a flat surface, is a surface made of hundreds of tiny hexagons whose reflective-diffuse always at right angles to every spectator, no matter what his position in the theatre.

All these tiny parts of the picture blend together perfectly and produce the illusion of the entire picture facing the observer at right angles.

The second method of overcoming distortion is by use of the third dimension—depth. These tiny hexagons which compose the surface of the screen are pressed into the fabric giving depth to the surface, and thereby overcoming the rule of optics which governs the distortion of flat objects.

In stage plays although the spectator may view the play from a box at a great angle to the center of the stage, he will see the actors just as truly as though he were sitting directly in front of them because the actors have a third dimension. Thus it becomes apparent that if the third dimension can be transported to the screen, distortion from the side seats will vanish entirely.

Many people have tried and partially succeeded in producing depth on the screen. But in order to accomplish this they have been forced to use a number of expensive and complicated devices. The Prism Screen creates an illusion of depth and perspective, and while the depth does not nearly approximate the depth in real life, nevertheless there is a considerable amount of depth in the picture which makes the figures look more lifelike and natural.

The Prism Screen creates the impression of a third dimension, because it actually has three measurements. Each individual prism set in the surface has length, width and depth. At this point optical illusion again steps in. Each individual prism is producing a third dimension in itself but when the observer views them as a whole, they appear natural and lifelike, figures rounded, objects solid, having length, width and depth, background in the background, foreground in the foreground. The same picture viewed on a flat screen must appear only flat.

**Eye Strain**

In the high intensities of light that are used to project pictures, a certain amount of ultra violet rays are present which are injurious to the eye. These rays travel to the screen and are reflected back into the eyes of the front seat spectator, because they cannot pass through the screen which is generally opaque.

The Prism Screen is purposely constructed of a semi-translucent material to permit the ultra violet rays to pass through it, thereby eliminating front seat eye strain.

The construction of the fabric also prevents "short hazy" and hazel—the fogging of the picture even when it is perfectly focused. Thus the picture stands out brilliant, clear cut and sharp.

The fabric is moreover, extremely strong and will last indefinitely. The surface of the screen will not crack or discolored under any conditions. It is washable but its surface is so sheer and smooth that dust will not stick to it. It will be found that its brilliancy will not diminish with use.

**Distribution of Light**

The prismatic construction of the screen compels perfectly even distribution of light throughout the house. The picture is as bright from the side seats as from the front. The reason is that the reflectors behind the screen and the prisms are so constructed as to throw back an equal amount of light to any angle within seventy degrees from the front, on either side, or up and down.

Moreover, the construction of the screen prevents the clouding of "the fine delicate shading, photographic detail fully all of the beautiful detail and high and low lights present in the natural scene, instead of merely showing harsh blacks and whites.

**Proper Lens Important in Good Projection**

In these days of keenest rivalry among moving picture theatre managers it would make for a better show can afford to be overlooked by the enterprising exhibitor.

So much depends on the proper projection of the picture that a great deal of attention should be given to the selection of the proper lens in order to get the best possible effect out of every picture. Very often a beautifully photographed picture, excellent in shading and scenic effects, is virtually ruined by poor projection.

Realizing the importance of having as nearly perfect a lens as it is possible to get, Bausch and Lomb have concentrated a great deal of time and attention on securing the best possible product. The results of their research work is the production of the Cinephor Lenses which have been designed to fulfill the four big requisites of lens perfection: definition, flatness of field, illumination and maximum contrast between black and white.
Alteration Achieves Delightful Effect

Changes Wrought by Architect, Decorators and Furnishers Produce
Up-to-Date Showhouse from Old Theatre

By CHARLES B. TAYLOR

ENTERING the theatre, one gets a view of a most artistically decorated and lighted auditorium. Stairs lead to the mezzanine floor from each side of the first floor entrance doors. The mezzanine floor is attractively furnished as a lounging promenade with wicker furniture. The ladies' rest room is directly off the mezzanine. Soft, subdued carpets cover the floor.

There are 500 seats in the balcony and in the front the loges are separated from the rear seats by brass railings. All loge seats are reserved. The chairs in the balcony and the auditorium were manufactured by the American Seating Company. They are wide and comfortable and there is a lot of room between the rows so that one can pass in and out without disturbing the others in the row.

THE Bigelow-Hartford Company of Hartford, Conn., supplied the carpets for the house. The Astoria pattern is used throughout. Over 1000 yards are used. The projection booth is located at the rear of the balcony and

THE New Family Theatre, Batavia, N. Y., is one of the most beautiful houses in western New York. It has just been opened by Genesee Theatrical Enterprises, Inc., of which N. Dipson is president, Edward A. Washburn, vice president, and John R. Osborne, treasurer and manager. The photographs will give some idea of the beauty wrought by the decorators, furnishers, electricians, and various artisans in rebuilding and remodeling this theatre. Another case of rubbing Aladdin's lamp.

In rebuilding the Family, Mr. Dipson's first thought was for the comfort of his patrons. Everywhere one looks there is evidence of the greatest care to make the patron feel at home and cozy. The magnificent lobby is the first view that catches the eye on entering the house. The ticket booths are located at the right and are framed in gold woodwork and leaded glass windows.

A wonderful mural painting surmounts the eight leaded glass and oak entrance doors. At the left are the gold colored frames for showing photographs of coming attractions. In the center of the lobby ceiling is suspended a magnificent crystal chandelier which formerly occupied a place in the dining room of the celebrated Hotel Iroquois in Buffalo.

STAGE VIEW OF THE AUDITORIUM
is large, airy and completely equipped with every modern device for the perfect projection of motion pictures. Three machines are installed. Two are used and a third held in readiness for an emergency.

The theme of the auditorium decoration is old gold, rose and blue. The rebuilding has been complete. A large dome occupies the center of the ceiling from which a soft light is thrown on the surrounding walls. This central dome is supplemented by eight smaller crystal and gold chandeliers. Beneath the balcony are nine lighting bowls.

The stage is large and commodious, the opening being 32 by 28 feet. An asbestos curtain separates the stage from the auditorium. The curtain rises and descends in steel slots. Beautiful mural paintings, executed by the Brand Company artists in Chicago, surmount the stage and the organ pipe gratings at each side of the stage. There is a Wurlitzer organ console in the orchestra pit at the left, at which presides Dusty Rhodes, the eccentric organist. The house scenery for the theatre was painted by the Lusk studios of Rochester. The screen is of the latest and best type and is set in a velvet frame.

Every factor for the safety of the patron has been built into the house. The exits lead to alleys which surround the Family Theatre on three sides. The doors open outward, automatically. Leon H. Lempert & Son of Rochester were the architects of the house. All frames used in the lobby and in front of the house were furnished by the Stanley Frame Company of New York. F. L. Heughes & Co., Inc., of Rochester, furnished all the structural steel, plates and reinforcing material.

The Wurlitzer organ cost $16,000 and was especially built for the Family. Girl ushers are used, all being well known Batavia belles. They are in the charge of George W. Focht. The Westinghouse Electric Manufacturing Company of East Pittsburgh, furnished practically all the electric equipment, including generators, switchboards and transformers.

The business of altering old theatres has very often the effect of giving new patronage to an old house. Anything new has always a drawing interest for the man on the street as well as the confirmed theatre goer.

What is at first merely a curious ticket-buyer becomes often a steady patron by virtue of the pleasing first impression of comfort, facility and atmosphere.

In Pittsfield, Massachusetts, not so long ago, an ingenious architect, tackled a garage—a veritable community eyesore—and converted it into a beautiful photoplay palace which combined the latest ideas and innovations of the modern theatre. What makes the stunt particularly interesting from a theatre-owner's point of view is that the job was done with a comparative slight demolition of the essential structure of the original edifice.

Of course this does not infer that any ramshackle barn, chicken house or flat offers a potential possibility as a nucleus for building a theatre. But it is surprising, what can be actually done in this respect, and at a cost which will amaze the inquirer.

In anticipating a building proposition of this kind, or for that matter, a new virgin structure on an empty site, one should keep this pertinent piece of advice in mind. Go to an architect of standing and reliability. In this age of hustle and bustle and the unqualified demand to get everything at the lowest possible cost, even the good businessman might try to save a few dollars where he thinks it will hurt his product least.

That, of course, would be a fatal error where a building project is concerned. The building is actually erected by mechanics and craftsmen of various kinds, and it would seem that the intrinsic merit of the finished product lay in the masonry, the girders, the carpentry and so on. Quite true. But if the theatre owner is motivated by the spirit that makes all showmen desire something different from and better than the rest, he will want some reliable designer to incorporate this spirit into the plans of the structure.

The Editor of The Modern Theatre Department of The Exhibitors Trade Review will consider it a pleasure to inform all interested persons where these specialists can be reached.
THE Studio Scenic Novelties Company of New York have originated many artistic effects in stage dress and curtain devices. The unique coordination of design in arches, columns, and drapery in this set is typical of the concern's products.

THE projection lens is really basic in considering the entire operation of projection. Bausch and Lomb of Rochester recommend this Series 1 Gimphor lens for producing screen images of satisfactory definition and medium size.

THE Studio Scenic Novelties Company of New York have originated many artistic effects in stage dress and curtain devices. The unique coordination of design in arches, columns, and drapery in this set is typical of the concern's products.

WHERE others failed, H. O. Carlton, President of the Duplex Motion Picture Industry, Inc., succeeded in producing a machine that solves the problem of Technicolor.

A FLASHING electric sign is an angle of exploitation which more than often vindicates its expense. This is a sample of what Kliegel Brothers of New York feature for 1924.

This is the Gonio-Photometer, which was designed and built by the Kodak Research Laboratory for the purpose of measuring the reflection characteristics of motion picture screens.

This is also an exhibit showing equipment. Classical equipment to be sure, and given up by the Roach Studios, Inc. of New York, as part of a service to showmen, in which prologues, acts, and other theatrical innovations are furnished to fit in with the rest of the program. Local talent is used if desired.

Accessories that Help Put the Show Over

The Producer is Responsible for the Quality of the Film, but How the Film Goes Over Depends on the Equipment Used.
Better Lens You Hoped For

The Bausch & Lomb Cinephor lens features, critical definition, flatness of field, brilliant illumination, and maximum contrast between black and white—a combination of everything to be expected of the perfect lens. Upon the selection of the right central length depends the size of the image on the screen and it is best to consult your booklet to be sure—for a table for just that use is supplied. Also a price list along with that there may be no delay in correspondence.

Fire-Proof Film Rewinder

Your projectionist will appreciate the ease with which the automatic rewinder is operated. It is cast in one piece, there are no joints to rattle, no sheet metal to shape and no some braces in the way. The cutout arm is counterbalanced so that the roller rests very lightly on the film and the motor will stop immediately, should the film break.

The Question of Lenses

The selection of the correct lens may be a ticklish proposition and it is best to go into as many details as possible before ordering. With the object in view of presenting all manner of uses of different lenses, a booklet showing different types of work and the best way to do it is brought out by Bausch & Lomb Optical Co., of New York City.

Power's Vest Pocket Hints

For the novice and for the old-timer, Power's "Hints to Projectionists" is well worth getting and keeping. It contains a brief description of practically every type of projection and a table for film and stereopticon projection. Its instructions for the care and adjustment of the Cameraograph mechanism and the various forms of apparatus may well serve any projectionist. There is a table of Electrical Units and things to remember. Also an extract from Status concerning laws governing licenses and regulations for examination and supervision.

Carbon Saver Worth While

There's a device on the market designed to save your carbons, made of a metal that will stand a great amount of heat, will not discolor itself and is of a very nominal sum. The Miller adapter holds all sizes of Silver-Tips and Hold-Arcs and is also sold for a nominal sum on a money-back guarantee.

Side Line to Aid Profits

If you are looking about, with the idea of utilizing space and making your profits larger it would be worth your while to get the advertising literature of the Holcomb & Hoke Manufacturing Co., Indianapolis, Ind. They manufacture the "Butter-King" corn and wheat machine and advantages of use in a theatre lobby are obvious, as people like sweets of some sort, while attending the performance.

Novelty with Special Appeal

Orgologues are quite the thing these days. They are clever slides with music score for the organ introduced by Geis & Benedict, organists, and are being used by a number of theatres throughout the country, and in New York City. These orgologues are novelties are mostly human, in which a complete story is told by artistic slides of from 20 to 30 to each individual set and music score. To introduce them, the Standard Slide Corpora- tion have arranged to send the first lot at a figure very much below the actual renting price.

EQUIPMENT IDEAS IN BRIEF

Screens for Every Purpose

For the larger theatre operating on powerful generators rather than on city current the Brenlin Foto-Screen in Satin White is manufactured by Cincinnati. While for houses where less electric current is required, a Foto-Screen in a dimension of a rougher surface than Satin White. Thus the light from the projector is utilized most completely to give a sharp, clear image.

Gold Fibre a Work of Art

Minus Cine Screen Co., of St. Louis, Mo., make what they call, "The Screen for the Purpose," which is built to specifications, specializing the color and dimensions in accord with the internal and operating conditions of the theatre. Their aim is to produce the screen best suited to your individual requirements, whether a cozy neighborhood house or a screen temple of today.

Perfected Projection Work

It is well to bear in mind that the projector is quite as important as the picture. The Precision Machine Co., of New York, carries various hand-driven and motor-driven machines, all being perfected and revised right along, to produce the utmost in projection work. The machine has an exclusive shutter-setting device and photo-projection cutters for precision tooth-cutting machines. Also a centrifugal fire shutter, approved by the National Board of Fire Underwriters and all State and Municipal Licensing Bureaus.

Catalogue Very Informative

The Universal Electric Stage Lighting Company of New York prints out a catalogue which besides giving specifications, description and prices of the merchandise it handles, throws an edifying light on the various implements and appliances which can be used for suggesting atmosphere in stage effects, as also on the proper use of most lighting accessories with which a projectionist should be familiar. Apparatus for hire is also mentioned.

Special Illuminating Ideas

Klieg Brothers of New York offer the exhibitors a varied assortment of electric sign devices, either in suspension effect from a marquee, or built into a wall. They also have a service for co-operating with architects when theatre projects are intended. The concern has a department devoted wholly to special illuminating effects, with which all theatre managers, motion picture directors and prospective clients are invited to consult.

Stage Lighting in Detail

Edison Lamp Works have a bulletin of lighting data concerning stage lighting that covers the field in every detail, from switchboard and wiring, "effect" apparatus, production or colored light footlights, border lights, bunch or flood lamps, spot lamps, to the effect of color on appearance of objects. The technical principles of projectionist a complete success it would be well to read what they have to say concerning colors best restricting light and lights best to use for said colors.

Correct Lighting Advantages

The Wagner Electric Company, of St. Louis, advertise a projection light that is the whitest, steadiest, easiest to control and easiest to change over. The fact that the best operator in the world with the finest projection machine and screen will not show a picture to best advantage if the lighting is poor is well known to all picture men, so nothing more need be said of the advantages of well chosen lightings.

Symbol of Switch Strength

The Mutual Electric and Machine Company, of Detroit, use the bull dog as a trademark, with the slogan "the switch with powerful jaws." Their catalogue includes price data in simple form, eliminating details which might be confusing. There are numerous photographs and line drawings, with a view to facilitate making a general idea of the equipment and information which you will frequently require. Also to save mistakes and time otherwise required to read descriptions, were illustrations not used.

Dependable Electric Current

Clear projection which will not cause eye-strain or fatigue is to be desired above all things. The Universal Motor Company of Oshkosh, manufacturers of electric lighting plant that may be installed in the basement, in the booth, or outside of the projection room, makes the power generation load automatically, so that it is not necessary to have anyone look after it during the show. It is compact, light and easy to move and probably is one of that big essential, generating direct current.

Low Operating Cost Featured

The Matthews Engineering Company of Sandusky, feature the low operating cost of the Model Jr generator. Their engineers carry on continuous operation tests to insure keeping their products up to the minute in all the latest details. Other motor and electrical appliances are advertised and explained in great detail in their recent catalogue.

Press Sheet for Novelties

The Weshner-Davidson Company of New York, which has as its business slogan, "The Novelty Clearing House for the Motion Picture Industry," issues a press sheet somewhat similar to those published by the press department of manufacturing companies. The sheet is called a Novelty Exploitation Bulletin and contains descriptions and cutouts of current novelties that are especially for exhibitors, and which are the result of extensive testing. The manufacturers supply the sheet free to anyone who makes a request for it.

Illumination and Screen

The Eastman Kodak Company of Rochester, N. Y., comes to the fore with a booklet on "The Motion Picture Theatre, Its Interior Illumination and the Selection of Screens" which is as incisive and edifying a document as one could conceivably ask for on the subject. The book has been written for Motion Theatre Owners and Managers, and it were a ploy for any executive in the trade not to avail himself of the opportunity to obtain this little pamphlet.

White Light Converting

Another valuable pamphlet, handsomely arranged, is the brochure on Light for Motion Picture Projection published by The Wagner Electric Manufacturing Company of St. Louis. It is a little number 130 and gives pertinent facts and suggestions regarding all phases of interior lighting, current variations, white light converters and other points. Diagrams and photographs of equipment accompany the descriptions.
NEW INVENTION SHOWS VACANT SEATS

Light System Does Away with Aimless Wandering

An indicator for vacant theatre seats has recently been invented by Wilfred L. Guerin of New Orleans, La. It is the general practice in motion picture theatres for ushers to hold back waiting patrons at the back of aisles while another usher walks down the aisle and looks for vacant seats, and then walks part way back up the aisle until he reaches a point near enough to the usher at the rear so that he can see his frantic waving of hands and fingers indicating the number of seats vacant.

To do away with this slow and cumbersome system the indicator was devised. It consists of a box containing an electric battery wired to a number of small electric bulbs set in slots in the front face or side of the box. On top of the box are switches which the operator presses to illuminate as many lights as there are vacant seats.

The usher does not need to waste time in walking back and forth in the aisle as the ushers at the rear can readily see how many patrons can be seated by noting the number of lights illuminated in the indicator carried by the seat-searching usher.

METALLIC DOORS AND TRIM FOR FILM EXCHANGES

The Dahlstrom Metallic Door Company of Jamestown, N. Y., in an advertising message directed principally to exchanges, asks, "When Is a Building Fireproof?" The importance of this message and the treatment of the subject which follows, is undoubtedly of urgent interest to concerns that have the keeping of such highly inflammable material as celluloid films in their custody.

"Is your exchange fireproof? Or is it a building of steel and masonry filled with inflammable materials? If a fire should start in any one of the buildings could it be contained there without the use of extinguisher? If it could, then you have a fireproof building. If the doors and trim are wood, then it is not fireproof."

Such considerations and the implications suggested by the treatment of the subject in the question, offer those who are theatre owners concerned with the safe keeping of films, serious food for reflection.

In urging metal doors and trim for equipment in the up-to-date, well protected office or stockroom, the Dahlstrom concern goes to show that follow metal doors and trim are built to make the door opening fireproof as well as the walls, ceiling and floors.

There is no combustible material in them, it is explained, and it requires a fire hot enough to melt the metal itself to permit a fire to pass through where used in a building with strictly fire-proof walls, floors and ceilings.

The question of protection for the expensive but highly combustible material of which films are composed has long been a problem to the men in the trade who occasionally have to keep on hand more reels of stock than can be accommodated by safes or vaults.

The possibility of so equipping a room that it will offer a maximum resistance to the onslaught of flames is one which even to the most skeptical must be worthy of deep consideration and attention.

The compensation of insurance coverage, can be of very negligible importance indeed when the licking flames gain access to valuable documents and records, which are often the very basis on which the firm can expect to continue to do business.

"BUTTER KIST" MACHINES WIDELY ADVERTISED

Pop-Corn Devices Sold on Liberal Service Plan

The Holcomb and Hoke Manufacturing Company of Indianapolis, have launched an intensive campaign to call to the attention of motion picture house managers and the owners, how the showman may augment the theatre's profits by the installation of pop corn machines.

Butter-Kist Packages is the copyrighted name of the pop corn which the machine produces and during the past thirty years the concern has spent thirty billions of dollars in advertising and promotion work to bring the commodity to the notice of the public.

Machines for merchandising peanuts are also among the devices manufactured and sold by the Holcomb and Hoke Company. In these machines the peanuts are roasted, and also toasted by a curious accessory, all in full view of the bystander. It is this merchandising under glass which stimulates the passerby's interest in the corn or peanuts, whichever it may be, with the consequent increase of patronage and profit.

In selling any of the machines the manufacturers make the buyer a part of a commercial campaign which not only identifies him with the huge advertising done in connection with the merchandise, but offers him a service that is continuously at his disposal for working up interest among his local trade.

Many exploitation angles are offered the exhibitor in connection with lobby stunts on the machines. The firm says: "People are brought together in one place in a holiday mood, namely a spending mood. They buy pop corn to eat at once, and also to take home with them. Therefore, the bigger the attendance, the bigger the profit."

SIGNS COMBINING UTILITY AND DECORATION

What purports to cost less but act like ushers is a series of electric signs marketed by the Frank E. Plowman Company of Chicago.

The signs are conceived to designate aisles, rest rooms, lavatories, balconies and other departments of a theatre concerned which patrons are likely to be interested in. When lighted the sign has the effect of softly glowing embossed lettering on a deep black background. It conveys the information in a dignified, harmonious and efficient manner. For this reason the device can be decorative as well as informative.

One of the many innovating designs in stage and curtain dress achieved by the Scenic Novelty Studios of New York.
NOVELTIES STIMULATE
FILM INTEREST

Advertisements on Film Novelties Get Wide Circulation

EVERY exhibitor must have, at some time, found that there is great publicity value to be gained from the use of novelties which directly or indirectly exploit the film he is showing at the time. Every exhibitor who has given an eye to observing through what medium his advertising receives most attention, must have noticed that whereas the ads on handbills, heralds and the like, are often read, they are thrown away immediately after. Not so with novelties. Give any man, woman or child some little novelty, either useful, ornamental, or merely amusing, and you will notice he will pocket it, show it to others and often make it the subject of conversation, remarking on its uniqueness or its cleverness.

Consequently, exploitation through the medium of novelties has become very general which in turn has created a demand for things that are unusual and interest arousing. The Weshner Davidson Agency who manufacture novelties of all kinds have gotten out some remarkably successful things that have done much to bring patrons to see the pictures advertised.

For instance, the exploitation of Harold Lloyd in “Dr. Jack,” by means of Dr. Jack stove pipe hats made a great stir. The kids went wild over these very inexpensive trifles which they wore in the streets for days. Thus the name of the picture was constantly before the public eye.

Another hat novelty for which the same company was responsible, was a police cap on which appeared an F. B. O. seal which approximated the seal on a policeman’s cap, and also an ad for “In the name of the law.” The kids grabbed at these, too, and spread the advertising message which the hat bore.

Always with the idea in mind to create a novelty which would indicate or elaborate the theme of the picture, the novelty concern has manufactured pins, shopping bags, paper dolls, stick pins, felt pennants, cardboard horns, Harold Lloyd spectacles, thermometers, purses, a variety of celluloid novelties, and hundreds of other unusual and pertinent articles which have found a ready market and have brought in returns.

ADVERTISING BY MEANS
OF RADIO SLIDES

Quick And Efficient Way To Get Messages To The Public

A very clever and efficient slide service that is attracting a great deal of notice, is being distributed for Radio Mat Slide Co., by Sidney Cohen. In conjunction with the Motion Picture Theatre Owners of America, the postal authorities have arranged for the use of the slides to put over their “shop early, mail your packages early” campaign.

This advertising method has been adopted for this purpose because of its speed and efficiency in reaching everybody. The service is so established that any desired message will be sent out in slide form within twenty-four hours after they are ordered.

This great speed and the simplicity of the arrangement (the slides are just ordinary strips with the message typewritten) suggests the possibility of a wide field of advertising through this medium. Any exhibitor, town officials, or any merchant who wishes to give a message to the neighborhood can readily arrange with the exhibitor who will charge him a plausible fee for the service. From this angle it would appear that the slide service has splendid possibilities.

Anything that will bring in closer contact with fellow merchants is worth considering, and it would be a good idea to arrange for an advertising outlet of this kind so as to establish your theatre not only as a place of amusement but as an integral part of the community.

Stars, Milkway, Big Dipper and Evening Star Effects Produced by the use of Scopitone Lights. Only one of the innumerable realistic effects that can be achieved with Kliegel Lights.

INSURANCE COMPENSATES
FOR RAIN LOSSES

Policy Gives Protection If Crowds Stay Home

When the showman thinks of equipment he is naturally preoccupied with the charge of the word to think of something material, or, more explicitly, something tangible.

There are, however, things that come within the field of equipment which are not exactly material, but which have a great bearing on the profitable functioning of all the material contained in a show, be it stock and barrel.

A good afterthought, after all equipment necessary to running a show has been obtained, is insurance.

Most insurance companies will insure the real effects of a theatre. But it has been left to the Hartford Insurance of Hartford, Connecticut, to declare a policy on insurance that prevents losses when the crowd stays home.

In other words, the exhibitor has a big feature to put over and which he has spent more for advertising than usual. He puts on a special display and does everything possible to guarantee a crowd. Then it rains and the film is shown to a small house.

The Hartford Insurance Company issues a policy to compensate for such losses. More concretely, it is called the Hartford Rain Insurance Policy, concerning the particulars of which the firm invites all theatre managers interested in the problem to send for the descriptive booklet issued on the subject.

Rain insurance, commonplace as it sounds, is by no means an absolutely new thing. Such coverage by American insurance companies is relatively new as compared to its usage in other countries, most notable among these being the celebrated Lloyds of England.

The fact that domestic insurance companies offer this form of protection gives the careful and far-seeing theatre manager a good opportunity to investigate a matter which may prove a boon in an unexpected hour of trial.

In the field of sports, rain insurance has been no uncommon thing. The great open-air pugilistic shows, principal among these being the Dempsey-Carpentier fight; the Willard-Firpo bout, and the Leonard-Tendler battle, were all covered by rain insurance. Indoor moving picture shows are not as vitally affected by the threatening power of rain as outdoor presentations, but there is possibly just enough pro and con on the subject to justify the careful consideration of the cautious.

PLAYING IN THE RAIN, a modern novelty, amusing and effective. The screen in the outdoor theatre is covered with a black cloth. The operator throws a slide of a rain shower on the screen and the audience is exposed to a.morning of rain through a slide and a drop of water from the cloth.
Selected List of Equipment Advertisers

We have recorded below the names and products of the advertisers in this issue, in order that you may have in convenient form the manufacturers of the best products in the field. Should you wish additional information, refer to their advertisements, as indicated by the page numbers opposite the names.

A

Arcus Ticket Co., 352 N. Ashland Ave., Chicago, Ill. Page 72

Arec Electric Co., 119 W. 42d St., N. Y. City Page 69

Biocarbons. High insulation and light. Page 69

American-Film-Safe Corp., Baltimore, Md. Page 77

Protection and perfection for filing motion films.

Amusement Supply Company, 2105 John R Street Detroit, Mich. Theatre Supplies. Page 64


Architectural Plastering Co., 624 First Ave., N. Y. C. Page 92

Experts in the use of plastic materials.

B

Bardine & Co., Inc., 723 7th Ave., N. Y. City Page 70

Casting, plays and stories, clubs and entertain-

ment, artist publicity.

Birkholm and De Hart, 111 West 42nd St., N. Y. City Page 101

Board Motion picture projectors.

Brandt Manufacturing Co., Department U, Water-Page 74

town, Wis., Brandt Universe selects, computes and makes change correctly.

Brenkert Light Projection Co., Detroit, Mich. Page 105

Brenopticon improved double dissolver.

Blaisdell Pencil Co., Phila., Pa. Page 75

Pencils for emergency slides and announcements.

Brookins Co., 714 Euclid Avenue, Cleveland, Ohio. Page 76

Brookins Artistel protect your patrons.

Bennett, George H., Argentine Station, Kansas City. Page 81

Kansas. Cuse your films with Bennett Film

Renovator.

Becker Theatre Supply Co., 416 Pearl St., Buffalo, N. Y. Page 90

Projectors transmitters and all supplies.

C

Capital Merchandise Co., 534 S. Dearborn St., Chicago. Page 69

Theatre Equipment, booth, screen, chairs, lighting effects.

Crown Coloring and Chemical Co., 327 Columbus Ave., N. Y. City. Lamp coloring in all colors that will not fade. Page 70


Intertelephone system—Selective ringing service.

Clark, Peter, Inc., 534 West 30th St., N. Y. City Page 93

Curtain and iron work; steel and asbestos curtains.


C-I-I Theatre Dimmers.

D

Dahlstrom Metal Door Co., 431 Buffalo St., Jamestown, N. Y. Dahlstrom Metal Doors and trim protect your house from fire. Page 82

Duplex Motion Picture Industries, Inc., 316 75th St., Brooklyn, N. Y. Producers, Laboratory, Distributors Theatre Equipment.

E

Eastman Kodak Co., Rochester, N. Y. Page 75

Eastman Film Cement makes the splice secure against break.

Edison Lamp Works, Harrison, New Jersey Page 59

Lamps for Projection, Stereopticon, Sign Lighting, Interior Lighting, Decorative Lighting.

Edward Manufacturing Co., 411 East 5th St., Cincinnati, Ohio. Sheet metal marquises or canopies. Page 94

Elliott Ticket Co., 181 Varick St., N. Y. City Page 84

Accurate tickets, roll machine, folded, reserved seat tickets.

Erlers, 608 Olive St., St. Louis, Mo. Page 79

Projectors, generators, cameras, frames, screens, fans, carbons.

Exhibitors Supply Co., 149 East Elizabeth St., Detroit, Mich. Equipment of all descriptions.

F

Felder, M. G. Sales Co., 1548 Broadway, N. Y. City Page 78

Bio-Distributors—dollar for dollar.

Fally Markus Agency, 1547 Broadway, N. Y. City Page 78

Standard vaudeville for motion picture theatres.

Fyre-Gard Manufacturing Co., Fox Theatre Block, Page 85

Aurora, Ill. Fyre-Gard prevents film fires. Pre-

vents films from packing.

Film Laboratories, Inc., 251 West 19th St., N. Y. City Page 81

Illustrated titles—Louis Meyer, craftsmen.

G

General Machine Co., 358 East 155th St., N. Y. City Page 84

Motion pictures apparatus, film splicer, prevents inaccurate splicing.


Tickets of all descriptions, quick shipments, in-

ventory numbered tickets.

Grosset and Dunlap, 1140 Broadway, N. Y. City Page 87

Publishers of books from which great pictures

are made.

H

Hall Organ Co., New Haven, Conn. Page 73

No two Hall organs are alike. They conform to taste of theatre.

Hiragraph Motion Picture Corp., 723 7th Ave., N. Y. City. Developing, printing, trailers, foreign and domestic titles. Page 81

Hotel Richmond, 70 West 46th St., N. Y. City Page 75

Moderate rates, garage nearly, convenient location.

Howells Cine Equipment Co., 740 7th Ave., N. Y. City Page 111

Welded Wire reeels—theatre equipment.

I

International Metal Polish Co., Inc., Quill Street. Page 106

Indianapolis, Ind. Blue Ribbon Cream Metal Polish.

J

Jones and Hewitt Optical Co., 2 Gordon St., Boston. Page 78

10, Mass. Makers of lenses, prisms parallel mir-

rors—special lenses.

K

Kausalite Mfg. Co., 6143 Evans Avenue, Chicago, Ill. Page 107

All types of unit and pipe organs.

Klcgel Bros., 321 West 56th St., N. Y. City Page 79

Universal Electric Stage Lighting Company.

Kingery Mfg. Co., Cincinnati, Ohio. Page 95

Popcorn poppers and peanut roasting machines.

L

Lloyds Film Storage Corp., 126 West 46th St. Page 71

N. Y. City. New film storage plant, insurance rate 30 cents per hundred.

Lewis Theatre Brokers, 1602 Mutual Life Bldg., Page 75

Buffalo, N. Y. Buying, selling, leasing, consultation

and advice free.

M

Major, M. & Co., 303 Fourth Ave., N. Y. City Page 67

Hysanity Condensers, Guaranteed Non-breakable.

Masseo Company, 115 Broad Street, N. Y. City Page 64

Insurance.

Menger & Ring, 729 7th Avenue, N. Y. City Page 102

Manufacturers of lobby display frames.

Minus Cinema Screen Co., Morgan at Bonmont Streets, Page 100

St. Louis, Mo. Minus Deluxe Special Screen.

Mutual Electric and Machine Co., Detroit, Mich. Page 103

Bulldog stage switch boards.
EDISON
MAZDA LAMPS

“There is a Right Edison MAZDA Lamp for Every Lighting Need”

1. Projection
Edison MAZDA Motion Picture lamps and G. E. apparatus give better pictures at savings in current bills of from 30 to 70 per cent.

2. Stereopticon
For slide projection and spotlights. All types and sizes from 250 to 1000 watts.

3. Sign Lighting
Clear, colored, and daylight lamps in all sizes; vacuum and gas-filled types.

4. Interior Lighting
All types and sizes.

5. Decorative Lighting
Frosted and white MAZDA lamps in round and straight side bulbs.

Edison MAZDA Lamps represent the highest quality obtainable. Thousands of dollars are spent yearly in checking their life, candle-power and efficiency. Edison MAZDA Lamps are dependable. Whenever you order lamps whether for projection, for interior, or sign lighting, be sure to specify “Edison MAZDA.”

The leading supply dealers handle Edison MAZDA Lamps exclusively. You can rely on quick and accurate service. If you do not know the nearest Edison MAZDA Lamp dealer write:

EDISON LAMP WORKS
OF GENERAL ELECTRIC CO.
HARRISON, N. J.
SELECTED LIST OF EQUIPMENT ADVERTISERS (Contd.)

N
National Electric Ticket Register Co., St. Louis, Mo. Simplex registers. Page 97
Novelty Scene Studios, 220 West 44th St, N. Y. City. Stage settings, scenery, velvet and velour curtains. Page 72

P
Petites & Randall Co., 150 Nassau St., N. Y. City. Watchman's clocks, time detectors, interior telephones, calling systems. Page 79
Premier Screen Co., Box 561, Roanoke, Va. Silver, gold fibre screens. Can be washed and placed on rollers. Page 90

R
Runey, Cincinnati, Ohio. Motion Picture Producer. Page 64

S
Seel, Louis, Inc., 220 West 42nd St., N. Y. City. Animated leader service—monthly leader service. Page 85
Sussfeld, Lorach & Schimmel, 152 West 23rd St., N. Y. City. Five Point French Condensing Lenses. Page 66
Seymour, James M., Lawrence Street, Newark, N. J. Ventilating equipment, patent fans. Page 98

SEYMOUR PATENT FANS

MOST ECONOMICAL VENTILATING EQUIPMENT MADE
Exhibitors Save in First Cost and Maintenance—Efficient Operation

Price List

<table>
<thead>
<tr>
<th>SPECIAL AEROPLANE BLADE AUDITORIUM FANS</th>
</tr>
</thead>
<tbody>
<tr>
<td>24 inch</td>
</tr>
<tr>
<td>30 inch</td>
</tr>
<tr>
<td>36 inch</td>
</tr>
<tr>
<td>42 inch</td>
</tr>
<tr>
<td>48 inch</td>
</tr>
<tr>
<td>54 inch</td>
</tr>
<tr>
<td>60 inch</td>
</tr>
<tr>
<td>72 inch</td>
</tr>
<tr>
<td>84 inch</td>
</tr>
<tr>
<td>96 inch</td>
</tr>
<tr>
<td>108 inch</td>
</tr>
<tr>
<td>120 inch</td>
</tr>
</tbody>
</table>

Send for Bulletins

AUDITORIUM FANS are made in all sizes from 36" to 120" to fit any square opening, no matter what size. For example: should you order a 63½" fan the price will be that of a 72" or the next larger size on the list. Furnished with suitable pulley or coupling for direct connection.

TWIN FANS include shafting and center bearing.

SEYMOUR PATENT FANS

Rigid Square Frames, all steel-conical or straight casing

JAMES M. SEYMOUR
Lawrence Street, Newark, New Jersey

Reliable distributors wanted in every locality—write for particulars—Dept. R.
FROM FILM TO SCREEN WITH EQUIPMENT SUPREME

DUPLEX MOTION PICTURE INDUSTRIES, INC.
NEW YORK

FACTORY
316-318 75th STREET
BROOKLYN, N.Y.

OFFICES & SHOWROOMS
1819 BROADWAY - ROOM 1612
NEW YORK CITY
INDEX TO LISTINGS

A
Accessory Dealers ........66
Acoustics, Theatre .......66
Adapters, Carbon .......66
Adapters, Electric Lamp ....66
Adapters, Lens .......66
Adapters, Maxda Projection ....66
Addressing Machines ....66
Advertising Novelties ....66
Advertisers, Projectors ....66
Advertising, Theatre ....66
Alsileties, Theatre ....66
Aisle Rope and Fittings ....65
Ammonia, Vult ....66
Animals, Toy ....66
Annunciators, Electric ....66
Arc Feeds, Automatic ....66
Arcs, High Intensity ....66
Arc Lamps .......66
Arc Lamps, Portable ....66
Arc Lamps, Reflecting ....66
Art Titles .......66
Artists' Representatives ....67
Attractions, Vaudeville ....67
Autochromes ....67
Automatic Curtains ....67
Automatic Non-Rewinds ....67
Balconies ....67
Balloons, Toy ....67
Balloooy Stunts ....67
Bands, Reed ....67
Banners, Announcement ....67
Baskets, Decorative ....67
Batteries, Electric Light ....67
Bells and Buzzers ....67
Bells, Musical Electric ....68
Belt Cutters ....68
Belting Leathers ....68
Benches, Cement ....68
Bird Baths, Lobby ....68
Blowers and Exhaustors ....68
Blowers, Organ Power ....68
Bolts ....68
Booking Offices ....68
Bookkeeping Machines ....68
Booths, Projection ....68
Booths, Tickets ....68
Boxes, Ticket ....68
Box Office Statements ....68
Brass Fixtures ....68
Breakers, Circuit ....68
Brokers, Play ....68
Brokers, Theatre ....68
Bronze and Iron Work ....68
Brushes, Bill Posters ....69
Brushes, Dynamo, Generators ....69
Bulletin Boards ....69
Bubblers, Fountain ....69
Buttons, Advertising ....69
Buzzers, Electric ....69

C
Cabinets, Safety Rail ....69
Cabinets, Sanitary Device ....68
Cabinets, Switchboard ....68
Cabinets, Towel ....70
Cable, Asbestos ....70
Cables, Motion Picture ....70
Cable, Wire Asbestos ....70

Call Systems, Automatic ....70
Cameras, Motion Picture ....70
Cameras, Studio, Still ....70
Cameras, Ultra Speed ....70
Camerman's Schools ....70
Camerman's Text Books ....70
Canopies, Bronze ....70
Canopies, Sidewalk ....70
Cans, Film ....70
Caps, Color and Shade ....70
Carbide, Calcium ....70
Carbon Savers ....70
Carbons, Arc Lamp ....72
Cardboard, Sign ....72
Card Index, Systems ....72
Cards, Photoplayers ....72
Carnival Goods ....72
Carpet Cleaning Compound ....72
Carpet Lining ....72
Carpetts and Rugs ....72
Cartoons, Advertising ....72
Cartoons, Film ....72
Cases, Film Shipping ....72
Cases, Medical Emergency ....72
Cases, Rail Carrying ....72
Cash Boxes ....72
Cashiers, Automatic ....72
Casting Agencies ....72
Ceiling, Metallic ....72
Cement, Film ....72
Chairs, Theatre ....72
Chairs, Theatre ....72
Chairs, Foyer, Balcony ....72
Chairs, Folding ....74
Chairs, Rattan, Reed and Willow ....74
Change Makers ....74
Checks, Door and Spring ....74
Checks, Hat and Coat ....74
Chemicals, Air ....74
Chemicals, Photographic ....74
Chemung Gum Remover ....74
Choppers, Ticket ....74
Clasps, Film ....74
Cleaners, Film ....74
Cleaners, Metal ....74
Cleaners, Vacuum ....74
Clip Sheets ....76
Clips, Film ....76
Clips, Test ....76
Clocks ....76
Clock, Poster ....76
Clusters, Wireless Fixtures ....76
Coin Bags ....76
Color Films, Natural ....76
Colored Lamps, Etched ....70
Coloring, Hand Film ....76
Coloring, Lamps ....76
Cut-Outs ....78

D
Date Strips ....78
Daylight Camera Loaders ....78
Decorations, Flower ....78
Decorations, Theatre ....78
Decorators, Theatre Interior ....78
Drinking Fountains ....78
Deodorants, Theatre ....81
Developing, Film ....81
Diffusers ....81
Dimmers, Electric Light ....81
Dimmers, Portable ....81
Disinfectants and Sprays ....81
Displays ....81
Dolls ....81
Doors, Fireproof ....81
Doors, Rolling Steel ....81
Doors, Safety ....81
Dowders ....82
Draperies ....82
Drops, Velveteen Stage ....82
Dryer, Film ....82
Dynamics, Electric ....82

E
Easels, Brass, Picture ....82
Economizers, Current ....82
Editors, Film ....82
Electric Lamps ....82
Emergency Lighting Systems ....82
Engines, Gas and Gasoline ....82
Engineers, Stage ....82
Engineers, Studio ....82
Engineers, Theatre ....82
Engravers, Theatre ....82
Envelopes ....82
Exhausters and Blowers ....82
Exhaust Fans ....82
Exitlight Boxes ....84
Exit lights ....84
Exit Signs ....84
Exporters ....84
Exposure Meters ....84
Extinguishers, Fire ....84
Exploitation ....84

F
Fan Brackets, Electric ....84
Fans. Advertising ....84
Fans, Electric ....84
Film Cabinets ....84
Film Packets ....84
Film, Raw ....84
Film Cleaners ....84
Film, Colored Raw ....84
Film, Raw Negative ....84
Film, Raw Positive ....84
Film Splicers ....84
Film Shippers and Forwarders ....84
Film Storage ....84
Filters, Lens ....84
Filters, Water ....84
Financers, Theatre ....84
Fire Alarms ....84
Fire Doors ....84
Fire Guards ....84
First Aid Equipment ....86
Fixtures ....86
Fixtures, Lighting ....86
Fixtures, Plastic ....86
Fixtures, Store ....86
Flags ....86
Flame Shields ....86
Flanges ....86
Flashers ....86
Flashlights ....86
Floor Lights ....86
Floor Coverings ....86
Floor Scrubbing Machines ....86
Flooring, Cork ....86
Flooring, Mosaic ....88
Flowers, Artificial ....88
Footlights ....88
Forwarders, Film ....88
Fountains ....88
Fountains, Drinking ....88
Fountains, Soda ....88
Foyers ....88
Frames and Wheels ....88
Frames, Picture ....88
Frames, Poster ....88
Fronts ....88
Furniture ....88

G
Gazing Balls ....90
Gelatines ....90
Generators, Motor ....90
Globes ....90
Goggles ....90
Graphite ....90
Graphite, Powdered ....90
Grasses ....90
Grilles ....90
Grilles, Brass ....90
Gummed Labels ....90

H
Half tone Cuts ....90
Hardware, Stage ....90
Hat Racks, Brass ....92
Heaters, Foot ....92
Heaters, Booth ....92
Heating, Theatre ....92
Heating Systems ....92
Herald, Novelty ....92
High Intensity Arc Lamps ....92

I
Inductors ....92
Industrial Films ....92
Inks, Slide ....92
Inserts, Colored ....92
Instruments, Circuit Testing ....92
The profits of your house

Recommendations

Columbia Silvertip Carbons

Proper Size to Use—Direct Current Only

The following table has been worked out to show the best combinations for various operating conditions:

<table>
<thead>
<tr>
<th>Amperes</th>
<th>Carbon Diameter</th>
<th>Combination</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>3/16&quot; Columbia Cored Upper</td>
<td>3/16&quot; 6&quot; Silvertip Solid Lower</td>
</tr>
<tr>
<td>50</td>
<td>3/16&quot; Columbia Cored Upper</td>
<td>3/16&quot; 6&quot; Silvertip Solid Lower</td>
</tr>
<tr>
<td>65</td>
<td>3/16&quot; Columbia Cored Upper</td>
<td>3/16&quot; 6&quot; Silvertip Solid Lower</td>
</tr>
<tr>
<td>70</td>
<td>3/16&quot; Columbia Cored Upper</td>
<td>3/16&quot; 6&quot; Silvertip Solid Lower</td>
</tr>
<tr>
<td>85</td>
<td>3/16&quot; Columbia Cored Upper</td>
<td>3/16&quot; 6&quot; Silvertip Solid or Cored Lower</td>
</tr>
<tr>
<td>100</td>
<td>3/16&quot; Columbia Cored Upper</td>
<td>3/16&quot; 6&quot; Special W-5 Silvertip Cored Lower</td>
</tr>
<tr>
<td>120</td>
<td>3/16&quot; Columbia Cored Upper</td>
<td>3/16&quot; 6&quot; Special W-5 Silvertip Cored Lower</td>
</tr>
</tbody>
</table>

Combination for higher currents can be furnished upon request. Carbons must be clamped firmly in both the special adapter and the holder. Adapter size should be the same. Set carbon in line with lower slightly ahead of upper.

Columbia White Flame AC Carbons—Special Combinations

Proper Size to Use—Alternating Currents Only

The following table shows the proper combinations to be used with the various current requirements:

<table>
<thead>
<tr>
<th>Amperes</th>
<th>Carbon Diameter</th>
<th>Combination</th>
</tr>
</thead>
<tbody>
<tr>
<td>40 or less than 60</td>
<td>3/16&quot; Combination</td>
<td></td>
</tr>
<tr>
<td>60 or less than 75</td>
<td>3/16&quot; Combination</td>
<td></td>
</tr>
<tr>
<td>75 or less than 100</td>
<td>3/16&quot; Combination</td>
<td></td>
</tr>
</tbody>
</table>

High Intensity Trims

For G. E. Lamps

Proper Size to Use

<table>
<thead>
<tr>
<th>Amperes</th>
<th>Carbon Diameter</th>
<th>Combination</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>25/8&quot; Columbia H. I.</td>
<td>White Flame Projector</td>
</tr>
<tr>
<td>75</td>
<td>25/8&quot; Columbia H. I.</td>
<td>White Flame Projector</td>
</tr>
<tr>
<td>100 to 120</td>
<td>25/8&quot; Columbia H. I.</td>
<td>White Flame Projector</td>
</tr>
</tbody>
</table>

For Sunlight Arc (Sperry) Lamps

Proper Size to Use

<table>
<thead>
<tr>
<th>Amperes</th>
<th>Carbon Diameter</th>
<th>Combination</th>
</tr>
</thead>
<tbody>
<tr>
<td>50</td>
<td>25/8&quot; Columbia H. I.</td>
<td>White Flame Projector</td>
</tr>
<tr>
<td>75</td>
<td>25/8&quot; Columbia H. I.</td>
<td>White Flame Projector</td>
</tr>
<tr>
<td>100 to 120</td>
<td>25/8&quot; Columbia H. I.</td>
<td>White Flame Projector</td>
</tr>
</tbody>
</table>

The profits you take out of your house depend upon the highlights you put into your pictures. After all, you have but the one thing to sell—pictures in light. Inferior lighting degrades the best picture in the world to worse than mediocrity; an ordinary good reel, it reduces to a fizzle. The most you give your patrons for their money—what you provide to interest, to amuse, to educate, to thrill—they get through their eyes! And they won’t keep coming back to see dark pictures. Poor lighting makes every picture poor, and will work more to keep people out of a theater than any other factor in the industry. The direct road to bright, brilliantly highlighted pictures is—Columbia Projector Carbons.

On Direct Current: Columbia Silvertip Combination Carbons present richer color values; and the narrow diameter of the silvertip negative lower permits it to burn to a sharp point, holding the arc steady and also keeping the shadow off the lens and screen.

On Alternating Current: Columbia White Flame A.C. Special Carbons yield a sharp and pure-white light, steady, brilliant, absolutely silent.

Use Columbia Projector Carbons to double the enjoyment of what you are showing and keep the profits of your house up to where they belong.

Columbia Projector Carbons are the most satisfactory source of motion picture light in the world!

Write for information

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio
San Francisco, Cal.
### INDEX TO Listings (Continued)

#### Exhibitors Trade Review

<table>
<thead>
<tr>
<th>Category</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stands, Music</td>
<td>106</td>
</tr>
<tr>
<td>Stereopticons</td>
<td>106</td>
</tr>
<tr>
<td>Switchboards</td>
<td>106</td>
</tr>
<tr>
<td>Switches, Time</td>
<td>106</td>
</tr>
<tr>
<td>Switches, Canopy</td>
<td>106</td>
</tr>
<tr>
<td>Systems, Accounting</td>
<td>106</td>
</tr>
<tr>
<td>Systems, Theatre</td>
<td>106</td>
</tr>
<tr>
<td>Telephones</td>
<td>106</td>
</tr>
<tr>
<td>Terra Cotta</td>
<td>106</td>
</tr>
<tr>
<td>Ticket Chopper</td>
<td>106</td>
</tr>
<tr>
<td>Ticket Holders</td>
<td>106</td>
</tr>
<tr>
<td>Time Keeping Equipment</td>
<td>106</td>
</tr>
<tr>
<td>Tins</td>
<td>106</td>
</tr>
<tr>
<td>Titles</td>
<td>107</td>
</tr>
<tr>
<td>Toilet Compartments</td>
<td>107</td>
</tr>
<tr>
<td>Transformers</td>
<td>107</td>
</tr>
<tr>
<td>Treads</td>
<td>107</td>
</tr>
<tr>
<td>Turnstiles</td>
<td>107</td>
</tr>
<tr>
<td>Vacuums</td>
<td>107</td>
</tr>
<tr>
<td>Vacuum Cleaners</td>
<td>107</td>
</tr>
<tr>
<td>Vacuum Lamps</td>
<td>107</td>
</tr>
<tr>
<td>Valences</td>
<td>107</td>
</tr>
<tr>
<td>Valves, Fittings, Pipes</td>
<td>107</td>
</tr>
<tr>
<td>Vases</td>
<td>107</td>
</tr>
<tr>
<td>Vents</td>
<td>107</td>
</tr>
<tr>
<td>Vending Machines</td>
<td>107</td>
</tr>
<tr>
<td>Ventilating System</td>
<td>107</td>
</tr>
<tr>
<td>Ventilators</td>
<td>107</td>
</tr>
<tr>
<td>Vignettage Devices</td>
<td>108</td>
</tr>
<tr>
<td>Vines, Artificial</td>
<td>109</td>
</tr>
<tr>
<td>Violins, Automatic</td>
<td>109</td>
</tr>
<tr>
<td>Volt Meters</td>
<td>109</td>
</tr>
<tr>
<td>Walls, Metal</td>
<td>109</td>
</tr>
<tr>
<td>Warmers, Electric Foot</td>
<td>109</td>
</tr>
<tr>
<td>Watchman's Clocks</td>
<td>109</td>
</tr>
<tr>
<td>Water Softeners</td>
<td>109</td>
</tr>
<tr>
<td>Wax Figures</td>
<td>109</td>
</tr>
<tr>
<td>Wax, Film</td>
<td>109</td>
</tr>
<tr>
<td>Wickets</td>
<td>109</td>
</tr>
<tr>
<td>Wire Enclosures</td>
<td>109</td>
</tr>
<tr>
<td>Wire Mesh Work</td>
<td>109</td>
</tr>
<tr>
<td>Wrenches</td>
<td>109</td>
</tr>
</tbody>
</table>

---

**RUNEY**

**CINCINNATI, OHIO**

**MOTION PICTURE PRODUCER**

**INDUSTRIAL—EDUCATIONAL**

**BIG FACTORY PRODUCTIONS A SPECIALTY**

**PATHE — AKELEY — BELL — HOWELL**

**SUN-LIGHT ARC EQUIPMENTS**

Local Photo Plays, Pageants, Homecomings, Celebrations, etc.

WE OCCUPY OUR OWN FIVE STORY BUILDING

---

**MAX RUBEN**

**ERNST H. FORBES**

**Amusement Supply Company**

**DISTRIBUTORS OF**

Simplex Projectors, Westinghouse Generators

National Carbons and Theatre Supplies

"He Profits Most Who Serves Best"

**OFFICE AND SALESROOM**

2105 JOHN R STREET FILM BUILDING

**CADILLAC 2447**

**DETROIT**

---

**MASSCE & COMPANY, INC.**

**115 BROAD STREET**

**NEW YORK U.S.A.**

Specialists in the forwarding and insuring of films and accessories to all parts of the world since the start of the industry.

We have efficient agents and correspondents in all principal cities of the world.

It pays to use our service.

**Telephones:**

5676 { Bowling Green

5677 { Masseco, New York

**Cables:**

Masseco, New York
ESSENTIAL EQUIPMENT FOR YOUR THEATRE

COUCH

INTERTELEPHONE SYSTEM

The illustration depicts several of our standard types of telephones and the wiring for our System B-12—a system which has been installed in many Motion Picture Theatres throughout the country.

SELECTIVE RINGING, SELECTIVE TALKING SERVICE

Any station may call any other by pressing the proper button and only the desired station will ring. The operation of calling automatically connects for talking so that when the receiver is removed from the called station conversation may proceed. Any number of pairs of stations in the system may converse at a time. Telephones are furnished in 10, 16 and 20 button sizes.

WIRING TABLE

<table>
<thead>
<tr>
<th>Buttons on Telephone</th>
<th>Station Capacity</th>
<th>Wires in Table</th>
</tr>
</thead>
<tbody>
<tr>
<td>10</td>
<td>11</td>
<td>15</td>
</tr>
<tr>
<td>16</td>
<td>17</td>
<td>21</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>25</td>
</tr>
</tbody>
</table>

All wires to be branched to each station.

BATTERIES

Use 2 dry cells for talking battery regardless of the number of stations.
Use 3 to 5 dry cells for ringing battery. Place batteries in a clean, dry location at a convenient point near the center of wiring.

Complete description of this system is contained in our Bulletin No. 74.

Write to our nearest office or sales agency for a copy of the bulletin, and for prices.

We can arrange with your regular electrical contracting firm for the installation of this system or we can furnish your own electrician the necessary installation data.

S. H. COUCH CO., Inc.
Norfolk Downs, Mass.

BOSTON OFFICE
170 PURCHASE ST.

S H. COUCH COMPANY, Inc
FACTORY AND MAIN OFFICE
NORFOLK DOWNS, MASS.

CHICAGO OFFICE
337 W. MADISON ST.

SALES AGENCIES

SIERRA ELECTRIC CO., San Francisco, Los Angeles, Seattle

GRIFFITH & GRAZE, Cleveland

CADILLAC METAL PRODUCTS CO., Detroit

G. L. Mac GILLIVRAY & CO., LTD., Montreal

G. H. STEINHANS, St. Louis

JOHN R. HOLLINGSWORTH, Philadelphia
ACOUSTICS, Theatre
Hamlin, Irving, 716 University Place, Evansville, Ind.
International Insulation Co., Minneapolis, Minn. "Insulite.
Union Acoustical Co., 104 S. 17th St., St. Louis, Mo.

ADAPTORS, Carbon
Best Devices, Cleveland, Ohio.
"Best."
Riker Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

Exhibitors Supply Co., Chicago, Ill.
Franklin Electric Products Co., 750 Prospect Ave., S. E. Cleveland, Ohio.
Pulco Regular Carbon Adapters—See E. E. Fulton.
Pulco Super Carbon Adapters—See E. E. Fulton.
Fulton, E. E., 3206 Carroll Ave., Chicago, Ill. "Regular, "Su-

Independent Movie Supply Co., 723 Seventh Ave., N. Y. City.
Leland Theatre Supply Co., 97 State St., Montpelier, Vt.

ADAPTORS, Electric Lamp
(See also Incandescent Projection Adapters.)
Bryant Electric Co., Bridgeport, Conn.
Dale Lighting & Fixture Co., 167 W. 15th St., N. Y. City.
Enterprise Optical Co., 144 Randolph St., Chicago, Ill.
Erickson Electric Co., 82 Sudbury St., Boston, Mass.
Franklin Electric Products Co., 750 Prospect Ave., S. E. Cleve-

General Electric, Schenectady, N. Y.
Hart & Hegeman, Hartford, Conn.
National Electric Lamp Works, Nela Park, Cleveland, Ohio.

White Mfg. Co., J. H., 111 N. Third St., Brooklyn, N. Y.

ADAPTORS, Lens
Croy, C. L., 321 W. 18th St., N. Y. City.
Powars Co., Nicholas, 90 Gold St., N. Y. City.
Precision Machine Co., Inc., 373 W. 34th St., N. Y. City.

ADAPTORS, Mazda Pro-
See Incandescent Projection Adapters.)

ADRESSING AND MAIL-

Addressing Machine Co., 259 Niagara St., Buffalo, N. Y.
Addressograph Co., 310 Van Buren St., Chicago, Ill. "Ad-

Dialograph.
Automatic Addressing Machine Co., 148 Duane St., New York City.
Elliott Addressing Machine Co., 141 Albany St., Cambridge, Mass.
Mailcoat Co., 51 Centre St., Rochester, N. Y.
New Writergraph Co., Hull & Wharf Sts., Boston, Conn.
Smart Addressing Mach. Corp. Main at Goodell, Buffalo, N. Y.
Stokley & Montague, Chattanooga, Tenn.
Writergraph Lettergraph, Shelton, Conn.

ADVERTISING NOVEL-
TIES
See Novelties, Exploitation & Advertisings.

ADVERTISING PROJEC-
TORS
(See Projectors, Advertising)

ADVERTISING, Theatre
Wesner & Davidson, 1908 Times Bldg., N. Y. City (See Adv.)

AISLELITES, Theatre
Brookin Co., The, 1741 Euclid Ave., Cleveland, O. (See Adv.)
Exhibitors Supply Co., Chicago.
Frink, Inc., L. P., 24th St. & 10th Ave., N. Y. City.
Kausalite Mfg. Co., 6134 Evans Ave., Chicago, Ill. "Kaus-a-

Lucas Theatre Supply Co., Atlanta, Ga.
Major Equipment Corp., 2518 Col-

လောင်း, Chicago, Ill. "Kaus-


FRENCH CONDENSING LENSES

Five Point

Trade Mark Reg. U. S. Patent Office

Plano Convex-Double Convex-Meniscus

All genuine “Five ★ Point” condensers etched with the ★ and every wrapper and label bears the trade mark

Five ★

Point

All regular diameters

2½" Diam. for Stereo Work.
3½" Diam. for Baby Spots.
4½" Diam for Projection.

Obtainable from leading supply houses

SUSSFELD, LORSCH & SCHIMMEL

153 West 23rd St.

Sole Importers

New York

Animals, Toy Exploita-

Beers-Keefer-Boorman Co., Inc., Norwalk, Conn.

Annunciators, Electric

Ansonia Electrical Co., Anson-

Automatic Appliance Co., 162 Columbus Ave., Boston, Mass.
Edward & Co., 140th & Ex-

terior Sts., N. Y. City.

Holtz-Carbo, 125 Armory St., Boston, Mass.


Petre & Randahl, 150 Nassau St., N. Y. City (See Adv.)


Stapley & Patterson, 23 Mur-

Ray St., N. Y. City.

Wheelher-Green Electric Co., 29-
31 St. Paul St., Rochester, N. Y.

Arc Feeds, Automatic

(See Controls. Arc)

ARCS, High Intensity Pro-

General Electric Co, Schenec-

tady, N. Y. "G-E."

Howells-Cine Equipment Co., Inc., 748 7th Ave., N. Y. City.

Power Company, Nicholas, 90 Gold St., N. Y. City.

Preckiiling Co., 319 E. 23rd St., N. Y. City.

Birckner & Belhart, 111 W. 42nd St., N. Y. City, "Sum-

Lamps" (See Adv.)


Arc Lamps

(See Lamps. Arc)

Arc Lamps, Portable

(See Lamps. Arc)

Arc Lamps, Reflecting

(See Lamps, Reflecting. Arc. Projector)

Art Titles

(See Titles, Film)
ARTISTS' REPRESENTATIVES
(See Casting Agencies).

ATTRACTIONS, Vaudeville
Bobbi's Attractions, Charlen, Woods Theatre Bldg., Chicago, Ill. (See Adv.)
The Paul Marcus Agency, 1547 Broadway, New York City. (See Adv.)
Morris, Wm., 1439 Broadway, N. Y. C. City.
Shelby - McCallum Booking Office, 318 Eric Bldg., Cleveland, Ohio.
Kraft Attraktion, 1476 Broadway, N. Y. City.

AUTOCHROMES
Fitzsimmons, R. J., 75 5th Ave., N. Y. City.

AUTOMATIC CURTAINS
(See Curtain Operators, Electric.)

AUTOMATIC NON-RE-WINDS
Feaster Mfg. Co., 16 W. 46th St., N. Y. City.

BALKONIES
Edwards Mfg. Co., 411-451 East Fifth St., Cincinnati, Ohio. (See Adv.)

BALLOONS, Toy Advertising
Barr Rubber Products Co., Lorain, Ohio.
Faulkner Rubber Co., Ashland, Ohio.
Howe Bauman Balloon Co., 157 Murray St., Newark, N. J.
Mohican Rubber Co., 250 Miller St., Ashland, Ohio.
Novelty Rubber Sales Co., Akron, Ohio.
Red Rubber Co., 1155 Dorr St., Toledo, Ohio.
Shure, C. N., Madison & Franklin Sts., Chicago, Ill.

BALLYHOO STUNTS, Exploitation
(See Novelities, Exploitation and Advertising)

BANDS, Reel
Greene, P. A., 52 Rumford Ave., Waltham, Mass.
Tension Envelope Co., 87 24th St., Bush Terminal, Brooklyn, N. Y.

BANNERS, Announcement
Chicago Flag & Decorating Co., 1346 S. Wabash Ave., Chicago, Ill.
Enkebold Art Co., Omaha, Neb.
Hayden & Co., Inc., 106 Broadway, Brooklyn, N. Y.
Hennessey, & Co., 311 Genesee St., Cincinnati, Ohio.
Markendorff, S., 189 W. 23rd St., N. Y. City.
National Poster Co., 518 Malters Bldg., Chicago, Ill.
Playhouse Advertising Co., 45th St. & 7th Ave., N. Y. City.

BASKETS, Decorative
Gudeson & Co., 38 Irving Pl., N. Y. City
Netscher & Co., 61 Barclay St., N. Y. City.
Randall, L. L. Co., 180 N. Wabash Ave., Chicago.
Schroeder Artificial Flower Co., 6223 Superior Ave., Cleveland, Ohio.

BATTERIES, Electric light and Flashlight
Columbia—See National Carbon Co.
Eveready—See American Ever Ready Works.
Hot Shot—See National Carbon Co.
Wheeler-Green Electric Co., 2932 S. Paul St., Rochester, N. Y.

BELLS AND BUZZERS
Automatic Appliance Co., 162 Columbus Ave., Boston, Mass.
Hub Dome—See Holitzer-Cabot Co.
Keil & Son, Francis, 401 E. 163rd St., N. Y. City. "Reliance.
Langen—See Edwards & Co.

CONDENSER INSURANCE
Guaranteed Non-Breakable

HYDENTHILY CONDENSERS
"Patent Applied For"
One-Piece Condenser No Spherical Aberration Increases light and gives sharper definition Non-Pitting Device included

See your dealer or write Department W

303 Fourth Ave. M. MAJOR & CO. New York

No Guessing

If your ticket supply has run lower than you intended, and you need some first class rush service, order Globe Tickets.

We can make quick shipments when necessary, but you won't need rush orders if you use our Inventory Numbered Tickets. They keep an accurate record of your stock on hand.

Try them in your Theatre.

GLOBE TICKET COMPANY
120 N. 12th Street, Philadelphia, Pa.
Los Angeles New York San Francisco

We Are Distributors of High Grade Motion Picture Equipment, Simplex Projectors, General Electric Motor Generators, Superlite Screens, Columbia (National) Electra and Bio Carbons, Automatic Arc Controls

Mazda Equipments, Cinephor and Gundlach Lenses, Vallen Automatic Curtain Machines, Brenkert Spotlights, Beacon Portable Projectors and All Superior Supplies for Motion Picture Theatres

OUR SERVICE IS UNEXCELLED.

LEWIS M. SWAAB & SON
1325 and 1327 Vine Street, Philadelphia, Pa.

The House, Twenty Years Old and Known from Coast to Coast.
BRUSHES, Bill Posters
Erker Bros. Optical Co., 908 Olive St., St. Louis, Mo. (See Adv.)

BRUSHES, Dynamo, Generator, Motor
American Carbon & Battery Co., E. St. Louis, Ill.
Baylis Co., Bloomfield, N. J.
Becker Bros., 51 N. Jefferson St., Chicago, Ill. "Perfection.
Dixon Crayon Co., Josephine, Wayne & Monmouth Sts., Jersey City, N. J.
Eureka Co., North East, Pa.
General Electric Co., Schenectady, N. Y.
Hart & Co., Fostoria, Ohio.
"Tanglechen.
Hertner Electric Co., Cleveland, Ohio.
Howell Cine Equipment Co., 740 7th Ave., N. Y. City.
Langbehn—See Hart & Co.
Le Vanhoek Vitae Carbon Brush Co., 521 W. 33rd St., N. Y. City.
Morganite Brush Co., Inc., 519 W. 58th St., N. Y. City.
Morganite Brushes—See Morganite Brush Co.
National Carbon Co., Madison Ave., N. W., & 117th St., Cleveland, Ohio. (See Adv.)
Nungesser Carbon & Battery Co., 21 King St., Cleveland, Ohio.
Perfection Supply Co., 59 Park Pl., N. Y. City.
Stafford Co., N. 67 Fulton St., N. Y. City.
Thompson-Bonney Co., 46 York St., Brooklyn, N. Y. "Acme.


BULLETIN BOARDS, Changeable, Etc.
Davis Bulletin Board Co., Buffalo, N. Y.
Davenport Taylor Mfg. Co., 160 N. Wells St., Chicago, Ill.
Efficiency Devices Co., 416 W. Larned St., Detroit, Mich.
Lorenzen & Co., Inc., Chicago, Ill.
Morganite Brush Co., Inc., 519 W. 58th St., Chicago, Ill.
Multiform Sales Co., 1928 S. Washav Ave., Chicago, Ill.
Newman Mfg. Co., 416 Elm St., Cincinnati, Ohio.
Tablet & Ticket Co., The, 1001 W. Adams St., Chicago, Ill.
"De Luxe," "Easel.
U. S. Changeable Sign Co., 19 E. 54th St., New York City.
Viking Sign Co., Inc., 132 W. 42nd St., New York City.

BUBBLERS, Fountain
"Quickool.
"Quickool."—See Central Brass Mfg. Co.

BUTTONS, Advertising
Kraus, L., 124 Clinton St., N. Y. City.

BUZZERS, Electric
(See Bells and Buzzers.)

CABINETS, Safety Reel
American Film Safe Co., 604 W. Pratt St., Baltimore, Md. (See Adv.)
Columbia Metal Box Co., 226 E. 144th St., N. Y. City.

THIS EXCHANGE IS SAVING THEATRE OWNERS
Thousands of Dollars Yearly in Insurance Costs
Write for Information
Theatre Inter-Insurance Exchange
137 South Fifth Street

A CLEARING HOUSE FOR CHEAP SOUVENIR NOVELTIES TO ADVERTISE THE PICTURE

SPECIALISTS IN NOVELTY EXPLOITATION
The most complete facilities for origination, production and shipment of advertising novelties in the motion picture industry.
A continuous flow of ideas from over 200 novelty factories here and abroad pass through this office to motion picture distributors and exchanges.
A thoroughly equipped art and copy department produces our own ideas as well.
Novelties are the greatest form of exploitation—Ordinary printed matter is thrown away. The novelty is a "twenty-four sheet" in every home!

WESHER-DAVIDSON
117 W. 46 ST. NYC AGENCY BRYANT, 4177

WESHER-DAVIDSON
117 W. 46 ST. NYC AGENCY BRYANT, 4177

"BIO" is known wherever Pictures are shown

High Intensity

"BIO" Carbons
Arco Electric Company
Sole Importers
110-114 W. 42nd St., New York

Cadillac 5711
Geo. A. Rogers, Pres.

SERVICE THEATRE SUPPLY CO.
137 EAST ELIZABETH STREET
"In the Film Building"
Powells Projector—Hertner Transverters—General Theatre Supplies

DETROIT, MICH.

Michigan Distributors
Powells Projectors
Hertner Transverters
Minus Screens
National (Columbia) Carbon
Simplex Ticket Machines and Tickets
Brenkert Lighting Apparatus

We have the finest equipped repair shop in the Central West, including power machinery properly tended and in charge of experienced and capable mechanics—Prompt repair service on all makes of machines.

"SERVICE"—ALL-WAYS—ALWAYS
"Remember we are as close to you as your nearest telephone"

THEATRE FIXTURES

THEATRE EQUIPMENT GUARANTEED BY SATISFACTION
Established 20 Years

WE KNOW HOW

Booth Outfitted Completely
Screen—Stage Lighting Effects
Chairs, Supplies, etc.

Write Us Your Needs

CAPITAL MERCHANDISE CO.
534-538 South Dearborn St. Chicago, Illinois
Militant Honesty

To producer, artist, and director—coupled with aggressiveness. That is the policy of this organization.

And furthermore we have proven that it pays, as evidenced by our greatly increased business and necessity of moving into larger offices.

Our organization is built to provide material for every form of entertainment—quickly—expeditiously—from the biggest box office stars to the standard players.

Please note that we have on our books several new types that are veritable "finds." Give us a ring and let us be your "Go-Getter."

Dramatic & Motion Picture Casting

MABEL BARDINE

Plays & Stories
Mrs. GEO. BRONSON

Clubs & Entertainment
Miss DOROTHY HOWARD

Mr. & Miss JANICE GILBERT

BARDINE & COMPANY, Inc.
Mabel Bardine, President
723 7th Avenue, New York
Tel. Bryant 3660 — 3661 — 3662

AT LAST!
A LAMP COLORING IN ALL COLORS THAT WILL NOT FADE
A quick-drying—non-fading—brilliant lamp coloring for incandescent lamps.

Comes in oversized cans so that bulb can be dipped directly in can.

Large assortment of colors. All coloring guaranteed.

WRITE TODAY
CROWN COLORING & CHEMICAL CO.
327 Columbus Ave. New York City

Telephone Endicott 1988

CABINETS, Safety Reel

Barber Bros., Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
Peterson Co., C. J., 723 Fulton St., Chicago, III.
Sharlow Bros., 442 W. 42d St., New York City.

CABINETS, Sanitary Device

(See Vending Machines, Automatic Sanitary Device)

CABINETS, Switchboard


CABINETS, Towel


CABLE, Asbestos

Rockbestos Products Corp., New Haven, Conn.

CABLES, Motion Picture Lighting

Motion Picture Service Co., 213 West 46th St., New York City. "Autostop."

CABLE, Wire Asbestos Insulated

Wheeler-Green Electric Co., 29 S. Paul St., Rochester, N. Y.

CALL SYSTEMS, Automatic


CABRIDE, Calcium

American Carbomite Sales Co., 361 S. 57th Ave., Duluth, Minn. "Carbomite."

CAMS, Sidewalk

(See Marguees.)

CAMS, Film

(See Tina, Film)

CANS, Color and Shade

(See also Hoods, Colored Lamp) Cams & Betty Corp., 151 W. 45th St., New York City.

CARBON SAVERS

Best Devices Co., 1514 Prospect Ave., Cleveland, Ohio. (See Adv.)

Exhibitors Trade Review
Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill. "E. & H."
Betina Syndicate, 17 W. 44th St., N. Y. City.
Burke & James, 240 E. Ontario St., Chicago, Ill. "Universal.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.

COLUMBUS, baby" Lamps.
THE NEW FILM STORAGE PLANT
JUST ERECTED BY
LLOYD'S FILM STORAGE
CORPORATION

IS DECLARED BY EXPERTS TO BE
THE MOST THOROUGHLY FIRE-PROOF
WAREHOUSE IN THE WORLD

ARCHITECTS, PARKER AND SHAFFER, NEW YORK

THE OPENING OF THIS MAGNIFICENT PLANT SIGNALIZES THE BEGINNING OF
A NEW ERA FOR THE FILM INDUSTRY

INSURANCE, INDISPENSABLE IN CONNECTION WITH VALUABLE NEGATIVES,
WAS OBTAINABLE HERETOFORE ONLY AT PROHIBITIVE RATES

GREAT NEGATIVE VALUES
CAN NOW BE FULLY COVERED AT AN

INSURANCE RATE
OF
30 CENTS
PER HUNDRED

'SAVE THOUSANDS OF DOLLARS ON PREMIUMS EVERY YEAR BY STORING WITH

LLOYD'S

JOSEPH R. MILES, PRESIDENT

OFFICE
126-132 W. 46th St., N. Y. C.

TELEPHONE
Bryant 5600

WAREHOUSE
161-179 Harris Ave., L. I. City
CARBONS
F. A. L. M., M. G. Sales Co., 1540 Broadway, N. Y. C. (See Adv.)
CARBONS, Arc Lamp
Arco Electric Co., 110-114 W. 42nd St., N. Y. C. (See Adv.)
Bennett, Char., 224 North 13th St., Philadelphia, Pa. (See Adv.)
Columbia—See National Carbon Co. (See Adv.)
Felder Sales Co., M. G., State Theatre, N. Y. C. (See Adv.)
National Carbures, 4500 S. Cottage Ave., Chicago, Ill. (See Adv.)
Silverline—See National Carbon Co. (See Adv.)
Columbia—See National Carbon Co. (See Adv.)
CARPET LINING
Albert Pick & Co., 208-224 West Randolph St., Chicago, Ill.
CARPETS & RUGS
Albert Pick & Co., 208-224 West Randolph St., Chicago, Ill.
CARTONS, Advertising
V. I. D. Inc., 553 Roscoe St., Chicago, Ill.
CARTONS, Film
Loeb Film & Slide Co., W. 70th St., Chicago, Ill.
CARO-BOARDS, Sign
Calderwood Paper Co., 34 Lafayette St., New York, N. Y.
Dory & Berinnger Sales Co., 49 Reade St., N. Y. C. (See Adv.)
National Card & Board Co., 415 South Clark St., Chicago, Ill. (See Adv.)
CARTES INDEX, Systems
Board Co., Inc., N. Tawanda, N. Y.
CARTES, Photoplayers, Post (See Postcards, Photoplayers)
CARNIVAL GOODS
Albert Pick & Co., 208-224 West Randolph St., Chicago, Ill.
CARPET CLEANING COMPOUND
Altdrin Rug & Carpet Champoo Co., 813-15 S. Halsted St., Chicago, Ill.
CARPET, CLEANING
Altdrin Rug & Carpet Champoo Co., 813-15 S. Halsted St., Chicago, Ill.
CARPETS, Cleaners
Carlisle Mfg. Co., 4142 Yale Ave., Chicago, Ill. (See Adv.)
Huelller, Harry J., 261 Rutland Ave., Boston, Mass.
Lac-Mar Co., Canton, Ohio.
Murr Chemical Co., 541 N. Capitol Ave., Indianapolis, Ind.
States Chemical Co., 654 W. Adams St., Chicago, Ill. (See Adv.)
Triumph Products Co., 150 Nassau St., New York, N. Y. City. (See Adv.)
CARPET LINING
Albert Pick & Co., 208-224 West Randolph St., Chicago, Ill.
CARPETS & RUGS
Albert Pick & Co., 208-224 West Randolph St., Chicago, Ill.
CARTONS, Advertising
V. I. D. Inc., 553 Roscoe St., Chicago, Ill.
CARTONS, Film
Loeb Film & Slide Co., W. 70th St., Chicago, Ill.
CASES, Film Shipping
Alta Film Accessories Co., 30 Olive St., St. Louis, Mo. (See Adv.)
Goldberg Bros., 1341 Lawrence St., Denver, Colo.
Indestructible Metal Products Co., 231-23 W. 45th St., N. Y. City (See Adv.)
International Auto Parts Co., S. 16th W. 6th St., Chicago, Ill.
Russakoff Co., 226 W. Chicago Ave., Chicago, Ill.
Shaw Bros. Co., 442 W. 43rd St., N. Y. City.
CASES, Medical Emergency
California Black, 104 E. 5th St., N. Y. City.
Burroughs-Welch Co., 18 E. 42nd St., N. Y. C.
Johnson & Johnson, New York, N. Y.
Sharp & Smith, 155 N. Michigan Ave., Chicago, Ill.
CASES, Reel Carrying
Ajax Film Accessories Co., 30 Church St., N. Y. C.
American Can Co., N. Y. C.
Barnes-Brown, Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
Pultone Co., E. E. 3208 Carroll Ave., Chicago, Ill.
Goldberg Bros., 1341 Lawrence St., Denver, Colo.
Indestructible Metal Products Co., 231-23 W. 45th St., N. Y. City (See Adv.)
CASES, Medical Emergency
California Black, 104 E. 5th St., N. Y. City.
Burroughs-Welch Co., 18 E. 42nd St., N. Y. C.
Johnson & Johnson, New York, N. Y.
Sharp & Smith, 155 N. Michigan Ave., Chicago, Ill.
CASES, Reel Carrying
Ajax Film Accessories Co., 30 Church St., N. Y. C.
American Can Co., N. Y. C.
Barnes-Brown, Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
Pultone Co., E. E. 3208 Carroll Ave., Chicago, Ill.
Goldberg Bros., 1341 Lawrence St., Denver, Colo.
Indestructible Metal Products Co., 231-23 W. 45th St., N. Y. City (See Adv.)
CASH BOXES
Banbridge & Co., Henry, 99 William St., New York, N. Y.
Corbin Cabinet Lock Co., Park St., New Britain, Conn.
Ester & Sons, E. R., 364 Fifth Ave., New York, N. Y.
Gouder, Faeschke & Frey Co., 1401 S. Paul Ave., Milwaukee, Wis.
Halls Safe Co., P. O. Box 848, Hamilton, O.
Herrling-Harvin Safe Co., Hamilton, O.
Kreamer, Inc., A. 107 Kent Ave., Brooklyn, N. Y.
National Ensambling & Stamping Co., 411 Fifth Ave., New York, N. Y.
Penn Art Steel Works, Erie, Pa. "Diamond Line" Republic Metal Ware Co., 60 Tecumseh St., Buffalo, N. Y.
Standard Stamping Co., Hunt-Chalmers Inc., 3208 E. 46th St., N. Y. City (See Adv.)
Vandermark Mfg. Co., Willman-Scott Co., 3208 E. 46th St., N. Y. City (See Adv.)
Western Stamping Co., 214 S. Michigan Ave., Chicago, Ill.
York Safe & Lock Co., York, Pa.
CASHIERS, Automatic
Brandt Mfg. Co., Waterford Ave., New York, N. Y. (See Adv.)
Hoefer Change Maker Co., 3700 E. 12th St., Kansas City, Mo. (See Adv.)
CASTING AGENCIES
A. A. Sonn,嵌403 Broadway, New York, N. Y. City.
Fooslin, 643 West 48th St., New York City.
Carter, 154 West 47th St., New York City.
Motion Picture Players’ Association Inc., 1444 California Ave., Hollywood, Cal.
Smith, Samuel, 146 West 46th St., New York City.
Steele, John, 312 West 44th St., New York City.
White, Frank, 548 West 47th St., New York City.
Wilson, 124 West 47th St., New York City.
Woolwine, 1485 Broadway, New York City.
CEILING, Metallic
Edwards Mfg. Co., 411-415 East Main St., Cincinnati, Ohio (See Adv.)
Pro-Form Sheet Metal Co., 21 W. 5th St., Covington, Ky. (See Adv.)
New England's Great Showman Indorses the Hall Organ

No two theatres are alike; no two HALL ORGANS are alike. Every HALL ORGAN conforms to the individual requirements of each theatre.

ORGANISTS Get the Best out of a HALL ORGAN not because they must but because they enjoy it.

HALL ORGAN CO. New Haven, Conn.
A Few of the Many Theatres Using Universe

The Princess Theatre, Hartford, Conn.
The Strand Theatre, Stamford, Conn.
The Circle Theatre, Washington, D. C.
The Chevy Chase Theatre, Washington, D. C.
The Howard Theatre, Atlanta, Georgia.
The Rialto Theatre, Atlanta, Georgia.
The Diamond Theatre, Brooklyn, N. Y.
The Garden Theatre, Rochester, N. Y.
The Fimlico Motion Picture Theatre, Baltimore, Md.
The Eagle Theatre, Boston, Mass.
The Marlborough Theatre, Marlboro, Mass.
The Rex Theatre, Oronagon, Mich.
The State Theatre, Minneapolis, Minn.
The Piccadilly Theatre, Newark, N. J.
The King’s Theatre, Brooklyn, N. Y.
The Strand Theatre, Brooklyn, N. Y.
The Forum Theatre, New York City.
The Tivoli Theatre, New York City.
The Empire Theatre, Rochester, N. Y.
The Durham Amusement Co., Durham, N. C.
The Amusum Theatre, Winston Salem, N. C.
The Adelphi Theatre, Philadelphia, Pa.
The Walnut Street Theatre, Philadelphia, Pa.
The Veitch Theatre, Pittsburgh, Pa.
The Majestic Theatre, Dayton, Ohio.
The Hippodrome Theatre, Baltimore, Md.
The Milwaukee Auditorium, Milwaukee, Wis.

$85.00
Easy Terms

Taste: and Faultless Service at Your Box Office

Respect the patronage of your customers by giving up-to-date, rapid, accurate service at your box office. The public does not like to stand in line, neither do they like errors in making change. Win the old head and hand method every ticket: means a head and hand computation that tires and worries the cashier.

Brandt Universo

selects, computes and pays the correct change instantly with absolute mechanical accuracy. Makes change in seconds, which means pleased customers. Pays any amount from one cent to one dollar by simple key selection—no picking up coins, counting or checking necessary.

Free Trial at Our Risk

Put a Universe in your box office on a "make good" basis—try it ten days free. See for yourself how much quicker and better it handles your cash, how easily it handles a crowd without errors. If you decide to keep it after a trial, pay cash or easy installments.

CHAIRS, Foyer, Lounge
Box, Balcony

CHAIRS, Folding
Buffington Co., Inc., The, 342 Madison Ave., New York City, "Furniture World."

Crooker Chair Co., Sheboygan, Wis.

Cros & Co., James H., 30 W. Lake St., Chicago, Ill.


Ellerbrake Furniture Co., 14th St., St. Louis, Mo., City.

Gold Medal Camp Furniture Co., 201 W. Jackson Blvd., Chicago.


Hollenclough Mfg. Co., Indianapolis, Ind. "Good old-fashioned service."

Jostling & Schilling Co., The, 372 Sibley St. St. Louis, Mo., City.

Kalamazoo Sled Co., Kalamazoo, Mich.

McKinnon Dash Co., Buffalo, N. Y.

Phoenix Chair Co., Sheboygan, Wis.

Pick & Co., Albert, 238 West 125th St., Chicago, Ill.

Reichmann Company, The, 229 E. 10th St., New York City.

Sam Products Co., 309 W. Randolph St., Chicago, Ill.

Sibley Furniture Co., 727 7th Ave., New York City.

Sibley Bros., 116 W. 42nd St., New York City.

Taylor & Co., Princeton, Ind.

CHAIRS, Rattan, Reed & Willow
American Reed & Willow Furniture Co., 385 Congress St., Boston, Mass.


Kelly Bros., Logan St., Gardner, Kan.


Reichmann Company, The, 229 E. 10th St., New York City.

CHANGEMAKERS

Changemakers, (See Machines, Change Making)

Brandt Mfg. Co., Watertown, Wis. (See Adv.)

Hoefler Change Maker Co., 3700 E. 13th St., Kansas City, Mo.

DOORS, And Spring


Norton Door Check Co., 90 W. Lake St., Chicago, Ill.

Rixon Co., Oscar C., 315 E. Jefferson St., Chicago, Ill.


CHECKS, Hat & Coat

American Purchasing Corp., 25 E. 45th St., New York City.

American Tag Co., 6143 State St., Chicago, Ill.

Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa. (See Adv)

Moles Service Co., Hotel Com- modore, New York City.

Pielko & Albert, 106 W. Randolph St., Chicago, Ill.

Stafford Co., N. 67 Fulton St., New York City.


CHEMICALS, Air Purifying

(See Disinfectant Sprays)

CHEMICALS, Photographic

Burke & James, 240 E. Ontario St., Chicago, Ill.

Emerson Kodak Co., Rochester, N. Y. (See Adv)

Frey Co., Ralph L., 81 Fulton St., N. Y. City.

Howard Laboratories, N. 11th & Berry Sts. Brooklyn, N. Y.

Marden, Orth & Hamlin Corp., 136 Liberty St., N. Y. City.

Nail, Aniline & Chemical Co., 21 Burling Slip, N. Y. City.

CHEWING GUM REMOVER

General Disinfector Co., 143 Clermont Ave., Brooklyn, N. Y.

West Disinfector Co., 415 7th Ave., N. Y. City.

CHOPPERS, Ticket

Caine Bros., Detroit, Mich.

Electronic Products Co., 1126 W. 15th St., Los Angeles, Cal.

Projection Apparatus Co., 41 Lafayette St., New York City, "Acme." 


Spratlin, Jos., 15 E. 8th St., Chicago, Ill.

CLASPS, Film

Film Clasp Co., 810 Tacoma Bldg., Chicago, Ill.

CLEANERS, Metal

(See Machines, Cleaners)

CLEANERS, Vacuum


Atwood Vacuum Machine Co., 4525 Ravenswood Ave., Chicago, Ill.

Bennett & Graham Co., 342 Federal St., Boston, Mass.

Birtman Co., 432 S. Clinton St., Chicago, Ill.

Brooks Co., Euclid Ave., 13th St., Cleveland, Ohio.

Clayton Mfg. Co., Rochester, N. Y.

Clements Mfg. Co., 699 Fulton St., Brooklyn, N. Y.

Domestic Labor Saving Corporation, The, 904 W. 36th St., Chicago, Ill.

The Bissell Co., 3220 Grand Ave., St. Paul, Minn.

Domestic Vacuum Cleaner Co., Torrington, Conn.

Dunbar's Automatic Sweeper Co., 38 W. Broadway, N. Y.

Elson Electric Appliance Co., 226 Taylor St., Chicago, Ill.

Electric Vacuum Cleaner Co., Inc., 4560 Broadway, N. Y.

Federal Electric Co., Inc., 6709 S. State St., Chicago, Ill.

Fremont Premier Co., The, Plate Glass Co., Chicago, Ill.

General Compressed Air & Vacuum Machinery Co., 1915 Pine St., Long Beach, Calif.

Hampton Beach Co., Racine, Wis.

Houck Suction Sweeper Co., New Berlin, Ohio.


Invincible Mfg. Co., Co., (See Point Sprays, etc.)

Lever Bldg., Pittsburgh, Pa.

Jewell Electric Co., 475 Broadway, N, Y. City, "Defender" and "Quaker."

Kenton Vacuum Cleaner Co., 545 Dominick St., Rome, N. Y.


Exhibitors Trade Review
1896 LEWIS 1923
THEATRE BROKERS
The intelligent service we have rendered to the profession has been appreciated by thousands of our clients.
The same service will be given to you in
BUYING SELLING LEASING
We Are Specialists
Consultations and Advice Free
THOUSANDS OF TESTIMONIALS
Offices, 1002 Mutual Life Bldg.
BUFFALO, N. Y.

Hotel Richmond
70 West 46th Street
Between Fifth Ave. and Broadway
New York
Convenient location.
For motorists in the heart of the Amusement section.
Garage near by.
Moderate Prices.

HELIOS REFLECTOR LAMP
FOR BETTER PROJECTION
D. C. OR A. C. CURRENT
WITH AUTOMATIC ARC CONTROL
You Save
70-80% in CURRENT
70% in CARBONS
AND 100% IN CONDENSERS
OBTAIN SHARPER DEFINITION TO THE PICTURE
MAKING THE OBJECTS STAND OUT MORE CLEARLY
DEALERS write for our proposition
SOLE DISTRIBUTORS
WARREN PRODUCTS CO.
265 CANAL ST.
NEW YORK

The film cement that makes the splice secure against break or buckle.
Obtainable in 1 oz. bottle with camel's hair brush, and in pint or gallon can.

EASTMAN FILM CEMENT
Cut where you will, splice with Eastman Film Cement and for all practical purposes the reel's original resistance to strain, both in projection and rewind, is restored.
Only Eastman Film Cement may be used successfully with either regular or Safety Film.

EASTMAN KODAK COMPANY
Motion Picture Film Department
ROCHESTER, N. Y.
CLEANERS, VACUUM—Continued
Morrow Co., The, Waukegan, Ill. “Morrow.”
National Sweeper Div. of Tor­rington, Conn.
Perfection Vacuum Cleaner Co., 25 N. Jefferson St., Chicago, Ill.
Pettengill-Andrews Co., Cor., Pearl St. & Atlantic Ave., Boston, Mass.
Ramey Co., Columbus, Ohio. “Rayval.”
Rex Vacuum Cleaner Co., 429 Kent Ave., Brooklyn, N. Y.
Richmond Radiator Co., 1430 Broadway, N. Y. City.
Rutherford.
Santo Electric Appliance Co., 326 Sixth Ave., N. Y. City.
Scott & Petser, W. 114th St. & Locust Ave., Cleveland, Ohio.
Spencer Turbine Co., Hartford, Conn. “Spencer.”
Sturtevant Co., B. F., Damon St., Hyde Park, Mass.
Suction System Cleaning Co., B. F., Sidney, O. “Princess.”
Thurman Vacuum Cleaner Co., St. Louis Mo.
Torrington Co., Torrington, Conn. “Miss Don.” “Torrington.”
United Electric Co., Canton.
Vacuum Cleaner Construction Co., 417 Fifth Ave., N. Y. City.
Vital Mfg. Co., 7400 Quincy Ave., Cleveland, Ohio.
Western Electric Co., 192 Broadway, New York City.
Wheeler-Green Electric Co., 29 29 Paul St., Rochester, N. Y.

CLIP SHEETS
Times Square Printing Co., 250 35th St., N. Y. City.
Beacon Press, Inc., 318 West 35th St., N. Y. City.

CLIPS, Film
Eisenhower, Elmer C., 223 W. Center St., Shenandoah, Pa.

CLIPS, Test
Morse, Frank, 339 Congress St., Boston, Mass.
Mueller & Co., R. S., 92 High Ave., Cleveland, Ohio.

CLOCKS, Advertising and Screen
Kinetoscope Machine Co., 329 Plymouth St., Chicago, Ill.
Petes and Randall Co., 150 Nassau St., N. Y. City.
Publicity Club Co., 110 W. 40th St., N. Y. City.

CLOTH, Poster
Pirtain Bag & Cotton Mills, Atlanta, Ga.
Grinnell & Wilis & Co., 4 Leon­ard St., N. Y. City.

CLUSTERS, Wireless Fix­ture
Benjamin Electric Mfg. Co., 128 S. Sangamon St., Chicago, III.
Dais Lighting Fixture Co., 108 W. 12th St., N. Y. City.
General Electric Co., Schene­nectady, N. Y.
Hubbell, Harvey, Bridgeport, Conn.
Wheeler-Green Electric Co., 29 29 Paul St., Rochester, N. Y.

COIN BAGS
Cleveland Akron Bag Co., 40th & Jackson Ave., Cleveland, Ohio.
Federal Bag Co., 225 W. 32nd St., Chicago, Ill.
Fulton Bag & Cotton Mills, Atlanta, Ga.

COLOR FILMS, NATURAL
Florida Mfg., Inc., 220 W. 42nd St. N. Y. City.

COLOR LAMPS, Etched
Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa. (See Adv.)
Edison Lamp Works, Harrison, N. J. (See Adv.)
National Lamp Works, Nela Park, Cleveland, Ohio.

COLORING, Hand Film
Scott, John Duer, 100 W. 52nd St., N. Y. City. (See Adv.)
Silvera, G. R., 580 West 11th St., N. Y. City.

COLORING, Incandescent Lamp
Crown Coloring & Chemical Co., 227 Columbus Ave., New York City. (See Adv.)
Eberle Bros. Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)
Pyramid Color Co., 329 Canal St., N. Y. City.
SIGNALOID—See Universal Elec­tric Stage Lighting Co.
Universal Electric Stage Lighting Co., 221 W. 50th St., N. Y. City. (See adv.)
Waidman, J. J., 116 Liberty St., N. Y. City.

COLOR HOODS
Bette & Bette, 646 W. 43rd St., New York City. (See adv)
Reynolds Electric Co., 2690 W. Congress St., Chicago, Ill. (See Adv.)

COLOR WHEELS
COMPOSANTS, Current (See Transformers, Alternating Current)
COLORING, Hand Film

CONVERTERS, Electric
Bell Electric Motor Co., Gar­wood, N. J.
Elechrist Electric Co., 107 E. 152nd St., Cleveland, Ohio.
Herridge Electric Co., W. 114th St., Cleveland, Ohio. “Hert­ledge, Inc.”
Martin—See Northwestern Elec­tric.
Northwestern Electric Co., 413 S. Hoyne St., Chicago, Ill.
Northwestern Mfg. Co., 480 Clinton St., Milwaukee, Wis.
Wagner Electric Mfg. Co., 4400 Plymouth Ave., St. Louis, Mo.

CONVERTERS, Rotary
Northwestern Electric Co., S. Hayne St., Chicago, Ill.

Don't Wait Until the Lawyer
Serves You with the Damage Suit
Protect Your Patrons
By Installing the

BROOKINS
AISLELITE
Prevents Strumpling, Tripping, and Makes Aisles Safe

Exhibitors Trade Review
Aimitali & Co., Inc., 1 Dominic St., N. Y. City.
Bader & Co., 319 E. 92nd St., New York City.

IMPROVE YOUR MOTION PICTURE FILM
by
Emphasize Important Scenes With Color

JOHN DUER SCOTT
106 West 53d St.
New York City
SYNONYMOUS WITH PROTECTION - PERFECTION

VENT TO OUTER AIR.

AUTOMATIC PRESSURE RELIEF VALVE.

CONTINUOUS FLUE TO OUTER AIR.

EACH COMPARTMENT IS INSULATED FROM ADJACENT COMPARTMENTS AND SEPARATELY VENTED TO OUTER AIR.

EACH REEL IS MAINTAINED IN SEPARATE COMPARTMENT.

THERMONON GREATEST HEAT RETARDANT OF THE AGE.

MONOLITHIC CONSTRUCTION OF THERMONON COMPLETELY SURROUNDS EACH REEL.

UNIT BASE

UNIT HOOD

HUMIDIFYING PROPERTIES OF THERMONON CONDITIONS PRESERVES AND GREATLY PROLONGS LIFE OF FILM.

ASBESTOS WIRE CLOTH FIRE SEAL COMPLETELY AROUND DOORS.

UNIT CONSTRUCTION EASILY EXPANDED IN HEIGHT AND WIDTH.

AUTOMATIC LATCH POSITIVELY HOLDS DOORS CLOSED.

LABEL HOLDERS FOR PROPER INDEXING.

DOORS CLOSE AUTOMATICALLY WITH OR WITHOUT FILM.

BUILT OF STEEL DURABLE, EVERLASTING AND BEAUTIFULLY FINISHED.

THE FILMSAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFTES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION
BALTIMORE, MARYLAND, U.S.A.
We are distributors of the best of everything in the Motion Picture Line.

SIMPLEX MOTION PICTURE PROJECTORS
GENERAL ELECTRIC MOTOR GENERATORS
UNIVERSAL MOTION PICTURE CAMERAS
BILT-RITE LOBBY DISPLAY FRAMES
MINUSA GOLD FIBRE SCREENS
EMERSON ELECTRIC FANS
NATIONAL CARBONS

All recognized brands, the best that can be had and the cheapest in the long run.

Erker's
608 Olive St.
St. Louis, Mo.

SEND FOR CATALOGUE

SPOT AND FLOOD LIGHTS

25-50-70-100 and 200 Amperes

Fig. 9R illustrates our new 70 ampere Spot and Flood lamp, the most generally used in the Theatres and Studios.

Complete information covering our numerous products will be sent upon request.

<table>
<thead>
<tr>
<th>Spot Light</th>
<th>Flood Light</th>
</tr>
</thead>
<tbody>
<tr>
<td>Studio Arc Lights</td>
<td>Stage Pockets</td>
</tr>
<tr>
<td>Klieglight</td>
<td>Connectors</td>
</tr>
<tr>
<td>Lilliput Arc Lamps</td>
<td>Exit Signs</td>
</tr>
<tr>
<td>Baby Spots</td>
<td>Car Calls</td>
</tr>
<tr>
<td>Borderlights</td>
<td>Act Announcers</td>
</tr>
<tr>
<td>Disappearing Footlights</td>
<td>Aisle Lights</td>
</tr>
</tbody>
</table>

Write for Catalog KE

Universal Electric Stage Lighting Company, Inc.

321 West 50th Street, New York City.

Stage Lighting Engineers—Designers and Builders of Everything Electrical for the Stage and Theatre.

PREMIER PERFECT SCREENS

SILVER GOLD FIBRE

CAN BE WASHED

CAN BE PLACED ON ROLLERS

AUTOMATICALLY TIGHTENS ITSELF

DOES NOT REQUIRE A PATENT FRAME

PREMIER SCREEN CO.
P. O. BOX 861  ROANOKE, VA.
"THEY SELL FOR LESS"

Dealers: Write for Liberal Sales Offer and Samples

STANDARD VAUDEVILLE

FOR

Motion Picture Theatres

THE FALLY MARKUS AGENCY

Chickering 5410 5411 5412

1547 BROADWAY NEW YORK CITY, N. Y.
EVERY SEAT
A GOOD SEAT

From photograph showing actual size of corrugations.

Increase Your Box Office Receipts
With Your Picture Showing:

No distortion from side seats.
No front seat eye strain.
Depth, perspective and realism in the picture.
Even light distribution.
True color values.
Sharpness.

Eureka Prism Screen will do it for you

U. S. THEATRE EQUIPMENT CO., Inc.
17 West 60th Street
New York City
“DO NOT PLAY WITH FIRE”

Fire, controlled, is a benefactor. Uncontrolled it is a malefactor and destroyer.

When you protect your building by using Dahlstrom Doors and Trim you assure yourself, your patrons and your artists that fire shall be relegated to its position as friend and benefactor.

When your doorways are not adequately protected you invite fire, the malefactor and destroyer, to visit your building, your patrons, your artists. Follow the trend of the times and equip your building with Dahlstrom Metal Doors and Trim.

Dahlstrom Metallic Door Company
431 Buffalo Street,
Jamestown, New York

NEW YORK DETROIT CHICAGO
25 Broadway 1331 Dime Bank Bldg., 19 So. La Salle St.
Representatives in All Principal Cities.


ENGINES, Gas & Gasoline

ENGINEERS, Stage
Capitol Theatre Equipment Co., 624 18th Ave., N. Y. C.
Clarke, Peter, 524 W. 30th St., N. Y. C. (See Adv.)
Major Equipment Co., 2518 Cullom Ave., Chicago, Ill.
Sheek & Co., O., Metropolitan Advco., Cleveland, Ohio.

ENGINES, Theatre
Bodamer, H. F., 720 Commerce Bldg., Erie, Pa. (Illuminations),
Horton, O. G., 720 Commerce Bldg., Erie, Pa. (Heating),
Rickards, A. E., 720 Commerce Bldg., Erie, Pa. (Electrical),
Stevens, H. C., 720 Commerce Bldg., Erie, Pa. (Ventilating).

ENGRavers, theatre
Baker Bros., Engraving Co., 1132 Harrison St., Omaha, Neb.
Saward Ave., Hollywood, Calif.

EXIT LIGHTS
Ercker Bros. Optical Co., 605 Olive St., St. Louis, Mo. (See Adv.)
Electrical Products Corp., 1512 W. 15th St., St. Louis, Mo. (See Adv.)
Sunlight Reflector Co., 226 Pacific St., Brooklyn, N. Y.
Chicago Electric Co., 29-39 Paul St., Rochester, N. Y.
Wood Electric Co., 441 Broadway, N. Y. C.

EXIT SIGNS, Theatre
Newman Mfg. Co., 416-418 Elm St., Cincinnati, O.

EXPOrTERS, Film
Export & Import Co., 729 7th Ave., New York City
Klein Co., Edward L., 162 West 42nd St., New York City.
Vogels, Am. M., 185 West 46th St., New York City.
D. F. Howells, 729 7th Ave., New York City.
Massee & Co., Inc., 115 Broad St., New York City. (See Adv.)

EXTinguishers, Fire
American La France Fire Apparatus Co., Elkins, N. Y.
Boyle Motor Co., Long Island City, N. Y.
Foamite Fireproof Co., 151 5th Ave., N. Y. C. “Firefoam.”
Owen Fire Extinguisher Co., Providence, R. I.
December 29, 1923

Gentlemen:

With reference to your letter of May first, I wish to say that the Vitrolite installed in the Capitol Theatre in this City, has been to our entire satisfaction. Your work was handled in a very efficient manner and we are much pleased with the result.

The cost of this building was approximately $1,400,000 and it has a seating capacity of 4150 persons. The building occupies property 150' frontage on two main streets and about 250' in depth. The building required about eight months to complete same.

Trusting this is the information you desire,

Yours very truly,

C. Howard Crane,

[signature]

THE VITROLITE COMPANY
Dept. F13, 133 West Washington Street, Chicago
Service Organizations in Principal Cities of America and Overseas

Vitrolite in Detroit's Finest Theatre

Laboratory tests show that Vitrolite possesses an unmatched range of qualifications for wall and ceiling surfacing. Non-porous. Stainproof. Instantly cleaned. Looks new after a lifetime of service. Seven times harder than marble. Wears like the Pyramids.

When C. Howard Crane designed the luxurious $1,500,000 Capitol Square Theatre, Detroit, authorities recognized that a masterpiece of exquisitely balanced beauty and permanence had been created. Every material specified was a leader in its class. And where service requirements were heaviest—in the washrooms—snowy, lustrous Vitrolite slabs were used liberally for partitions and wainscoting—because Vitrolite marks the farthest advance in the quest for an interior structural slab material that combines beauty, sanitation and performance.
EXHIBITERS, Fire
Johns-Manville Co., M. W., Madison Ave. & 41st St., New York, N. Y.
National Metal Stamping & Mfg. Co., Newark, N. J. “Ac- 
curate, Martin, ’Fearless,’ Newark.”
Northern Fire Apparatus Co., 2422 University Ave, S. E., Minneapolis, Minn.
FAN BRACKETS, Electric
FANS, Advertising
Warshaw Co., 765-67 Varick St., New York, N. Y.
FANS, Electric
Eck Dynamo & Motor Co., Belle-
ville, N. J.
Ideal Heating Co., 915 Gates Ave., Brooklyn, N. Y.
National Stamping & Elec-
yca, Chicago, Ill.
Sturtevant Co., B. F. Hyde 
Park, Mass.
Westinghouse Electric & Mfg. 
Co., E. Pittsburgh, Pa.
Wheeler-Green Electric Co., 29- 
39 St. Paul St., Rochester, N. 
Y. (See Adv.)
FILM PACKERS
(See Storage, Film)
FILM Raw
Anco Co., Slinghamton, N. Y.
Burke & James, 210 E. Ontario 
St., Chicago, Ill. “Roto.”
Eastman Kodak Co., Rochester,
N. Y. “Eastman.” (See Adv.)
Powars Film Projects, 1606 
Young St., N. Y. C.
FILM CLEANERS, Fluid
Hewes Laboratories, No. 13th 
and Berry Sts., Brooklyn, N. Y. 
“Ac- 
curate.”
FILM SPLICERS, Machine
General Machine Co., 359 E. 
153th St., N. Y. City. (See 
Adv.)
Griswood Machine Works, Fort 
Washington, New York.
Slipper & Co., J., 728 So. 
St., Los Angeles, Cal.
FILTERS, Water
American Water Softener Co., 
101 Chestnut St., Philadel-
phia, Pa.
Aquaquar Filter Mfg. Co., 1045 
Park Ave., N. Y. City.
General Filtration Co., Inc., 
Cutler Bidg, Rochester, N. Y. 
International Filter Co., 28 S. 
Dearborn St., Chicago, III.
National Filter Co., 1264 W. 
Grand Ave., Chicago, Ill.
Rundle-Spence Mfg. Co., Mil-
waukee, Wis.
FIRE ALARMS, Automatic
American Chemical Co., Leba-
one, Pa.
Automatic Electric Co., Chicago, 
Ill. (See Adv.)
Foamite Firefoam, 200 6th 
Ave., N. Y.
Fire Equipment Mfg. & En-
engineering Corp., 320 W. 5th 
St., New York City.
Hospital Supply Co., 155 E. 23rd 
St., New York City.
FIREMINE, Machine
Alamin, 401 E. 23rd St., N. Y. 
City. (See Adv.)
FIREPROOF, Machine
Stelton Electric Co., 416 
Elk St., Cincinnati, Ohio.
FIREPROOF, Machine
Lindsay, 510 E. 100th St., N. Y. 
City.
FIREPROOF, Machine
Matthey & Evans Glass Co., 
Chamber of Commerce Bldg., 
Pittsburgh, Pa. “Alfa.”
FIREPROOF, Machine
National Plastic Relief Co., 416 
Elk St., Cincinnati, Ohio.
Wheeler-Green Electric Co., 29- 
39 St. Paul St., Rochester,
N. Y.
Aepctic Products Co., Long Is-
land City, N. Y.
Bauer & Black, 2560 So. 
Dearborn St., Chicago, III.
Johnson & Johnson, New Bur-
swick, N. J.
Knapp, 500 W. 23rd St., N. Y. City.
National Plastic Relief Co., 416 
Elm St., Cincinnati, Ohio.
FIREX, Lighting
Alexalite Co., 432 E. 33d St., 
New York.
Alter Light Co., 827 S. Lorimer 
St., Chicago, III.
Avondale Chandelier Co., 3242 
Milwaukee Ave., Chicago, Ill.
Bayley-Reynolds Chandelier 
Co., Kansas City, Mo.
Baldinger & Kaufman Mfg. 
Co., 20 Harrison Ave., Brook-
lyn, N. Y.
Bayley & Sons, 105 Vanderver 
St., Brooklyn, N. Y.
Beardset, Chandelier Mfg. Co., 
216 S. Jefferson St., Chicago, 
III.
Black & Boyd, 17 E. 47th St., 
N. Y. City.
Bradley & Hubbard Mfg. Co., 
Meriden, Conn.
Brooks Co., 800 E. 15th Ave. 
& 15th St., Cleveland, Ohio. (See 
Adv.)
Day Co., 72, 725 Mission St., 
San Francisco, Cal.
Decorators Supply Co., Archer 
Ave. & — St., Chicago, III.
Erker Bros., 608 Olive 
St., St. Louis, Mo. (See 
Adv.)
Fink, Inc., 1608 24th St. and 
10th Ave., N. Y. City. “Fink” 
(See Adv.)
Luminox Unit Co., 2009 Wash-
ington Ave., St. Louis, Mo.
“Bracolite.”
Macbeth-Evans Glass Co., 
Chamber of Commerce Bldg., 
Pittsburgh, Pa. “Alfa.”
National Plastic Relief Co., 416 
Elk St., Cincinnati, Ohio.
Wheeler-Green Electric Co., 29- 
39 St. Paul St., Rochester,
N. Y.
FUSES, Store
Pick & Co., Albert, 208-224 West 
Randolph St., Chicago, Ill.
FLAGS
Anna & Co., 99 Fulton St., 
N. Y. City.
Wm. Beck & Sons Co., Cincinnati, 
Ohio.
Chicago Flag & Decorator Co., 
1341 W. Wabash Ave., Chi-
icago, Ill.
Chicago Canvas & Flag Co., 227 
N. Dearborn St., Chicago, III.
Dettra & Co., Inc., Jno. Oaks, 
P. O.
Humphreys Co., D. C., 909 Fi-
bert Street, Philadelphia, Pa.
FLAME SHIELDS, Arc 
Lamp
Blue Seal Products Corp., 27 
Lafayette Ave., Brooklyn, N. 
Y.
FLANGES, Brass Railing
Newman Mfg. Co., 416-418 Elm 
St., Cincinnati, Ohio. (See 
Adv.)
FLASHERS, Electric Sign 
A. & W. Electric Sign Co. 
Cleveland, Ohio.
Betts & Betts Corp., 511 W. 
42nd St., N. Y. City. “Vama.” 
Thermo Wynk “New York.”
Federal Signal System Co., Chi-
icago, Ill.
Kelley & Kelley, 3139 Boule-
vard, Jersey City, N. J. “The-
meron-Blink.” “Tick-Tac.”
Norden Electric Sign Co., 311 
W. 44th St., N. Y. City.
Novelty Electric Sign Co., 165 
Eddy St., San Francisco, Cal.
Reynolds Electric Co., 2621 W. 
Congress St. “Reco.”
Stuart Sign Co., 42nd St., New 
York City.
“Tick-Tac”—See Kelley & Kelley. 
Ward Electric Sign Co., Atlanti-
city, N. J.
Carrick Co., Thos., Chicago, Ill. 
“De Luxe.”

“Clearing House for Equipment Ideas”
United Theatre Equipment Co.
JOSEPH S. CIFRE, MGR.
Everything For The Theatre But The Show
Exclusive
Distributors
Planning, Engineering and Designing
We Carry All Equipment Listed In This
Directory
M. P. Machines
M. P. Screens
Automatic Ticket Selling Machines
Motor-Generator Sets
Stage and Display Lighting
Stage and Display Frames
Portable Projectors
Automatic Curtain Machines
Carbon
X-Ray Stage Lighting
Ticket Choppers
Asbestos Curtains

SEE US BEFORE BUYING
26-28 Piedmont St.,
Boston, Mass.
EXHIBITORS APPROVE OF ANIMATED LEADER SERVICE

SINCE LOUIS SEEL, years ago, conceived the idea to impress upon the exhibitor the necessity to start his program right, to individualize as well as advertise his house by using an animated house leader, these program openers have gained popularity with the exhibitors throughout the country. They form an individual part of his program.

You Change Your Pictures — Why Not Your Leader?

In order to enable you to change your leader from time to time, to avoid that a leader may get tiresome to your patrons, and to make this change at a reasonable cost, yet enjoying the privilege to get the best, latest and most novel of animated leaders which can be produced, we have inaugurated a MONTHLY LEADER SERVICE

Meeting With the Approval of Exhibitors Throughout the Country

Every month we shall furnish you with a new animated leader.

Every month we shall produce two new leaders with novel animation and novel effects. A photo of each will be sent to you to

MAKE YOUR OWN SELECTION

You may also choose from our catalog.

YOU PAY WHEN SATISFIED

THE ARTISTIC LEADERS AS SHOWN BELOW WILL START OUR SERVICE.

Five classical dancers in perfect animation. Title to fade in. Very artistic.

Two girls dressed as bellhops open doors revealing title. Effective opener

Both represent the best we have produced and we shall make them better yet. Choose the one you like. We shall send it free of charge. If it pleases you contract for our service.

Our charges are $25,—payable every three months.

If our service does not please you, you may withdraw at any time.

LOUIS SEEL, INC.

220 WEST 42nd STREET, NEW YORK CITY

The most successful artists, supplying the world with animated films.
Wittenmeier Machinery Company

Engineers and Builders of
Air Cooling Systems For Theatres

General Office and Works 850 N. Spaulding Ave., Chicago, Ill.

This machine illustrated on the right is one of the many furnished for the Orpheum Circuit Theatres.

We invite Correspondence.

Make Your House Comfortable
and a Profit Producer All the Year Around

FIRE PREVENTION and ELECTRICAL APPARATUS
FLASHLIGHTS, Pocket and Lantern
(See Batteries also)
American Carbon & Battery Co., East St. Louis, Mo.
American Ever Ready Works, Long Island City, N. Y.
"Ever Ready," "Daylo.
Beacon Miniature Electric Co., 185 Dear St., N. Y. City.
"Daylo"—See American Ever Ready
Electro Importing Co., 235 Fulton St., N. Y. City.
Interstate Electric Novelty Co., 29 Park Pl., N. Y. City.
National Carbon Co., Madison Ave., N. W., W., 117th St., Cleveland, Ohio. (See Adv.)
Shepherd Dry Battery Co., S. S. Boston, Mass.
Universal Novelty Co., 1193 Broadway, N. Y. City.
C. D. Wood Electric Co., 441 Broadway, N. Y. City.

FLOOR COVERINGS.
Theatre
Armstrong Cork & Insulation Co., Pittsburg, Pa. "Lino-
tile."
Carmel of America, Inc., 23-25 E. 41st St., N. Y. City.

Marble Co., The 8th Ave., and 34th St., N. Y. City.

FLOOR SCRUBBING MACHINES
American Scrubbing Equip. Co., 32 S. Clinton St., Chicago, Ill.
International Floor Machine Co., 220 W. 18th St., New York City.
Kent Vacuum Cleaner Co., Inc., 155 Dominick St., Rome, N. Y.
"Utility.
St. Louis Janitor's Supply Co., 119 N. 9th St., St. Louis, Mo.

FLOORING, Cork
Beaver Tile, Inc., 440 W. 42nd St., New York City.
Cork Floor Products Co., 382 Stark St., Portland, Ore.
Dreuxoffton Flooring Co., Inc., 115 E. 22nd St., New York City.
United Cork Co. of New York, Lyndhurst, N. J.

FLOORING, Mosaic
Dawson Bros., 523 N. Halsted St., Chicago, Ill.

INTERIOR HARDWOOD FLOORS
1605 Talbot Ave., N., Indianapolis, Ind.
States Chemical Co., 666 W. Austin Ave., Chicago, Ill.
Velvetile Floor Co., 231 S. Wells St., Chicago, Ill.

FLOWERS, Artificial
Botanical Decorating Co., 263 W. Adams St., Chicago, Ill.
Chicago Artificial Flower Co., 26 S. 8th Ave., Chicago, Ill.
Decorative Plant Co., 230 8th Ave., N. Y. City.

DOTY & Scrimgeour Sales Co., 228 W. 48th Ave., N. Y. City.

Lash Studios, Lee, Longacre Bldg., N. Y. City.
McCallum Co., The 137 St. Pittsburgh, Pa.
Pick & Co., Albert, 207-224 West Randolph St., Chicago, Ill.
Randall Co., A. L., Lake St. & Wabash Ave., Chicago, Ill.
Schnei-der, L. S., Second St., N. Y. City.
Schroeder Artificial Flower Mfrs., 6223 Superior Ave., Cleveland, Ohio.
United Floor & Decorating Co., 283 W. 48th Ave., N. Y. City.

FORWARDERS, Film
Mackay & Co., Inc., 704 Broad St., New York City, N. Y. (See Adv.)

Botanical Decorating Co., 263 W. Adams St., Chicago, Ill.
Decorators' Supply Co., Archer Ave. & Loe St., Chicago, Ill.

FOUNTAINS, Sanitary Drinking
Central Brass Mfg. Co., Cleveland, Ohio.
Chicago Faucet Co., 2712 N. Chicago Ave., Chicago, Ill.


Mott Iron Works, J. L., 118 Fifth Ave., New York City.
National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio. (See Adv.)
Trenton Pottery Co., Trenton, N. J.
Twentieth Century Brass Works, Belleville, Ill.
Watrous Co., 424 S. Racine, Chicago, Ill.

FOYERS
Novelty Scene Studios, 220 West 40th St., New York City, N. Y. (See Adv.)

FRAMES AND WHEELS
Color
Brentkert Licht Projection Co., Detroit, Mich.
Chicago Stage Lighting Co., 112 N. LaSalle St., Chicago, Ill.
Ecker Bros. Optical Co., 900 Olive St., St. Louis, Mo. (See Adv.)
Major Equipment Co., 515 Columbus Ave., Chicago, Ill.
Me upstream, Henry, 614 1st Ave., N. Y. City.
New York Calcium Light Co., 461 W. 83rd St., N. Y. City.
Universal Electric Stage Lighting Co., 521 W. 50th St., N. Y. City. (See Adv.)

FRAMES, Poster and Lobby Display
Becker Theatre Supply Co., 416 Pearl St., Buffalo, N. Y.
Chicago Metal Covering Co., 283 W. Lake St., Chicago, Ill.
Dahlstrom Metallic Door Co., Jamestown, N. Y. (See Adv.)
<table>
<thead>
<tr>
<th>Title</th>
<th>Author</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Covered Wagon</td>
<td>Emerson Hough</td>
</tr>
<tr>
<td>The Way of a Man</td>
<td>Emerson Hough</td>
</tr>
<tr>
<td>Scaramouche</td>
<td>Rafael Sabatini</td>
</tr>
<tr>
<td>If Winter Comes</td>
<td>A. S. M. Hutchinson</td>
</tr>
<tr>
<td>West of the Water Tower</td>
<td>Homer Croy</td>
</tr>
<tr>
<td>The White Sister</td>
<td>F. Marion Crawford</td>
</tr>
<tr>
<td>To the Last Man</td>
<td>Zane Grey</td>
</tr>
<tr>
<td>A Lady of Quality</td>
<td>Frances Hodgson Burnett</td>
</tr>
<tr>
<td>In the Palace of the King</td>
<td>F. Marion Crawford</td>
</tr>
<tr>
<td>The Spanish Dancer</td>
<td>Victor Hugo</td>
</tr>
<tr>
<td>Little Old New York</td>
<td>Rida Johnson Young</td>
</tr>
<tr>
<td>Main Street</td>
<td>Sinclair Lewis</td>
</tr>
<tr>
<td>The Eternal City</td>
<td>Hall Caine</td>
</tr>
<tr>
<td>The Virginian</td>
<td>Montague Glass</td>
</tr>
<tr>
<td>Potash &amp; Perlmutter</td>
<td>Robert W. Chambers</td>
</tr>
<tr>
<td>The Common Law</td>
<td>Stanley J. Weyman</td>
</tr>
<tr>
<td>Under the Red Robe</td>
<td>Zane Grey</td>
</tr>
<tr>
<td>The Lone Star Ranger</td>
<td>Zane Grey</td>
</tr>
<tr>
<td>The Heritage of the Desert</td>
<td></td>
</tr>
<tr>
<td>The Cheat</td>
<td></td>
</tr>
<tr>
<td>The Turmoil</td>
<td>Booth Tarkington</td>
</tr>
<tr>
<td>Alice Adams</td>
<td>Booth Tarkington</td>
</tr>
<tr>
<td>The Ramblin' Kid</td>
<td>Earl Wayland Bowman</td>
</tr>
<tr>
<td>Penrod and Sam</td>
<td>Booth Tarkington</td>
</tr>
<tr>
<td>Penrod</td>
<td></td>
</tr>
<tr>
<td>Ruggles of Red Gap</td>
<td>Harry Leon Wilson</td>
</tr>
<tr>
<td>Rupert of Hentzau</td>
<td>Anthony Hope</td>
</tr>
<tr>
<td>The Prisoner of Zenda</td>
<td>Anthony Hope</td>
</tr>
<tr>
<td>Let Not Man Put Asunder</td>
<td>Basil King</td>
</tr>
<tr>
<td>Michael O'Halloran</td>
<td>Gene Stratton-Porter</td>
</tr>
<tr>
<td>Masters of Men</td>
<td>Morgan Robertson</td>
</tr>
<tr>
<td>St. Elmo</td>
<td>Augusta Evans</td>
</tr>
<tr>
<td>The Call of the Wild</td>
<td>Jack London</td>
</tr>
<tr>
<td>Fighting Blood</td>
<td></td>
</tr>
<tr>
<td>The Leather Pushers</td>
<td>H. C. Witwer</td>
</tr>
<tr>
<td>Robin Hood</td>
<td></td>
</tr>
<tr>
<td>When Knighthood Was in Flower</td>
<td>Charles Major</td>
</tr>
<tr>
<td>The Riddle of Silk</td>
<td>Cosmo Hamilton</td>
</tr>
<tr>
<td>The Flirt</td>
<td>Booth Tarkington</td>
</tr>
<tr>
<td>The Christian</td>
<td>Hall Caine</td>
</tr>
</tbody>
</table>

The above titles comprise only a few of the fascinating books published in the Popular Priced Edition. For a complete list look on the inside of any Grosset & Dunlap book wrapper.
DRESS YOUR SCREENS WITH A CURTAIN
EQUIP YOUR CURTAINS WITH A DC
Automatic Curtain Control
THE FASTEST SELLING EQUIPMENT IN THE MOTION PICTURE FIELD

High Class Dealers
CASH IN ON OUR VERY PROFITABLE
Exclusive Distributor Franchise
SOME DESIRABLE TERRITORIES STILL OPEN
Quick Action Necessary
AUTOMATIC DEVICES CO
ALLENTOWN, PA.

Super - Lite Screens
For Perfect Projection

Ask your supplier house or write
C. S. WERTSNER & SON
Manufacturers,
211-221 North 13th Street,
PHILADELPHIA, PENNA.
THE FYRE-GARD COSTS YOU NOTHING

We mean exactly what we say. Your reduction on your fire insurance will more than pay the cost, every year, besides it affords additional protection to your patrons, operator and investment as

90% OF FILM FIRES START IN THE PROJECTORS

Perhaps you have never had a real film fire, we hope you never will. However, every "PLUGGED" film may have been a serious film fire and—There is always a "FIRST TIME" in everything. Therefore, it's up to you to do everything possible to prevent a fire in your theatre, you owe it to your patrons, your operator and to yourself to equip your projectors with the best fire prevention device on the market, and that's just exactly what we have in the

TRADE-MARK
FYRE-GARD
"PREVENTS FILM FIRES"

Film breaks at any point above or below aperture plate.
Lower reel fails to pick up.
Mechanism of projector binds or breaks.
Lower loop is lost.
Sprocket holes are stripped from film.

Positively Prevents Film from Packing in Machine from Any Cause
Cuts Off Light and Motor at End of Picture
Equipped with the Famous Absolute Con-Tac-Tor Mercury Switch.

"BETTER BE SAFE THEN SORRY"
A very small fire in your projection booth may cause a panic and give your Theatre a "BLACK EYE" which may take years to overcome. Many $10.00 fires have cost theatre owners a thousand times more in lost attendance.

IMPORTANT—READ BELOW

ILLINOIS INSPECTION BUREAU
Fire Insurance Estimates
Fire Protection Engineering
37 So. Wahash Ave.
CHICAGO, ILL.

Fyregard Manufacturing Company,
Fox Theatre Building,
Aurora, Illinois.
Gentlemen:

Your favor of the 9th inst. received relative to credit allowed for this appliance and beg to state that we find that this has been approved by the Underwriters' Laboratories and our method of handling is as follows:

Without a device of this sort attached to the moving picture machine a charge is made. If this device, or one similar to it which is approved, is attached to the machine the charge is not made and consequently it is taken care of in our schedule.

Yours truly,
FRANK H. JONES,
Publisher.

APPROVED BY THE NATIONAL BOARD OF FIRE UNDERWriters & THE ELECTRICAL DEPT., CITY OF CHICAGO
MADE ONLY FOR
SIMPLEX PROJECTORS
CAN BE APPLIED IN 15 MINUTES BY YOUR OPERATOR
PRICE $35 EACH
IF YOUR SUPPLY HOUSE CANNOT FILL YOUR ORDER WE WILL SHIP DIRECT C. O. D. EXPRESS PREPAID.
FYRE-GARD MANUFACTURING CO.
FOX THEATRE BLDG. — AURORA, ILL.
30 DAYS FREE TRIAL
GELATINES  
Major Equipment Co., 2518 Columbus Ave., Chicago, Ill. 
Newell Photo, 311 W. 18th St., N. Y. City. 
Erken Bros. Optical Co., 408 Olive St., St. Louis, Mo. (See Adv.) 
Gelatene Products Co., Chicago. 
GLOBES, Electric  
(See Lamps, Electric) 
GRAPHITE, Lubricating  
(See Lubricant, Projector) 
"USG No. 49"—See U. S. Graphite Co., New York City. 
Dixon Treplecote Co. 
GRAPHITE, Powdered  
Dixon Crucible Co., Joseph Waye & Monmouth Sts., Jersey City, N. J. 
Wisconsin Graphite Co., Stevens Point, Wis. 
GRILLES, Wood and Composition  
Daunt Co., Wm. A., 31 E. 27th St., N. Y. City. 
Lorenzen Co., L. F., 278 N. Ashland Ave., Chicago, Ill. 
Manchee & Son, John P., 9 w. 42d St., N. Y. City. 
National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio. 

HARDWARE, Stage  
Armbruster & Sons, M., 249 S. 35th St., Columbus, Ohio. 
Clancy, J. R., Syracuse, N. Y. 
Clark & Peter, 534 W. 30th St., N. Y. City. (See Adv.) 
Electric Products Corp., 1132 W. 18th St., Los Angeles, Cal. 
Shack & Co., O., Metropolis Theatre, Co., 281 William St., 

HAT RACKS, Brass  

HEATERS, Ticket Booth  

HEATING SYSTEMS  
Crane Co., 386 South Michigan Ave., Chicago, Ill. 

HEATING SYSTEMS, Oil  
Simplex Oil Burning System, 20 Church St., N. Y. City. (See Adv.) 

HERALDS, Novelty  
(See Printers, Theatre) 
Circle Press, Inc., 238 West 53rd St., New York City. 
Hennegan Co., The, 31-221 Geneva, Cincinnati, Ohio. 
The Square Printing Co., 259 West 54th St., New York City. 

INDUSTRIAL FILMS, Producers of  
American Motion Picture Co., Chicago. 
Associated Screen News, Inc., 120 N. 41st St., N. Y. City. 
Atlas Educational Film Co., 62 Avenue of the Americas, Chicago, Ill. 
Bogworth DeFrances and Walton, 275-280-281, New York City. 
Bird Film Service, 355 Washington St., Newark, N. J. 
Carlin, Ellis, 71 W. 23d St., N. Y. City. 
Carter Cinema Company, 220 W. 42d St., N. Y. City. 
Chicagoland Motion Picture Co. (Pathe News Studio), 1444 Vine Street, Cincinnati, Ohio. 
Ellis, Carlyle, 71 W. 23d St., N. Y. City. 
Non Theatrical M. P. Corp., 229 West 43rd St., New York City. 
Stauch, Chima, Service, Inc., 320 W. 43rd St., N. Y. City. 
Tilford Cinema Studios, 215 W. 44th St., N. Y. City. 
Vesuvius Studio, The, Orpheum Theatre Building, Peoria, Ill. 
Victor Safety Film Corp., 719 First National Bank Bldg., Chicago, Ill. 
White Studios, Eddie, 150 W. 45th St., N. Y. City. 
Worcester Film Corp., 145 W. 46th St., N. Y. City. 

INKS, Slide  
Continental Drug & Chemical Works, 271 Wythe Ave., Brooklyn, N. Y. 
Evans Co., "Thaddesius," 95 Van Dam St., N. Y. City. (See Adv.) 

INSURANCE, Rain  
Brown, Clark T., 55 John St., New York City. 
Hartford Fire Ins. Co., Hartford, Conn. 

INSURANCE, Theatre-Fire and Liability  
Kemper, J. S., 202 Sheridan Rd., Chicago, Ill. 
Theatre Inter-Insurance Exchange, Philadelphia, Pa. (See Adv.) 

IRON WORKS, Architectural or Ornamental  
Clark, Peter, Inc., 234 W. 50th St., N. Y. City. (See Adv.) 
Pro Bart Sheet Metal Co., Covington, Ky. 

JANITORS’ SUPPLIES  
Aitkins, A. H., 50 Walker St., New York City. 
American Purchasing Co., 28 W. 46th St., New York City. 
Barnett & Brown, 153 Pearl St., New York City. 
Barry & Co., D. J., 83 Barclay St., New York City. 
Barth & Son, L., 32 Cooper Sq., New York City. 
Boller Machine Works, Peter, 122 N. Curtis St., Chicago, Ill. 
Buzell Corp., John, 241 E. 42nd St., New York City. 
California Exterminating Co., Inc., 373 A. W., 125th St., New York City. 
Clarke Chemical Co., The, 1441 Warren St., Denver, Col. 
Cordy & Hayes, 21 Leonard St., New York City. 
Costello & Son Brush Co., J. S., 1108 Pine St., Seattle, Wash. 
Fowl, Julious, 207 W. 18th St., New York City. 
General Disinfecting Co., 143 Clermont Ave., Brooklyn, N. Y. 
Gross Hardware & Supply Co., Philip, 216 Third St., Milwaukee, Wis.
When Selecting an Organ Let a Firm Which Has Built Them for 72 Years Help You to Success

A Kilgen Organ is installed in the beautiful Majestic Theatre, Houston, Texas—Architect John Eberson

All Types of Unit and Orchestral Pipe Organs Straight or Circular Keyboard

Ranging in Price from $4,000 up

Established 1851

GEO. KILGEN & SON

3817-3829 LACLEDE AVE. ST. LOUIS, MO.

Under the same family management 72 years
One of the Sections Executed by Us in the
EASTMAN THEATRE
ROCHESTER, N. Y.

Hanover Supply Co., 351 11th St., New York City.
Jantors’ Supply Co., 431 Market St., Pittsburgh, Pa.
Joesting & Shilling Co., 379 Sibley St., St. Paul, Minn.
Kempfer Bros., 7th Ave. & 24th St., New York City.
Levine & Samuel, 73 Barclay St., New York City.
Levering Wilson Brush & Supply Co., 439 S. Clark St., Chicago, Ill.
Pick Co., Albert, 208-224 W. Randolph St., Chicago, Ill.
St. Louis Jantors Supply Co., 116 N. 9th St., St. Louis, Mo.
Schuman, Sam, 242 W. Madison St., Chicago, Ill.
Stella Cos. & Chemical Co., 2062 Halsted St., Chicago, Ill.
U. S. Chemical Co., Cleveland, Ohio.
U. S. Sanitary Specialties Corp., 727 S. Randolph St., Chicago, Ill.
West Disinfecting Co., 411 5th Ave., New York City.
Zabel & Co., W. C., 235 E. Federal St., Youngstown, O.

JAZZ HORNS, Novelty
Fishelov & Co., H. 2717 Potomac Ave., Chicago, Ill.
Warlitzer Co., Rudolph, Cincinnati, Ohio. "Jazzmox." 

KICK PLATES, Guards & Pulls, Door
Baldwin Brass Works, 411 S. Clinton St., Chicago, Ill.
Imperial Brass Mfg. Co., The, 1338 W. Harrison St., Chicago, Ill. "Imperial"
Newman Mfg. Co., 416-418 Elm St., Columbus, Ohio.
Republic Structural Iron Works Div., 5300 Lake Ave., Cleveland, Ohio.
Revolving Door & Fixture Co., 550 W. 27th St., New York City.
Stanley Works, New Britain, Conn.

LABEHS, Film Caution
Dennison Mfg. Co., 15 John St., N. Y. City.
Ever-Ready Roll Label Co., 203 W. 46th St, N. Y. City.
Green, P. A., 52 Rumford Ave., Waltham, Mass.
Suffolk Ave., S. 67 Fulton St., N. Y. City.

LABORATORY, Film
American Film Co., 6227 Broadway, Chicago, Ill.
Artex Mfg. Co., 170 Ontario St., Cleveland, Ohio.
Associated Screen News, 120 W. 41st St., N. Y. City.
Atlas Film Co. 63 E. Adams St., Chicago, Ill.
Biograph Company, 807 S. 175th Ave., St. Louis, Mo.
Burton Holmes Laboratory, 7510 N. Ashland Ave., Chicago, Ill.
Burnbaum, H. L., Coronet Film Corporation, Providence, R. I.
Chenowith Film Co., 1306 Far N., Omaha, Neb.
Claremont Film Laboratory, 356 E. Claremont Ave., N. Y. City.
Clune’s Laboratory, 2054 Melrose Ave., Hollywood, Cal.
Craftman Film Laboratory, 251 W. 54th St. N. Y. City.
Crandall & Stevens Film Laboratory, 1716 Alessandro Ave., Hollywood, Cal.
Crosby Film Laboratory, 220 West 42nd St., N. Y. City.
Crosby Film Laboratory, 5012 Santa Monica Blvd., Hollywood, Cal.
Crosby-Davidve Laboratories, 1111 Cahuenga Ave., Hollywood, Cal.
Downing Laboratory, 6363 Santa Monica Blvd., Hollywood, Cal.
Eldredge Laboratory, 523 West 33rd St., N. Y. City.

Exhibitors Trade Review

ARCHITECTS
GORDON & KAELBER
McKIN, MEAD & WHITE

ARCHITECTURAL PLASTERING COMPANY
JOSEPH F. DJATI, Pres.
Experts in the use of Plastic Materials as a medium of Architectural and Decorative Expression in the simplest or most intricate form
TEL.—MURRAY HILL 6463
624-26 FIRST AVE.
NEW YORK

Exhibitors Trade Review

Evan’s Film Mfg. Co., 416 W. 31st St., N. Y. City.
Fughi, Mfg. Co., Ltd., 99 Queen St., West Toronto, Lan.
Filmcraft Laboratories, Culver City, Calif.
Filmedvelopment Corp., Hoboken, N. J.
Film Laboratory, Hudson Heights, N. J.
Film Storage & Forwarding Corp., Harris, Van Alst Ave., Long Island City, N. Y.
Griffith, D. W., Laboratory, Mamaroneck, N. Y.
Hirlograph Motion Picture Corp., Fort Lee, New Jersey.
Horsley Laboratories, Wm., 6650 Sunset Boulevard, Hollywood, Calif.
Howe, Lyman, Laboratories, Wilkesbarre, Pa.
Jerome Film Corp., 761 Jackson Ave., Bronx, N. Y. City.
Kessel, Nicholas, Laboratory, Fort Lee, N. J.
Kinetoscope Company Laboratory, 700 West 26th St., Chicago, Ill.
Knickerbocker Film Laboratory, Port Leo, N. Y.
L’Star Laboratory, 111 Westchester Ave., N. Y. City.
Lustig Film Laboratory, Sam, 2147 Prospect Ave., Cleveland, Ohio.
Malcolm Film Laboratories, 241-245 West 49th St., New York City.
Pilma, Inc., 110 W. 46th St., N. Y. City.
Republic Laboratories, Inc., 128 W. 32d St. N. Y. City.
Rex Laboratory, Inc., Cliffside, N. J.
Rothacker - Allers Laboratory, 5215 Melrose Ave., Los Angeles, Cal.
Rothacker Film Laboratory, Waverley Parkway, Chicago, Ill.
Standard Film Laboratories, Seward & Romaine Sts., Hollywood, Calif.
Standard Motion Picture Co., 1055 Mollers Blvd., Chicago, Ill.
Sunset Laboratory, 6960 Sunset Blvd., Hollywood, Calif.
Tremont Film Laboratories, 1944 Jerome Ave., N. Y. City.

LABORATORY SUPPLIES, Film
Capital Motion Picture Supply Co., 142 W. 46th St., N. Y. City.
Electrical Products Corp., 1122 W. 18th St., Los Angeles, Cal. "Epeco."

LAMP DIPS
(See Coloring, Lamps.

LAMPS, Arc
Chicago Cinema Equipment Co., 625 S. Trupp St., Chicago, Ill.
Display Stage Lighting Co., 314 S. 46th St., N. Y. City.
Electric Products Corp., 1122 W. 18th St., Los Angeles, Cal. "Epeco."

Gelb Co., Joseph, 512 W. 36th St., N. Y. City.
General Electric Co., Schenevus, N. Y. "Lumitor."
Goerz American Optical Co., 317 24th St., N. Y. City.
Haday, Tom, Montgomery, N. Y. "Pandora."
Ideal Electric Mfg. Co., 3 Murray St., N. Y. City.
Morelitt Intensified Corp., 600 West 57th St., New York City.

Morelitt Intensified Corp., 600 West 57th St., New York City.
Newton, Chas J., 331 W. 18th St., N. Y. City.

Western Electric Co., 195 Broadway, N. Y. City.
Western Electric Mfg. Co., E. Pittsburgh, Pa. (See Adv.)
LAMPS, Colored, Etched

Westinghouse Electric & Mfg. Co., East Pittsburgh, Pa. (See Adv.)

Edison Lamp Works, Harrison, N. J. (See Adv.)

National Lamp Works, Nela Park, Cleveland, Ohio. (See Adv.)

LAMPS, Floor


National Plastic Relief Co., 416 Elm St., Cincinnati, Ohio.


LAMPS, Incandescent Projection (Macza Projection Lamps)

Edison Lamp Works of G. E. Company, 1650 Nela Park, Cleveland; 908 East 114th St., Cleveland, Ohio. (See Adv.)

Nela Specialties Division of National Lamp Works, Nela Park, Cleveland, Ohio. (See Adv.)

Westinghouse Electric Mfg. Co., E. Pittsburgh, Pa. "Westinghouse" (See Adv.)

LAMPS, Incandescent

Mazda, Gem and Carbon

American Electric Lamp Wks., Central Falls, R. I.

Banner Electric Works, 446 Madison Ave., Youngstown, Ohio.

Brilliant Electric Works, Electric Bldg., Cleveland, Ohio.

Bryan-March Works, Central Falls, R. I.

Capitol Electric Co., Denver, Colo. "Hillam"

Colonial Electric Division, Pittsburgh, Pa.

Columbia Incandescent Lamp Works, Equitable Bldg., St. Louis, Mo.


Economical Electric Lamp Division, 25 W. Broadway, N. Y. City. "Rockingham."

Edison Lamp Works of General Electric, Harrison, N. J. (See Adv.)

Federal Lamp Works, 6 E. 39th St., N. Y. City.

Fostoria Incandescent Lamp Works, Fostoria, Ohio.

Franklin Electric Mfg. Co., Harrisburg, Pa. "Festo);


General Incandescent Lamp Works, Electric Bldg., Cleveland, Ohio.


Independent Lamp & Wire Co., 1735 Broadway, N. Y. City.

Kearsarge Lamp Co., Owensboro, Ky.

Laco-Phillips Co., 131 Hudson St., N. Y. City.

Lake Lamp Co., Terminal Bldg., Hoboken, N. J.

Lamp Mfg. Co., Terminal Bldg., Hoboken, N. J.


Munder Electrical Works, Central Falls, R. I.


North American Electric Lamp Co., St. Louis, Mo.


Packard Lamp Works, Warren, Ohio.

Roberts & Hamilton Co., 413 So. 4th St., Minneapolis, Minn.

Roeber Lamp Co., F. J. 117 Whitman Ave., Hoboken, N. J.

Shelby Lamp Works, Shelby, Ohio.

Sterling Electric Lamp Works, Warren, Ohio.

Sunlight Incandescent Lamp Division, Nati. Lamp Works of General Electric Co., 245 Clinton St., Chicago, Ill.

U. S. Incandescent Lamp Co., St. Louis, Mo.

Westinghouse Lamp Co., 165 Broadway, N. Y. City. "Westinghouse Lamps." (See Adv.)

LAMPS, Miniature Incandescent

American Electric Lamp Wks., Central Falls, R. I.

Banner Electric Works, 446 Market St., Youngstown, Ohio.

Brilliant Electric Works, Electric Bldg., Cleveland, Ohio.

Columbia Incandescent Lamp Works, Equitable Bldg., St. Louis, Mo.

Domestic Tungsten Lamp Mfg. Co., West New York, N. J.

Edison Lamp Works of General Electric, Harrison, N. J. (See Adv.)

Elux Miniature Lamp Works, 67 Park Place, N. Y. City.

Howard Miniature Lamp Co., 145 Orange St., Newark, N. J.

Jaeger Co., H. J., Hoboken, N. J.

Lux Mfg. Co., Terminal Bldg., Hoboken, N. J.

McCandless & Co., H. W., 67 Park Place, N. Y. City.

Mannweller Co., 2319 Broadway, Fort Washington, Ind.

Nela Specialties Division, National Lamp Works of General Electric Co., Nela Park, Cleveland, Ohio.

Roozene Lamp Co., F. J., 1317 E. 29th Ave., Hoboken, N. J.

Shelby Lamp Works, Shelby, Ohio.

Sterling Electric Lamp Works, Shelby, Ohio.

Tipless Lamp Co., Emporium, Pa.

Vosburgh Lamp Co., 48th St., N. Y. City.

W. Orange, N. J.


LAMPS, Reflecting, Arc

Projector

American Reflecting Arc Corp., 43 Winchester Street, Boston, Mass.

Bowells Cine Equipment Co., 7417 7th Ave., N. Y. City, "Mofrilet." (See Adv.)

Westen Products Co., 2016 Canal St., N. Y. City. "Hedol." (See Adv.)

LANTERNS, Slide

(See Stereopticons)

Bausch & Lomb Optical Co., 2401 S. Rochelle St., Rochester, N. Y.

Balopthicon.


Perfection Slide and Pictures Corp., 79 5th Ave., N. Y. City.

Standard Slide Corp., 200 W. 59th St., N. Y. City. (See Adv.)

LAVATORY FIXTURES


LAW BOOKS, (On Theatre Law)

Baker-Voorhis & Co., 45 John Street, New York City.

LEADERS, Film

Neu, O. F., 249 W. 47th St., N. Y. City. (See Adv.)

LEDGERS, Theatre

(See also Accounting Systems, Theatre.)

Ecker Bros., Optical Co., 608 Olive St., St. Louis, Mo. (See Adv.)

Exhibitors Trade Review, 152 W. 42nd St., N. Y. City.

LENS CLEANING FLUID

Paramount Lens Corp., 2009 Fulton St., N. Y. City.

LENS GRINDING

Jones & Hemitt Optical Co., 2-6 Gordon St., Boston, Mass. (See Adv.)

Your inspection of our work in any of the following theatres is invited:

APOLLO THEATRE, NEW YORK
CAPITOL THEATRE, NEW YORK
KEITH'S FORDHAM, NEW YORK
KEITH'S PALACE, NEW YORK
LIBERTY THEATRE, NEW YORK
METROPOLITAN OPERA HOUSE, NEW YORK
HENRY MILLER THEATRE, NEW YORK
MUSIC BOX THEATRE, NEW YORK
NEW HERALD THEATRE, NEW YORK
NEW AMSTERDAM THEATRE, NEW YORK
NEW YORK HIPPODROME, NEW YORK
SELWYN THEATRE, NEW YORK
TIMES SQUARE THEATRE, NEW YORK
WINTER GARDEN, NEW YORK
KEITH'S PROSPERITIES THEATRE, BROOKLYN
LOEW'S PALACE THEATRE, BROOKLYN
PROCTOR'S NEWARK THEATRE, NEW JERSEY
NATIONAL OPERA HOUSE, CUBA
ALBISO THEATRE, HAVANA
KEITH'S SYRACUSE THEATRE, NEW YORK
KEITH'S CLEVELAND THEATRE, OHIO
KEITH'S DAYTON THEATRE, OHIO
KEITH'S PROVIDENCE THEATRE, R. I.
APOLLO THEATRE, CHICAGO, ILL.
CHICAGO THEATRE, CHICAGO, ILL.
HARRIS THEATRE, CHICAGO, ILL.
M'VICKER'S THEATRE, CHICAGO, ILL.
SELYN THEATRE, CHICAGO, ILL.
STATE THEATRE, CHICAGO, ILL.
TIVOLI THEATRE, CHICAGO, ILL.
ORPHEUM THEATRE, KANSAS CITY, MO.
ORPHEUM THEATRE, MINNEAPOLIS, MINN.
ORPHEUM THEATRE, SOUTH BEND, IND.
ORPHEUM THEATRE, LOS ANGELES, CAL.
ORPHEUM THEATRE, SAN FRANCISCO
GRAUMAN'S THEATRE, LOS ANGELES
GRAUMAN'S THEATRE, HOLLYWOOD

PETER CLARK, Inc.

534-536-538 West 30th Street

NEW YORK CITY
NEW "MARTIN" GOES INTO STATE THEATRE, CHICAGO

This improved Twin Set Martin A.C. to D. C. Rotary Converter was installed because it produces sun pictures—the kind the public appreciates.

Simple to Connect and Start

Durable and Efficient

Low Maintenance Cost

Superior to Motor Generation Sets of Similar Type

In Single and Twin Units

PHOTO shows ideal installation in State Theatre, Chicago, with latest type panel board.

NORTHEASTERN ELECTRIC COMPANY

So. Hoyne Street and Tilden, Chicago, Ill.

EDWARDS SHEET METAL MARQUEES or CANOPIES

For use over entrances to theaters, hotels, cafes, store buildings, etc. A work of art and they have the massive and ornamental appearance of cast iron, at but a fraction of the cost. Furnished complete, easy to erect—Made of galvanized iron or copper in any style or size desired. Shipped in largest convenient sections, with no separate parts. Our large catalog showing complete line Marquees or Canopies, Bal-conies, Corbels, Theatre Signs, Signs, Skylights, Metal Ceilings and walls, etc., sent free on request.

The Edwards Manufacturing Co.

411-451 East Fifth St.

Cincinnati, Ohio

The World's Largest Manufacturers of Metal Roofing

Metal Shingles, Metal Spanish Tile, Metal Ceilings, Metal Gutters, Portable Building, Rolling Steel Doors, Partitions, etc.
**Popcorn Poppers and Peanut Roasting Machines**

Let a KINGERY Pile Up Profits For You!

The nickels and dimes soon grow into dollars—and with 70% profit on every dollar there's plenty of reason for installing a Kingery popcorn and peanut machine.

No additional space is required—costs practically nothing for upkeep—these machines do double duty—their attractiveness brings additional patrons to you—their sturdy, scientific construction enables you to install a Kingery and give the minimum of attention.

<table>
<thead>
<tr>
<th>Kingery No. 990</th>
<th>Kingery No. 993</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Capacity</strong>, 40 quarts an hour. This is a most popular Kingery Combination; a continuous corn popper and butter koter, uniform peanut roaster, transparent display case.</td>
<td>A popcorn Popper with Peanut Warmer which is operated by electricity. The peanut roaster is omitted, but the warmer will keep roasted peanuts hot at all times. The corn is popped and butter koted by electric heat. Machine consumes 1½ kilowatts per hour.</td>
</tr>
<tr>
<td>Space required, 29x30 inches. The corn popper can be operated independently of the butter koter. You can season each bag as sold. The hopper holds twelve pounds of corn; the popcorn case, one bushel of popped corn; butter tank, one-half pound; corn popper, sixteen to forty quarts per hour; peanut roaster, one-half bushel; peanut warmer, one bushel.</td>
<td>The machine is attractively constructed so as to lend beauty to its surroundings; case is made of nickeled silver show moulding with double-strength glass; nickeled copper hood; top and back, popper cylinder and base are nickled silver.</td>
</tr>
<tr>
<td><strong>Read What a Satisfied User Says:</strong></td>
<td><strong>Write for Illustrated Catalog, Terms and Prices To-day</strong></td>
</tr>
<tr>
<td>Flemingburg, Ky. April 2, 1923</td>
<td><strong>KINGERY MFG. CO.</strong></td>
</tr>
<tr>
<td>Kingery Mfg. Co. Cincinnati, O. Gentlemen: Yours received in regard to the new machine I bought of you. Want to say it is still a money-getter. I run it in the lobby of a theatre, which not only brings patrons to the show to buy corn or peanuts, but while doing so they see the photos of the show, and in many instances after buying their corn and seeing the pictures, they go to the show, and vice versa. They come to the movies and the odor from corn and peanuts makes them buy the popcorn and peanuts. Business is growing each year. Sometimes the machine of mine has cleared more money than the show. I have boys to sell during the intermission. Thanking you for past favors, I am, Yours truly, (Signed) EDWARD F. BRÉEZE. P. S. Last Monday I did $35.70 from 10 A. M. to 8:30 P. M.</td>
<td><strong>Theatre Equipment Dept.</strong> CINCINNATI, OHIO</td>
</tr>
</tbody>
</table>
Recommendations

Westinghouse Distributors

New York City—Howells Cine Equipment Co., 740 7th Ave.
Philadelphia, Pa.—Williams, Brown & Earle Co., 918 Chestnut St.
Buffalo, N. Y.—Becker Theatre Supply Co., 184 Franklin St.
Pittsburgh, Pa.—The S. & B. Film & Supply Co., Forbes St.
Denver, Colo.—The Denver Theatre Supply Co.
Omaha, Neb.—Cole Theatre Supply Co.
Kansas City, Mo.—Cole Theatre Supply Co.
Dallas, Texas—Lucas Theatre Supply Co.
Los Angeles, Calif.—Pacific Amusement Supply Co.
Portland, Oreg.—Service Film & Supply Co., 78 West Park St.
Seattle, Wash.—The Theatre Equipment Co.
Atlanta, Ga.—Lucas Theatre Supply Co.
Auburn, N. Y.—Auburn Film Co.
Minneapolis, Minn.—The Rialto Co.
Cleveland, Ohio—Art Film Studios.
San Francisco, Calif.—Theatre Equipment Supply Co.
Boston, Mass.—Eastern Theatre Equipment Co., 43 Winchester St.
Salt Lake City, Utah—Salt Lake Theatre Supply Co.
Detroit, Mich.—Amusement Supply Co., 2105 John R St.
Chicago, Ill.—Amusement Supply Co., 746 South Wabash Ave.

These distributors are dealers in equipment for the motion picture theatre.

Westinghouse
MOTION PICTURE THEATRE EQUIPMENT
Edward L. Klein Company

EXPORTERS
OF
HIGH CLASS AMERICAN
MOTION PICTURES

IMPORTERS
OF
THE BEST FOREIGN FILMS

CONSULT US REGARDING
FOREIGN DISTRIBUTION

Edward L. Klein Company

25 West 43d St.,
NEW YORK

G. R. SILVERO
590 West 178th St.
New York City

TELEPHONE—WADSWORTH 9366

Coloring of
Motion Picture Films

Why Not Have
Your Titles Colored

Sturtevant Co., B. F., Damon St., Hyde Park, Mass.
Victor Electric Co., Jackson Blvd. & Robey St., Chicago, Ill.
Western Electric Co., 195 Broadway, N. Y. City.
Westinghouse Electric & Mfg. Co., Pittsburgh, Pa. (See Adv.)

MOTORS, Electric
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Bell Electric Motor Co., Garwood, N. J.
Century Electric Co., 19th & Pine Sts., St. Louis, Mo.
Chicago Cinema Equipment Co., 320 S. Tripp Ave., Chicago, Ill.
Crocker-Wheeler Co., Ampere, N. Y.

NATIONAL LAMP WORKS, Nela Park, Cleveland, Ohio.
Preston Machine Co., 314 E. 34th St., N. Y. City.
Westinghouse Electric & Mfg. So., E. Pittsburgh, Pa. (See Adv.)

MATS, MATTING & RUN-
NERS, Rubber
Acme Rubber Mfg. Co., E. State St., Trenton, N. J.
American Purchasing Corp., Ltd., 25 W. 45th St., New York City.
Boston Beltine Corp., 80 Elmwood St., Boston, Mass.
German Leather Co., 721 Waldo Place, Chicago, Ill. "Mar-Not"
Goodyear Rubber Co., Akron, Ohio.
Goodrich Co., B. F. S. Main St., Akron, Ohio.
Hewitt Rubber Co., 240 Ken-nington Ave., Buffalo, N. Y.
Josting & Schilling Co., The, 107 Sibley St., St. Paul, Minn.
Joseph Sanitary Rug Co., Milwaukee, Wis.
Kroder, John & Henry Reubel, 107 E. 17th St., New York City.
Republic Rubber Corp., Youngstown, O.
United States Rubber Co., 1790 Broadway, New York City.

MATS, Slide
Novelty Slide Co., 209 W. 48th St., N. Y. City.
Radio Mat-Slide Co., 121 W. 42d St., N. Y. City.
Standard Slide Corp., 209 W. 48th St., N. Y. City. (See Adv.)

INCANDESCENT PROJECTION ADAPTERS
Best Develco Co., 1514 Prospect Ave., Cleveland, Ohio.
Edward Lamp Works, Harrison, N. J. (See Adv.)
General Electric Co., Schenectady, N. Y.

Edward L. Klein Company

EXPORTERS
OF
HIGH CLASS AMERICAN
MOTION PICTURES

IMPORTERS
OF
THE BEST FOREIGN FILMS

CONSULT US REGARDING
FOREIGN DISTRIBUTION

Edward L. Klein Company

25 West 43d St.,
NEW YORK

Tel: 2522-2523
JUST WHAT YOU HAVE BEEN LOOKING FOR!
A high grade interchangeable letter feature sign made expressly for the Motion Picture Exhibitors. We know your needs and have developed this standardized sign to meet your every requirement. The cost is surprisingly low. Send for illustrated folder with detailed description and prices.

**Are you interested in Marquee, Flashing Signs, Spectacular Displays, Roof Electrics? Write**

**PHILADELPHIA SIGN CO.**

338-40 N. Randolph St.

PHILADELPHIA, PA.

**NOVELTIES — EXPLOITATION AND ADVERTISING:**

(Continued)

Bayor & Matfield Co., 5 E. 17th St., N. Y. City.

Beacon Press, Inc., 318 W. 29th St., N. Y. City.

Berger Co., L. D., 58 N. 2d St., Eriker Bros. Optical Co., 666 Olive St., St. Louis, Mo. (See Adv.)


Grand Lake Co., Inc., 380 Madison Ave., N. Y. City.

Hahn, Ed., 388 W. Madison St., Chicago, Ill.

Hennegan & Co., 311 Genesee St., Cincinnati, Ohio.

Kraft Attractions, 1776 Broadway, N. Y. City.

Laurence Radio-Electric Co., 825 Locust St., Cincinnati, Ohio.

Lewald Co., 330 S. Franklin St., Chicago, Ill.

Lord & Co., C. C., Long Beach, Cal.

Mannheim, Hubert, 1540 Bdv., N. Y. City.

Metal Craft Products Co., 1696 Broadway, N. Y. City.

Mink Novelty Corp., Effer Street Bldg., Buffalo, N. Y.

Moran, Bryan Art Studios, 110 W. 40th St., N. Y. City.

Novelty Rubber Sales Co., Akron, Ohio.

Old Glory Mfg. Co., 312 Van Buren St., Chicago, Ill.

Pacific Pennant & Advertising Co., No. 62 High St., Los Angeles, Cal.

Sterling Novelty Mfg. Co., 174 Worth St., N. Y. City.

Seipel, Louis, 301 W. 20th St., N. Y. City.

Sign Krafter, 301 W. 50th St., N. Y. City.

Times Square Printing Co., 250 West 54th St., New York City.

Tipp Novelty Co., Tippcanoe City, Ohio.

Victor Sparkler Co., Elks, Md.

Westerner-Davidson Agency, 117 46th St., N. Y. City.

**OIL BURNING EQUIPMENT**

Simplex Oil Heating Corp., 30 Church Street, New York City.

**ORCHESTRIONS, Mechanical**

American Photo Player Co., 100 Golden Gate Ave., San Francisco, Cal. "Photo-Players." (See Adv.)

Burgess, Louis, 225 Olive St., St. Louis, Mo.

Burnett & Reed Co., 308 6th St., N. Y. City.

**ORGANS, Theatre**

Austen Organ Co., Hartford, Conn.

Berni Organ Co., 215 W. 20th St., N. Y. City.

Berry-Wood Piano Player Co., Inc., 973 Market St., San Francisco, Cal.

Bilbrough Bros., 136 W. Lake St., Chicago, Ill.

Clough & Warren Co., 1448 Broadway, Detroit, Mich.

Coler, Jas., 604 Washington St., Melrose, Mass.

Columbus Organ Co., 290 N. Washington Ave., Chicago, Ill.

Cremona—See Marquette Piano Co.

Eaton Organ Co., Brattleboro, Vt.

Eliff & Stehr, 920 2nd St., Long Island City, N. Y.


Emmons Organ Co., Howard & Mifflin St., Mass.

"Hope-Jones"—See Wurlitzer Co., Rudolph.

Hughes & Son, Piano Mfg. Co., Foxcroft, Md.

Link Piano Co., Binghamton, N. Y.

Kramer Organ Co., 1600 Broadway, N. Y. C.

Kliger & Sons, Geo., 3825 Locust St., St. Louis, Mo. (See Adv.)

Kimball Co., W. W., 300 S. Wabash Ave., Chicago, Ill.

Lyons & Healy, Chicago, Ill.

"Smith Unit."  
Marr & Colton Co., Warsaw, N. Y. "New Era." (See Adv.)

Mason & Hamlin, 313 Fifth Ave., N. Y. City.

Packard Piano Co., Fort Wayne, Ind.

Palin, E. E., Mt. Penn, Pa.

Palmer & Son, Henry, 914 Main Ave., Louisville, Ky.

Reed & Son, Geo. W., W. Boynton, Mass.

Schulke Organ Co., 252 16th Ave., Milwaukee, Wis.

Smith Organ Co., N. Tonawanda, N. Y.

"Hope-Jones." (See Adv.)

**PAINTS, Screen**

Electric Products Corp., 121 W. 10th St., Los Angeles.

Eriker Bros. Optical Co., 606 Olive St., St. Louis, Mo. (See Adv.)

Golden Co., Not Inc., 1915 W. Harrison St., Chicago, Ill.

"Siver-Crystal Glitter," "Kurtine Coat."  

Langie Theatre Supply Co., 34 State St., Montpelier, Vt.

Sonneborn Bros., L., 262 Pearl St., N. Y. City.

Strand Screen Coating Co., 44 Jefferson Ave., Brooklyn, N. Y.

Thomas, A. G., Crystal Theatre, Pittsburgh, Pa., "Sateen."  


**ORNAMENTS, Plaster**

National Plastic Relief Co., 418 Elm St., Cincinnati, Ohio. (See Adv.)

**OUTFITS, Slide Making**

Radio Matslide Co., 121 W. 44th St., N. Y. City. (See Adv.)

Simplex Slide Co., 1912 Michigan Ave., Sheboygan, Wis.

Standard Slide Corp., 209 W. 40th St., N. Y. City. (See Adv.)

**PAINTS, Screen**

Electric Products Corp., 121 W. 10th St., Los Angeles.

Eriker Bros. Optical Co., 606 Olive St., St. Louis, Mo. (See Adv.)

Golden Co., Not Inc., 1915 W. Harrison St., Chicago, Ill.

"Siver-Crystal Glitter," "Kurtine Coat."  

Langie Theatre Supply Co., 34 State St., Montpelier, Vt.

Sonneborn Bros., L., 262 Pearl St., N. Y. City.

Strand Screen Coating Co., 44 Jefferson Ave., Brooklyn, N. Y.

Thomas, A. G., Crystal Theatre, Pittsburgh, Pa., "Sateen."  


**PANEL BOARDS, Lighting**

(See also Switchboards, Theatre)

Adam Electric Co., Frank St., Louis, Mo.

Hub Electric Co., Chicago, Ill.

Major Equipment Co., 2618Colum Ave., Chicago, Ill.
PARTS. Projector Repair
(See Projectors, Standard Motion Pictures; also Supply Houses)
Benetti, Chas. H., 224 North 12th St., Philadelphia, Pa. (See Adv.)

PEANUT TOASTERS
"Butterkist"—See Holcomb & Hoke.
Holcomb & Hoke Mfg. Co., 2046 Van Buren St., Indianapolis, Ind. "Butterkist." (See Adv.)
Kingery Mfg. Co., 555 Pearl Ave., Cincinnati, Ohio.

PENCILS, Souvenir Advertising
Blaisdell Pencil Co., Philadelphia, Pa. (See Adv.)

PHOTOS AND PORTRAITS
(For Lobby Display)
Artfilm Studios, Inc., 1212 Ontario St., Cleveland, Ohio.
Barbeau, Frank; Oswege, N. Y. Garraway Photo Sales Co., Rutherford, N. J.
Kasul Studios, 220 W. 42d St., N. Y. C.
Kraus Mfg. Co., 220 W. 42d St., N. Y. C.
Markendorff, A. S., 153 W. 22d St., N. Y. C.
Photo Roto, Inc., 196 First Ave., N. Y. C.
Reliance Reproduction Co., 349 W. 42d St., N. Y. C.
Russell Studio, 720 8th Ave., N. Y. C.
Ruben Studios, 122 Prospect Ave., Cleveland, Ohio.
Story Scene Co., G. L., 21 Tufts St., Somerville Sta., Boston.

PIANOS, Automatic
Berry-Wood Piano Player Co., Inc., 973 Market St., San Francisco, Cal.
Chickering Bros., Chicago, Ill.
Doll Co., Jacobs, 114 Cypress Ave., N. Y. C.
Kimball Co., W. W., 300 S. Wabash Ave., Chicago, Ill. (See Adv.)
Link Piano Co., Binghamton, N. Y.
Lyons & Healy, 57-59 Jackson Blvd., Chicago, Ill. "Empress." (See Adv.)
Marquesco Piano Co., 1608 Canal St., Chicago, Ill.
Mason & Hamlin, 313 Fifth Ave., N. Y. C.
Operators Piano Co., 16 S. Peoria St., Chicago, Ill. "Coinola."
Albany Esq. & San. 29 Southern Blvd., N. Y. C.
Wurllttor Co., Rudolph, 1214 E. Fourth St., Cincinnati, Ohio. (See Adv.)

PLASTERING, Architectural
Architectural Plastering Co., 624 First Ave., N. Y. C. (See Adv.)

PLASTIC MATERIALS
Architectural Plastering Co., 624 First Ave., N. Y. C. (See Adv.)

PORTABLE ELECTRIC FOUNTAINS
National Plastic Relief Co., 416 Elm Street, Cincinnati, Ohio. (See Adv.)

POLISHERS
International Metal Polish Co., Inc., Quill St., Indianapolis, Ind. (See Adv.)

POWER PLANTS, Electric
Adlina, Young & Allen, 561 W. Washington St., Chicago, Ill.
Kohler of Kohler, W. Wis.
Langstotn-Mayer Co., 735 Washington, Appleton, Wis.
Matthews Eng. Co., Sandusky, O.
Universal Motor Co., Oshkosh, Wis. "Universal."

POWER PLANTS, Studio
E. J. Electric Installation Co., 221 W. 33d St., N. Y. C.

PRESS BOOKS
Beacon Press, Inc., 318 West 23d St., N. Y. C.
Bible Press, Inc., 335 W. 53d St., N. Y. C.
Times Square Printing Co., 350 West 46th St., N. Y. C.
Tannen Printing & Publishing Co., American Theatre Bldg., 42d St., bet. 7th & 8th Ave., N. Y. C.

PRINTING, Theatre
(Programs, Window Cards, Heraldic, Tradebooks, Alles Printing Co., 244 E. 4th St., Los Angeles, Cal.
Berkeley Poster Co., 125 W. 22d St., N. Y. C.
Chronicle Printing Co., Loganport, Ind.
Donald Lithograph Co., New-

PROJECTORS, Advertising
American Motor-Sign Co., 211 Post Sq., Cincinnati, Ohio.
Keystone Press, 11th & Wyan-
dotte Sts., Kansas City, Mo.
Liberty Show Print, Pittsburgh, Pa.
Penn Poster Co., 221 No. 13 St., Philadelphia, Pa.
Quigley Lithograph Co., Kansas City, Mo.
Rialto Printing Co., Philadel-

PROJECTORS, Portable
Acme M. P. Projecting Co., 111 W. Austin Ave., Chicago, III.
The Drophead Projector, Fon-

gage, Newton, C. L., 331 W. 15th St., N. Y. C.
American Projecting Co., 6225

“The Proof of the Pudding is in the Eating”

and therefore we want every exhibitor to get a generous sample of a

MINUSA DeLUXE SPECIAL SCREEN
especially built to meet the projection conditions of his own theatre to test out under light for a
practical demonstration. Get yours by clipping out and sending us the coupon below.

MINUSA CINE SCREEN COMPANY
Morgan at Bannomt
Saint Louis, Mo.

MINUSA Screens have no competitors; only a few imitators

MINUSA CINE SCREEN CO.
SAINT LOUIS, MISSOURI

We want to test your MINUSA De Luxe Special Screen. Send us a 16"x20" sample built in accordance with the

MINUSA CINE SCREEN COMPANY

Program Clocks
Petites and Randall Co., 250 Nassau St., N. Y. C. (See Adv.)
Standard Slide Co., 300 W. 46th St., N. Y. C. (See Adv.)

PROGRAM COVERS
Hennegan Co., The, 311-313 Genesse, Cincinnati, Ohio. (See Adv.)
Star Program Co., 201 W. 49th St., N. Y. C.

PROGRAM PRINTERS
Cahill-Igoe, 119 W. Harrison St., Chicago, Ill.
Exhibitors’ Program Co., 1006 Forbes St., Pittsburgh, Pa.
Hennegan & Co., 1311 Genesse St., Cincinnati, Ohio.
Krause Mfg. Co., 220 W. 42d St., N. Y. C.
Reiland, 727 Seventh Ave., N. Y. C.
Star Program Co., 201 W. 49th St., N. Y. C.

PROJECTORS, Advertising
American Theatre Bldg., 42d St., bet. 7th & 8th Ave., N. Y. C.
New York City. (See Adv.)
Water Color Co., 450 Fourth Ave., N. Y. C.

PROJECTORS, Portable
Acme M. P. Projecting Co., 111 W. Austin Ave., Chicago, Ill.
The Drophead Projector, Foner,

Exhibitors Trade Review
PROJECTORS, PORTABLE—(Continued)

Atchison Educational Film Co., 63 East Adams St., Chicago, Ill.
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.
Buffalo Projector & Film Corp., Niagara Life Bldg., Buffalo, N.Y.
Dee Corp., 1250 Mariana St., Chicago, Ill.
Gernert, G., 24 E. 12th St., N.Y. City.
Howland Portable Projector Co., Chicago, Ill.
Herbert & Hussey, 18 E. 42nd St., N.Y. City, "Kinopticon."
Pathoscope Co., Aeolian Bldg., N.Y. City.
Safety Projector & Film Co., Buffalo, N.Y. ('Zenith."
Vistor Animatograph Co., Denver.

PROJECTORS, Standard, Motion Picture
Bardy Projector Co., 729 7th Ave., N.Y. City.
Beculth Theatre Supply Co., 416 Pearl St., Buffalo, New York.
(Wed Adv.)
Birkholm & De Hart, 42d St., N.Y. City. (See Adv.)
Continental Sales Co., Wilkes-Barre, Pa., "Burwood."
Enterprise Optical Mfg. Co., 90 W. Randolph St., Chicago, Ill.
Herbert & Hussey, 18 E. 42nd St., N.Y. City, "Ernemann."
(Peck Adv.)
Parnamounth Mfg. Co., Dept. ER, 900 S. Homan St., Chicago, Ill.
(Peck Adv.)
Simplex—See Precision Machine Co.
Superior Projector, Inc., 17 W. 60th St., N.Y. City. (See Adv.)

PROJECTORS, Semi-Professional
Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

PUBLICATIONS, Motion Picture Trade
Exhibitors Trade Review, 42d St. & Broadway, N.Y. City.
Exhibitors' Herald, 202 S. Dearborn St., Chicago, Ill.
Film Daily, 17 West 44th St., N.Y. City.
Motion Picture World, 616 5th Ave., N.Y. City.

PUBLICATIONS, Projection
Falk Publishing Co., Inc., Dept. 629, 145 W. 24th St., "M. P. P.
Hallberg, J. H., 25 W. 45th St., N.Y. City.
Richardson's Handbook, F. H. Richardson, 8th Ave., N.Y. City.

PUNCHERS, Ticket
Kautz & Co., 2433 W. Lake St., Chicago, Ill.
Lock Stub Shop Co., 220 Wakefield, Brooklyn, N.Y.
Mc Gill Metal Products Co., 1440 Walnut St., Chicago.
Moyer & Wenthe, 1418 N. Dearborn St., Chicago, Ill.
Morgan, Samuel H., 38 E. 23d St., New York City.

PUBLISHERS
Crosset & Dinsap, 1140 Broadway, New York City. (See Adv.)

PURIFIERS, Mechanical Air
American Blower Co., Detroit, Mich.
American Chemical Co., 113 North 9th St., Lebanon, Pa.
"De-Om." Westinghouse Electric & Mfg. Co., E. Pittsburgh, Pa. (See Adv.)

RACKS, Ticket
Angell Ticket Co., 154-166 Erie St., Chicago, Ill.
Arcus Ticket Co., 322 N. Ashland Ave., Chicago, Ill.

RAILS, Brass
Baldwin Brass Works, 411 S. Clinton St., Chicago, Ill.
Buffalo Wire Works Co., 320 Terry St., Niagara Falls, N.Y.

Deareon Brass Co., Cedar Rapids, Iowa.
Dow Co., The, 201 N. Buchanan St., Louisville, Ky.
Flour City Ornamental Iron Co., 27th Ave. & 27th St., Minne-
sapolis, Minn.
Gilbert & Sons Brass Foundry Co., A. 4915 Forest Park Blvd., St. Louis, Mo.
Kuhn Studio, Louis, 204 Eighth Ave., New York City.
McKenna Brass Co., Pittsburgh, Pa.
Michaels Art Bronze Co., 230 Scott St., Covington, Ky.
Midland Metal Co., 1427 Catharine St., Rochester, N.Y.

Reinhart Mfg. Co., E. G., 320 East 2nd St., Cincinnati, Ohio.
Standard Iron & Wire Works, Chattanooga, Tenn.
Taylor & Dean, Penn Ave. & 25th St., Pittsburgh, Pa.

ROPE RAILS
Newman Mfg. Co., 416-418 Elm St., Cincinnati, Ohio. (See Adv.)

RADIO OUTFITS, Theatre
Bette & Betti, 600 W. 43rd St., N.Y. City.
Howells' Cine Equipment Co., Inc., 700 7th Ave., N.Y. City. (See Adv.)
Lyradian Sales Co., Mishawaka, Ind., "Lyradian."

REELS, Film, Shipping and Projection
Alax Film Accessories Co., 50 Fourth Ave., New York City.
American Can Co., N. Y. City.
Bell & Howell Co., 1901 Larchmont Ave., Chicago, Ill. ("H. H."
Fulton Co., E. E., 3208 Carro Ave., Chicago, Ill.
Dempster Geometric Stamping Co., 221 E. 131st St., Cleveland, Ohio.
Globe Machine & Stamping Co., Cleveland, Ohio, "Globe."
Goldberg Bros., 1421 Lawrence St., Denver, Colo.
Howells' Cine Equip. Co., Inc., 740 7th Ave., N.Y. City. (See Adv.)
Indestructible Metal Products Co., 521-23 42d St., N.Y. City.
New O. F., 320 47th St., N.Y. City.
Perfection Reel & Can Co., 807 W. Lake St., Chicago, Ill.
Sharlow Bros., Co., 412 W. 42nd St., N.Y. City.
Taylor-Shantz Co., N. St. Paul St., Rochester, N. Y.
Universal Electric Welding Co., 152 W. 43d St., N.Y. City.

REFLECTORS, Light
Frisch, I., 24th St. & 10th Ave., N. Y. City.
Pittsburgh Reflector & Ill. Co., 3d Ave. & Ross St., Pitts-
burch, Pa.
Sunlight Reflector Co., 225 Page St., Brooklyn, N. Y.

Our Dealers
Will Show You or Write
Direct to
BIRKHOLM & DE HART
111 West 42nd St.
New York
RECEIVING, Maps and Notes

REFLECTORS, Sign and Bulletin

FRINK, Inc., I. P., 24th St. & 16th Ave., N. Y. City.


RESEATING SERVICE

American Seating Co., Jackson Blvd., Chicago, Ill.

HERSEY Wakefield Co., Boston, Mass. (See Adv.)


REWRINDS, NON-

Feaster Mfg. Co., 16 W. 46th St., N. Y. City.

Worman Theatre Supply Co., Alhambra Bldg., Ogdensburg, Ut.

"Worman."

REWINDERS, Film

Automatic Film Rewinder, Harrisburg, Pa.

Bell & Howell Co., 1803 Larchmont Ave., Chicago, Ill.

Bennett, Chas. H., 224 North 13th St., Philadelphia, Pa.

Capital Mfg. Co., 125 & Dearborn St., Chicago, Ill.


Duplex Machine Co., 316 75th St., N. Y. City.

Electrical Products Corp., 1122 W. 16th St., Los Angeles, Calif.

Emory Mfg. Co., J. R., Sherman Ave. & Ruxton St., Newark, N. J.

Feaster Mfg. Co., 16 W. 46th St., N. Y. City.

Lang Mfg. Works, Olean, N. Y.

Power Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)

Safety Devices, Projector Fire

Eastern Theatre Equipment Co., Los Angeles, Calif. (See "Cods."


Hulett, E.W., 3119 Argyle St., Chicago, Ill.

New Ulmer Circuit Breaker Co., 414 E. Market St., Louisville, Ky.

Parnshardt, L. C., Westport, Conn.

Protectall Co., The Dallas, Tex.

SAFE S

American Cinema-Safe Corp., Baltimore, Md. (See Adv.)

Caruso Mfg. Co., Chicago Ave. & Scott St., Buffalo, N. Y.

BROOKLYN LIGHT PROJECTION Co., Detroit, Mich.

Capital Mfg. Co., 525 S. Dearborn St., Chicago, Ill.

Chicago Cinema Equipment Co., 556 S. Tripp Ave., Chicago, Ill.

BUTLER-HAMMER MFG. Co., Middletown, Wash. (“Simplicity"

Duplex Machine Co., 316 75th St., N. Y. City.

General Electric Co., Schenectady, N. Y.

Hoffman & Sons, N. Y. City.

Leopold N. Y. City.


Neumark, Henry, 837 6th Ave., N. Y. City.

Newman, Chas. L., 331 W. 18th St., N. Y. City.

Power Co., Nicholas, 90 Gold St., N. Y. City. (See Adv.)

UNIVERSAL ELECTRIC STAGE LIGHTING Co., 221 W. 50th St., N. Y. City. "Klilig" (See Adv.)

WARD Leonard Electric Co., Mt. Vernon, N. Y.


RINGING, Metal

EDWARDS MFG. Co., 411-415 East Fifth St., Cincinnati, Ohio. (See Adv.) (Rope Rails)

NEWMAN MFG. CO., 410-418 Elm Street, Cincinnati, Ohio.

SAFETY DEVICES, PROJECTOR FIRE

Eastern Theatre Equipment Co., Los Angeles, Calif. (See Adv.)


Hulett, E. W., 3119 Argyle St., Chicago, Ill.

New Ulmer Circuit Breaker Co., 414 E. Market St., Louisville, Ky.

Parnshardt, L. C., Westport, Conn.

Protectall Co., The Dallas, Tex.

STANLEY FRAMES & COMPANY.

Manufacturers of Lobby Display Frames

Wall Cases

Ticket Booths

Framed Mirrors

Ticket Boxes

(Ne-choppers)

Easel and Pedestal Frames

STANLEY FRAME CO., and Menger & Ring, 729 7th Ave., New York City.

Manufacturers of Lobby Display Frames

Wall Cases

Ticket Booths

Framed Mirrors

Ticket Boxes

(Ne-choppers)

Easel and Pedestal Frames

DESIGN IS IN ALL PERIODS

Let us know your requirements or let us tell you. Sketches and prices on request.


Irwin & Spark Scenic Studio, 432 Broadway, New York City.

King Studios, Louis, 201 9th Ave., N. Y. City, (See Adv.)

New York & Delaware Bldg., 200 West 46th St., New York City.

Rothe & Teichner, Irving Place Bldg., New York City.

Kahn & Bowman, 155 W. 29th St., N. Y. City.

Kane, Mich. City.

Cincinnati, E. cor. 24th & Harrison Sts., Cincinnati, Ohio.

King Scene Co., 311 S. Harrison St., La Touche, J. B., Clearfield.

Lash Studios, Lee, Longacre Bldg., New York City.

Law Scene Co., 602 W. 42nd St., New York City.

McHugh & Son, Jos. P., 9 W. 42nd St., N. Y. City.

Manhattan Scenic Studios, 324 W. 35th St., N. Y. City.

Monarch Scene Co., 488 6th Ave., N. Y. City.

Bausch & Lomb, 12 E. 15th St., N. Y. City.

Spencer & W. 24th St., Columbus, Ohio.

National Scene Co., 531 S. High St., Columbus, Ohio.

Beck & Co., 754 N. 32nd St., Detroit, Mich.

Cincinnati Scene Co., 388 N. 34th St., Cincinnati, Ohio.

New York, N. Y.

Oah, N. Y.

Phila., Pa.

East Liverpool, Ohio.

Cincinnati, Ohio.

Rochester, N. Y.


Chicago, Ill.

Los Angeles, Calif.

Newark, N. J.

Chicago, Ill.

Chicago, Ill.


Baltimore, Md. (See Adv.)

Cincinnati, Ohio.

Providence, R. I.

Allentown, Pa.

Chicago, Ill.


New York, N. Y.


Paterson, N. J.


St. Louis, Mo.


THE BEST EQUIPPED THEATRES HAVE BULL DOG STAGE SWITCH BOARDS

ASK THEM WHY!

John Herbert Phillips High School, Birmingham, Ala.
Masonic Temple, Birmingham, Ala.
Allen Theatre, Toronto, Ont., Canada.
Princess Theatre, Toronto, Ont., Canada.
Walkerville Theatre, Walkerville, Ont., Canada.
Scottish Rite Cathedral, Hamilton, Ont., Canada.
Tivoli Theatre, Washington, D. C.
Champaign Theatre, Champaign, Illinois.
Roosevelt Theatre, Chicago, Illinois.
Lawndale Theatre, Chicago, Illinois.
Cadick Theatre, Evansville, Ind.
Masonic Temple, Fort Wayne, Ind.
Loew's Theatre, Indianapolis, Ind.
Palace Theatre, South Bend, Ind.
National Theatre, Mexico City, Mexico.
Macomb Theatre, Mt. Clemens, Mich.
Theatres of the Kumsky Enterprises, Detroit, Mich.
Fox-Washington Theatre, Detroit, Michigan.
Orpheum Theatre, Grand Rapids, Michigan.
Masonic Temple, Joplin, Mo.
World Theatre, Omaha, Neb.
National Theatre, New York.
Loew's 83rd St. Theatre, New York City.

Temple Theatre, Bellaire, Ohio.
Allen Theatre, Cleveland, Ohio.
James Theatre, Columbus, Ohio.
South Side High School, Columbus, Ohio.
Regent Theatre, Toledo, Ohio.
Rivoli Theatre, Toledo, Ohio.
Brownsville Theatre, Brownsville, Penna.
Fox Theatre, Philadelphia, Penna.
Harris Theatre, Pittsburgh, Penna.
Hippodrome, Youngstown, Penna.
Cummiford Amusement Company Enterprises, Pa.
Loew's Theatre, Dallas, Texas.
Kearse Theatre, Charleston, West Va.
Masonic Temple, Charleston, West Va.
Rex Theatre, Wheeling, West Va.
Virginia Theatre, Charleston, West Va.
Scottish Rite Cathedral, Wheeling, West Va.
Ascher Theatre, Manitowoc, Wisc.

In course of construction:
New National Theatre, Richmond, Va.
The Forum, Los Angeles, Cali.

The above represents a few of the hundreds of Auditoriums and Theatre Lighting Control Switchboard Equipments which we have furnished in the past few years.

Our Engineers will assist you in determining your requirements.

Illustrated Catalogs sent on request.
Brenkert “F” Brenopticon

Improve Whenever Possible

That’s the “Brenkert Slogan”

Brenkert “F” Brenopticon

Is An Improved Double Dissolver

The Brenkert “F” Brenopticon projects either lantern slides or stage effects in dissolving or simultaneous projection. ANIMATED PROLOGUES and OVERTURE FEATURES with the Brenkert “F” Brenopticon add 100% to the Program. PICTURE PRESENTATIONS that are attractive and fascinating.

Brenkert “C3” Spotlight

Is An Improved Spot-Flood Lamp

The Brenkert “C3” spotlight renders brilliant flood lighting with a crispy white spot at any distance. The new features of built-in framing and dowser shutter, roller insulator cable release, new type 100 ampere arc lamp with all adjustments and a substantial construction throughout gives the operator all that is desired for 100% efficient spot and flood service with a convenient and easy means of operation.

Other Brenkert Products

There is a Brenkert spotlight for every requirement and all have the latest designs and rugged construction. From 25 ampere to 100 ampere arc lamp equipments, 1000 watt Mazda lamp, Baby spots, pin or head spots, Olivettes, Iris, Shutters, Dimmers, color wheels and slides, etc., etc.

See Your Nearest Dealer or Write Direct

Brenkert Light Projection Company   Detroit, Michigan

“Pioneer Manufacturers Long Distance Projection Equipment”
The Recognized Standard in Motion Picture Theatres and Everywhere

Blue Ribbon Cream Metal Polish

The Standard Polish for All Metals That Leaves No Stains on Patrons’ Gloves or Clothing.

Requires Less Polish and Less Effort, but Produces Lasting Lustre and Mirror-like Brilliance.

Write Us for Catalog and Price-list.

International Metal Polish Co., Inc.
Quill Street and Belt Railway,
Indianapolis, Indiana.
N. Y. Office, 335 Broadway, N. Y. City.
Kausalite Aisle Lights

Poor Aisle Lighting is Reflected at the Box Office

Is your theater afflicted with glaring ineffective aisle lighting—do you have to use overhead lighting so that patrons can find their way to their seats? Or do you use Kausalite—do as the finest theaters, whose successful managers know the value of patronage that is satisfied in every detail and therefore comes back? Kausalite gives a diffused light that is ample for convenience and does not interfere with the screen. It does the work perfectly—its efficiency is reflected at the box office.

Write for booklet
Kausalite Mfg. Company
6143 Evans Avenue,
Chicago, Illinois.
For New or Remodeled Theatre Buildings

The wonderful lighting effects produced by C-H Theatre Dimmer Equipment add to box office receipts out of all proportion to their cost.

C-H Dimmers are made in types especially adapted to the continuous long-hour duty required by the moving picture theatre today. They are designed by an engineering force specializing in electrical control dating back to the time when the old carbon filament electric lamps superseded the old gas foot-lights. By far, the majority of theatres are equipped with Cutler-Hammer Dimmers.

If you are planning a new theatre or the remodeling of an existing building—make provision for adequate C-H Dimmer Equipment to produce the pleasing effects that make audiences happy and keep the ticket office busy.

THE CUTLER-HAMMER MFG. CO.
Works: MILWAUKEE and NEW YORK
Offices and Agents in Principal Cities
Northern Electric Co., Ltd., Can.

Make a note to write for a copy of publication 445

THEATRE DIMMERS
Tremont
Film Laboratories Corp.
1944 JEROME AVENUE
HARRY GLICKMAN, Pres.
EDWARD HORN, Treasurer
Bingham 0970-71
Specializing in Negatives
Developing—First Positive Printing
ASK THE INDEPENDENT PRODUCER

VIGNETTING DEVICES, Camera
Burroughs Camera Co., 100 N. Dearborn St., Chicago, Ill.
Bell & Howell Co., 1501 Larchmont Ave., Chicago, Ill. (See Adv.)
Burke & James, Inc., 240 E. Ontario St., Chicago, Ill.

VINES, Artificial (See Flowers, Artificial)

VIOLINS, Automatic
Mills Novelty Co., 221 S. Green St., Chicago, Ill. "Violano-Virtuoso."
Violano-Virtuoso — See Mills Novelty Co.

VOLT METERS (See also Ammeters, Volt)

WARMERS, Electric Foot
American Beauty—See American Electrical Heater Co.

WAX FIGURES
L. E. Oates Wax Studio, 105 East 10th St., Los Angeles, Cal.

WAX, Film
Magic Film Protector Co., 613 E. Willard St., Muncie, Ind.
Fairchild Art Bronze Co., 230 Scott St., Covington, Ky.

WIRE MESH WORK
Reinhart Mfg. Co., 326 East Second St., Cincinnati, Ohio. (See Adv.)

WATER SOFTENERS, Laboratory

The front of your theatre is your show window. An
ornamental marquee over
the entrance is an indica-
tion of the distinction of the
inside.
We are designers, manu-
facturers and erectors.

WRENCHES, Carbon
Pierce, Carl, Morris, Ill.

Raven "Haftone" Screen
was selected for

Virginia's
Latest and most up-to-date theatre

New National
Richmond

Raven Screen Corporation
165 Broadway
New York City
BEWARE, EXHIBITORS
The Voice of the Box Office Shouts:
AIR CONDITIONING

BUT be sure you know what is meant by “Air Conditioning.” It means the uniform distribution throughout your theatre of cleansed air that is heated and humidified (moistened) in winter; cooled and dehumidified (excess moisture removed) in summer, the distribution being accomplished without drafts and the conditions being maintained automatically regardless of outdoor weather.

Since the notably successful installation of Carrier Air Conditioning Equipment in the now famous Grauman’s Metropolitan, Los Angeles, many Exhibitors have rushed plans to “cool” their theatres, such “cooling” being considered the quickest and cheapest method of kidding the public into the Box Office.

Whereupon many vendors of refrigerating machines have fallen upon fat pickings, trading upon your natural lack of engineering information. Air conditioning requires refrigeration but it cannot be accomplished with refrigeration alone. It isn’t the refrigeration, it’s what is done with the cooled air that counts!

You owe it to yourself, Mr. Exhibitor, to investigate this important subject fully. We’ll be glad to send you a booklet which gives the unvarnished facts, or to arrange an interview so that one of our Engineers can show you some mighty interesting figures.

The public is now demanding the conditioned theatre and the big money of the immediate future will be made by those Exhibitors who listen to the Voice of the Box Office.

Carrier Engineering Corporation
Manufactured Weather to make “Every day a good day”
750 Frelinghuysen Avenue, Newark, N. J.

Boston Buffalo Chicago New York Philadelphia
Los Angeles San Francisco
NO

SHARP EDGES
WOBBLING
TEARING EDGES OF FILM
DANGER TO OPERATOR
SPRING TO COME OUT
RUST
ENAMEL TO CHIP OFF

Something You Can Swear
BY but Not AT

10 INCH
1000 FEET
REEL

15 INCH
2000 FEET
PROJECTION REEL

Welded Wire Reels

ELECTRICALLY WELDED
GALVANIZED
RIGID
LIGHT WEIGHT

HOWELLS CINE EQUIPMENT CO.
740-7th Avenue, New York City
THE HOUSE OF GOOD SERVICE
JOE HORNSTEIN, Gen. Mgr.
POWER'S PROJECTORS
INSTALLED IN THE
FOX THEATRE
PHILADELPHIA, PA.

Another of America's Representative Motion Picture Houses Equipped with POWER'S Better Projection Pays
Insist on prints on—

EASTMAN POSITIVE FILM

—and all the quality that was secured in the negative will be seen on the screen. This means the kind of photographic reproduction that appeals to your audiences.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
PATHE REVIEW

The Magazine of the Screen

Once a week

Just what the doctor ordered

When the grinding routine of daily life has worn down a person to the point where everything is dull, stale, flat and unprofitable, the doctor takes one look and orders a change.

When you show the same old routine of super long feature with no variety or contrast you wonder why audiences yawn and business is not so good as it used to be.

Give them contrast, variety; show the Pathe Review with its wonderfully beautiful and instructive items of interest from everywhere; with its incomparable Pathecolor; its little trips around the world to strange places and people.

It's just what the doctor ordered, —for your house.
HART'S latest — his first picture in two years—is by far his best. Western thrills, riding, fighting. All that they love in a Hart hit, and more! No wonder they're flocking to "Wild Bill Hickok." No wonder Hart is a far greater box-office bet than ever!

By William S. Hart
Directed by Clifford Smith
Scenario by J. G. Hawks

A Paramount Picture
Standing on the threshold of the new year we view in retrospect the year passed and look ahead to the year just unfolding before us.

In spite of the criticism levelled at the motion picture business, some of which has been well founded but much of which has been directed by well intentioned persons with mistaken ideas—this great industry has established a record of progress and achievement during the past year, of which all of us may well be proud.

We believe that the new year will bring forth even greater and finer accomplishment. That everyone engaged in the motion picture business and its allied lines may enjoy to the fullest a share in contributing to the progress of the industry during the coming year, with a generous meed of the prosperity which is bound to attend such progress, is the earnest and sincere wish of Standard Film Laboratories.

A Happy New Year to All

Standard Film Laboratories
John M. Nickolaus  S. M. Tompkins
Seward and Romaine Streets
Holly 4366
Hollywood, California
To Make 1924 a Prosperous Year

WE TAKE PLEASURE TO ANNOUNCE THE FOLLOWING PRODUCT

HAROLD BELL WRIGHT STORIES

The most widely read author in the world. 1,268,000 copies the average circulation of each of 9 stories controlled by this organization. "WHEN A MAN'S A MAN" (2,300,000 circulation) now completed. Released February 4th by Associated First National Pictures, Inc.

BABY PEGGY


"SECRETS OF LIFE"

Louis H. Tolhurst's marvelous microscopic pictures dealing with the life of the insect. A series of twelve to be made, with 6 completed. Regarded as educational and entertainment classics. Distributed by Educational Film Exchange.

"THE MEANEST MAN in the WORLD"

George M. Cohan's famous stage production starring Bert Lytell, Blanche Sweet, Bryant Washburn and a host of others. Now being distributed by Associated First National Pictures, Inc.

WELL KNOWN STAGE AND BOOK SUCCESSES

Boasting all-star casts and well-known directors among which are John Crot's famous stage success, "Listen Lester," Owen Davis' stage success, "Fools of Fortune" and others, with players of note including Bebe Daniels, Norman Kerr, Walter Hiers, Lee Moran, Joe Butterworth, Mary Jane Irving, and directors which include Edward F. Cline, William Beaudine and William Seiter.

PRINCIPAL PICTURES CORPORATION

SOL LESSER
President

IRVING M. LESSER
Vice-President

M. ROSENBERG
Secretary

STUDIOS
Hollywood, Cal.
7200 Santa Monica Blvd.

OFFICES OF DISTRIBUTION
New York City, N. Y.
1540 Broadway
The hitherto impossible has been accomplished. The first and only picture produced entirely in Alaska.

Important Release Announcement Soon.

A thousand people have been taken into the Arctic Regions in the dead of winter to produce this spectacular Alaskan Wonder Picture. Gripping - Tragical - Beautiful.

There is "Something New Under the Sun".

The Alaska Moving Picture Corporation — Anchorage, Alaska.
MACK SENNETT'S
Latest and Greatest
Comedy Find

HARRY LANGDON

and the

1924

BATHING BEAUTIES

in

"PICKING PEACHES"

DISTRIBUTED BY

PATHE EXCHANGES
Read the Books from which Great Pictures have been made

THE COVERED WAGON
THE WAY OF A MAN
SCARAMOUCHE
IF WINTER COMES
WEST OF THE WATER TOWER
THE WHITE SISTER
TO THE LAST MAN
A LADY OF QUALITY
IN THE PALACE OF THE KING
THE SPANISH DANCER
LITTLE OLD NEW YORK
MAIN STREET
THE ETERNAL CITY
THE VIRGINIAN
POTASH & PERLMUTTER
THE COMMON LAW
UNDER THE RED ROBE
THE LONE STAR RANGER
THE HERITAGE OF THE DESERT
THE CHEAT
THE TURMOIL
ALICE ADAMS
THE RAMBLIN' KID
PENROD AND SAM
PENROD
RUGGLES OF RED GAP
RUPERT OF HENTZAU
THE PRISONER OF ZENDA
LIKE NOT MAN PUT ASUNDER
MICHAEL O'HALLORAN
MASTERS OF MEN
ST. ELMO
THE CALL OF THE WILD
FIGHTING BLOOD
THE LEATHER PUSHERS
WHEN KNIGHTHOOD WAS IN FLOWER
THE RUSTLE OF SILK
THE FLIPT
THE CHRISTIAN

Emerson Hough
Rafael Sabatini
A. S. M. Hutchinson
Homer Croy
F. Marion Crawford
Zane Grey
Frances Hodgson Burnett
Victor Hugo
Sinclair Lewis
Hall Caine
Owen Wister
Montague Glass
Robert W. Chambers
Stanley J. Weyman
Zane Grey
Zane Grey
Booth Tarkington
Earl Wayland Bowman
Booth Tarkington
Booth Tarkington
Harry Leon Wilson
Anthony Hope
Gene Stratton-Porter
Morgan Robertson
Augusta Evans
H. C. Witwer
H. C. Witwer
That above titles comprise only a few of the fascinating books published in the Popular Priced Edition. For a complete list look on the inside of any GROSSET & DUNLAP book wrapper.

only 75¢ a copy

When you book your book pictures think of the book as being published by Grosset & Dunlap. Your local bookseller will work with you in a first class tieup. A million and a half of circulars like this page will be released to booksellers everywhere right after Christmas with suggestions from us to distribute through you. This and other plans will be of mutual benefit. If you can't get action, write or wire Grosset & Dunlap, the world's largest publishers of Photoplay Titles, 1140 Broadway, New York City.
Best Wishes
for the
New Year
from
William Duncan
and
Edith Johnson
When the staff of the Exhibitors Trade Review designed and built this simplified system of accounting for the practical every-day needs of exhibitors, they had uppermost in their minds the thought of Service.

The time has passed when the hit-and-miss methods are possible in the management of a theatre. Hundreds have recognized the necessity for a special systematic layout that would solve the problem.

The special offer of $2.95 for the complete system, including binder and all, cannot possibly last long. That amount practically covers only the cost of the cover, the assembling, packing and handling.

If you pass this opportunity by even for a day you may be too late. The offer is made on the basis of "While They Last" and that won't be long. That's a sure-fire tip to showmen!

There are too many showmen who have asked us to go forward on this movement for us not to urgently warn you to get your order in quickly.

Especially if you believe in sound business and really desire a simplified and easily understood system of charging and crediting under such headings as:

- The Daily Cash Record, General Assets and Liabilities, All Transactions, Bookings, Advertising, Exploitation, Depreciation, Inventories—and how to arrive at the Balance Sheet—Profits and Loss.

Every one of these "systems" sold at $2.95 is a loss to us in actual money, but we feel that your appreciation will many times over make up for the difference.

Address your letters or wires to

EXHIBITORS TRADE REVIEW, Broadway, at 42d Street, New York City
Joseph M. Schenck presents

Constance Talmadge

in her romantic drama

"THE DANGEROUS MAID"

Dangerous?—that's putting it lightly! Anything from escaping jail to horsewhipping the King's officers or fighting his whole army was right in her line and when she wanted the heart of his handsomest captain—well just come along and see this bit of wildfire femininity do her stuff.

The tale of a madcap maid in days of old when knights were bold—you'll learn a thing or two from this flapper of 1662.

Directed by Victor Heerman
Continuity by C. Gardner Sullivan
from the novel by Elizabeth Ellis

"You sneaking spy! I'll run you through with a smile."

"Now you'll behave yourself!"

Constance in boots and breeches—oh! boy! seems like it's good.

A First National Picture
MEET A WANter!

One of the many in this great drama. She wanted luxury, but with it she got an empty happiness.

The world is full of wanters. Some want gold, some love, some a baby's kiss, some a mother's caress.

John M. Stahl pictures us all in a drama sketched boldly—truthfully—sympathetically.

Story by Leila Burton Wells—adapted by Paul Bern and J. G. Hawks.

You never knew a picture to hit as close!

Louis B. Mayer presents the John M. Stahl production

"THE WANTERS"
- the play of the luxury lovers

Directed by
JOHN M. STAHL
and he made
"The Dangerous Age"

"I've given you everything you've ever wanted; clothes, jewels, social position, but still you're unhappy."
But he never realized there was still more to give.

A First National Picture

When you hitch your go-cart to the moon be sure the string is pretty strong—or have a parachute.
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
GEORGE T. PARDY, Reviews Editor

CONTENTS
January 5, 1924

EDITORIAL FEATURES
MUNROE IS NEW HOBKINSON PRESIDENT.................. 3
CHINA A GREAT FIELD FOR AMERICAN DEVELOPMENT...... 5
MINGLING MELODIES WITH MOVIES....................... 6
LEADERS ALL—AL. CHRISTIE......................... 7
EDITORIAL PAGE........................................ 8

HIGHLIGHTS IN THE NEWS
INDEPENDENTS FORM NEW NATIONAL ORGANIZATION... 9
NORTH CAROLINA TO FIGHT TAX........................ 9
'TEN COMMANDMENTS' HAS BRILLIANT BROADWAY OPENING............ 10
LASKY STUDIO TO OPEN JANUARY SEVENTEENTH........ 10
FAMOUS AND VALENTINO AGAIN AT PEACE................ 11
COCHRANE REVIEWS LIFE OF LAEMMLE............... 11
PRODUCTION CENTER TO REMAIN IN WEST................. 12
THERE RELEASES NAMED BY DISTINGUISHED.............. 12
FLM 'FARES' GETS HEPHISGOOD DISTINCTION............. 13
'NEW YEAR WILL BE BEST YET,' SAYS LESSER................ 13
'GREAT WHITE WAY' IS NEW YORK FILM.................. 17

PICTORIAL PRESENTATIONS
FRONTISPIECE—THE ZERO HOUR OF BEST WISHES... 2
'DAY OF FAITH' DEPICTS DRAMATIC STORY................. 14
'MERRY-GO-ROUND' LOBBY OLOGY OFFERS SMART DRESS..... 28

SHOWMANSHIP
SOLVING THE MORE AND BETTER BUSINESS PROBLEM...... 29
WELL AIMED PUBLICITY CAMPAIGN HITS BULL'S EYE....... 30
KEITH'S BOOK 'JUDGMENT OF THE STORM'................. 30
METRO’S KEATON FEATURE WINS 'FRISCO FAVOR........ 31
HAPPINESS MONEY ATTRACTS PATRONS..................... 31
NEWSPAPER ADVERTISING SELLS 'WHY WORRY?'............. 31
UNITED CIGAR STORES AND COUPON BOOKS LINKED TO THEATRE... 32
EXPLOITATION IDEAS IN BRIEF......................... 33
ADVERTISING AIDS...................................... 35
TRIED AND PROVED PICTURES............................. 36

REGULAR DEPARTMENTS
EXHIBITORS' ROUND TABLE................................ 19
UP AND DOWN MAIN STREET................................ 17
BOX OFFICE REVIEWS..................................... 21
PLAYERS WE KNOW........................................ 25
BIG LITTLE FEATURE..................................... 26
PRODUCTION CHART AND PRESS OPINIONS................ 39
MODERN THEATRE......................................... 42
FIRST RUN PROGRAMS..................................... 46

Copyright 1924 by Exhibitors Review Publishing Corporation.
Geo. C. Williams, President; F. Meyers, Vice-President; John P. Ferner, Treasurer; J. A. Cron, Advertising Manager, Executive and Editorial Offices; Knickerbocker Building, Forty-Second Street and Broadway, New York, Telephone, Bryant 6160. Address all Communications to Executive Offices, Published weekly at East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates, postage paid per year: United States $2; Canada $3; Foreign $5; single copies 20 cents. Remit by check, money order or U.S. postage stamps.

WEST COAST, Richard Kipling, 1608 No. Western Ave., Los Angeles

January 5, 1924

Page 1

ACTION!
If you were asked to describe what is taking place in the above scene from Universal’s "Ghost City," and use only one word while doing it, what word would it be? Look at the head of this column.
The choice isn't final. Perhaps you can think of a better word. It serves, though, to introduce the subject—action! Action simmers down to two types of impulsive action. And premeditated action. Only a genius can rely on all of his impulsive actions being right. For us other mortals there's a prescription. Let thought slip in ahead of action.
If you were brimful of enthusiasm about your bill and yet stood outside of your theatre and watched them go by, what would be your impulse? To drag them in by the collar. But, as in the above picture, it might be resented. No good would come of it.

EXHIBITORS Trade Review combined with your power to act! That is the big force at your command for getting them in without giving way to that impulse to drag them in when you know they should be there watching the best bill in town.

ACTION? Yes! But action backed up by thought. By careful analysis. By knowledge of what has worked before. And that is the part of Exhibitors Trade Review.

It is the great clearing house for ideas in the film business. It is the busy thought foundry where ideas are produced.

In "Showmanship" the staff puts on thinking caps and evolves the ideas that are necessary for you before you can act successfully. Before you can act safely!

That is the EXHIBITORS Trade Review's idea of one service it renders. In the approval of exhibitors it has reason to feel that it is the right idea.

CORNEDER!
PETE MORRISON and the girl at bay!
If your audience has gone along as far as this with "The Ghost City," it is now holding its breath. It's a tense moment. What's coming now?
The punch of The Big Little Feature like this is in its brevity. In ten minutes the story is told. The attention is aroused. Interest is worked up. There are laughs, thrills, suspense. Then smash! The thrilling climax and the denouement.
It makes a high spot on the program. A cocktail before dinner. Or sherry with the meat. It’s not mere filler. It’s an essential part of the evening’s entertainment in the show house.

The short subject has been a familiar theme in Exhibitors Trade Review. But has it become a hackneyed theme? Has it become outdated? Far from it.

Exhibitors Trade Review feels that it has just begun the good work. It aims to tell you more than ever about this important phase of your business.
And it will do so with greater cheer than ever before. Because it has planted seeds that have borne fruit. It is awakening more and more exhibitors to the importance of the Big Little Feature.
And these exhibitors have profited.
Program making! Balanced programs! These are phases that have acquired a new importance. And where once they were phrases and just that, they now constitute a formula for the practise of theatre magic. They change ideas into dollars.

What short subjects to select? And what to do with them when selected? These are questions the Trade Review is prepared to answer, with a thought to your benefit.
The NEW YEAR is here. With its promise of bigger things. Of pictures that give the people what they want. Of increased incomes resulting from greater public demand. And of a steadily growing prosperity for everyone connected with the greatest industry in the world. This diminutive Distinctive Star appearing in "Second Youth" heralds the virgin year, and symbolizes the perfection which the industry as a whole hopes to achieve.
MOTION picture trade circles were much interested last week at the announcement of a realignment of the heads of the W. W. Hodkinson Corporation and the bringing in of two executives from other companies. At the offices of the company it was stated that the move meant a comprehensive expansion of business activity, with the aim in view of intensifying the organization as one of the leaders of the industry.

F. C. Munroe became president, Raymond Pawley first vice-president as well as treasurer, which latter office he held previously, and Paul C. Mooney and John C. Flinn, the newcomers, became vice-presidents.

A special meeting of the stockholders of the company was held December 20, at the home office, at which the following board of directors was elected:

W. W. Hodkinson, F. C. Munroe, Raymond Pawley, Oscar M. Bate and Harry A. Richards.

At a meeting of the board held immediately following these officers were elected:

W. W. Hodkinson, chairman of the board; F. C. Munroe, president; Raymond Pawley, first vice-president and treasurer; Paul C. Mooney, vice-president; John C. Flinn, vice-president; Harry A. Richards, secretary; Mary A. Bell, assistant secretary.

Mr. Mooney will be in charge of sales and Mr. Flinn will be in charge of advertising, publicity and exploitation. They will enter upon their new duties on January 1st. Mr. Bate, elected one of the board of directors, will continue as counsel of the company.

To Expand Business

In commenting on the changes and the several additions to the personnel of the Hodkinson Corporation, Mr. Hodkinson said:

“Our recent additions of product such as the Kirkwood-Lee pictures and the Harry Carey pictures and the fact that other fine products are becoming available from day to day has convinced me that the time for expansion of our business has come so as to provide the best possible outlet for all of the fine independent products ready to come into the market.

“To market these productions efficiently and to enable us to gather together enough fine products from various independent sources we are bringing into our organization the best distribution executives available and expect to greatly increase our distribution efficiency.

“This move will permit me to devote my time exclusively to the broader policies of our company, get better acquainted in the trade generally, and concentrate on the development of personal plans that I have not had time to go into heretofore.”

Mr. Munroe, the new president, has been with the company since July, 1921, as vice-president. He is a native of Salem, Massachusetts, and a graduate of Harvard University. For a number of years he was an official of the New England Telephone Company.

At the outbreak of the World War, Mr. Munroe joined the American Red Cross. Following several months of active work in Boston he was sent to Washington as assistant to the general manager of the organization. Later he became general manager and in that office served two years. In the interim he spent five months in Europe aiding in the rearrangement of the organization's affairs abroad.

Mr. Munroe issued this statement:

Feature Comedies Secured

“The policy of the W. W. Hodkinson Corporation is simply stated. It is to secure and distribute pictures that will meet the wishes of the exhibitor and furnish entertainment value to the public. The corporation has already announced its preliminary program for..."
1024, which includes the release of six Harry Carey pictures and four pictures featuring James Kirkwood and Lila Lee.

"In addition, we will distribute in January a Film Guild production, entitled 'Grit,' starring Glenn Hunter, and 'The Hoosier Schoolmaster,' featuring Henry Hull and Jane Thomas. We are also now closing a contract with the Christie Brothers for a series of feature comedies. Aside from this, the corporation has no further production announcement to make at this time, but shortly after the first of the year further important announcements will be made.

"In securing the services of Paul C. Mooney and John C. Flinn as vice-presidents of the Hodkinson Corporation feels that it is giving sufficient evidence of its intention of carrying out a constructive businesslike policy. We consider ourselves very fortunate in having them with us."

Pawley Continues as Treasurer

Raymond Pawley, who becomes first vice-president of the Hodkinson Corporation under the reorganization plan, and who continues as treasurer, has been identified with W. W. Hodkinson ever since the latter came to New York to enter the motion picture field.

Mr. Pawley, with Mr. Hodkinson, was one of the active organizers of Paramount Pictures Corporation, and was the first treasurer of that company. Six years ago, when Mr. Hodkinson organized the W. W. Hodkinson Corporation, Mr. Pawley was his first lieutenant, and became the corporation's treasurer, a position he has held to the present day.

Because of the very nature of his duties, Mr. Pawley, although one of the most important factors of the Hodkinson organization, is perhaps the least known to outsiders in the industry.

Mooney Long With Mayer

Mr. Mooney, who for four years has been general manager for Louis B. Mayer, went to work on a Cleveland newspaper after leaving school, and from his knowledge gained through this connection was appointed director of publicity of Luna Park, in that city. At the expiration of this engagement, due to the work that he had accomplished at Luna, he was appointed manager of the Hiawatha Park and Theatre at Mount Vernon, Ohio.

By this time, Mr. Mooney had become an authority on park matters. He was engaged as manager of White City Park, Cleveland.

His next assignment was as manager of the Alamo Park, Cedar Rapids, Iowa, after which he became part owner and manager of the Star Theatre, Council Bluffs, Iowa.

At the time this theatre was acquired, the leading legitimate theatrical factions were at odds with each other.

In some way or other this was overcome by Mr. Mooney, much to the surprise of the older theatre magnates, he being furnished attractions through both offices.

Shortly after his termination with the carnival company he was again called back to Cleveland, where he took over the active management of the Alhambra, Globe and Olympia Theatres. It was only a short time after his association with these theatres that he resigned to be appointed motion picture editor of the Cleveland Leader and News.

Serves as District Manager

When Fox decided to open an exchange in Cleveland, Mr. Mooney was given the position of manager. He remained in this capacity only six months, when he was given jurisdiction of the territory embracing Cleveland, Cincinnati, St. Louis, Detroit and Indianapolis.

Mooney's health seemed to fail and he was forced to resign. Mr. Fox suggested that he take the West Coast territory consisting of Seattle, San Francisco and Los Angeles, and Mr. Mooney accepted.

It was while in this position that he met Louis B. Mayer, who had just entered the production field, and Mr. Mayer convinced him that he would be better off in the metropolitan city as his general manager.

John C. Flinn, who is resigning from an important executive position in Famous Players-Lasky Corporation, with which he has been connected for nearly ten years, to take a vice-presidency in the Hodkinson Corporation, has played an important part in the development of advertising and exploitation of motion pictures in the past decade.

Mr. Flinn last year was president of Associated Motion Picture Advertisers, elected to the place by his associates as recognition for the unusual national campaign which he conducted for "The Covered Wagon."

Mr. Flinn was born in Evanston, Ill., and served an apprenticeship on the Chicago Journal before coming to New York to go on the staff of the New York Herald. His newspaper experience was a varied one. Starting as a police reporter in New York he gained the friendship of many prominent persons and officials. For more than a year he was on the Ship News staff and was in the Washington office as an under correspondent for a short time. His last four years in newspaper work were devoted to the theatre, and he gained a reputation as a reviewer who was sympathetic to plays and players.

Flinn Prominent Advertising Man

It is significant that Mr. Flinn's first work as a promoter in motion pictures was in connection with Cecil B. DeMille productions, and his last important effort for the Famous Players Corporation was in connection with the New York launching of DeMille's greatest picture, "The Ten Commandments," which opened last week at the George M. Cohan Theatre.

Mr. Flinn was first of the advertising men who studied and successfully used national advertising mediums such as the Saturday Evening Post, Ladies' Home Journal and the newspapers for exploitation of the Paramount trademark.

In connection with his new association with the Hodkinson Corporation, Mr. Flinn said that he believed a great opportunity was opening. He is leaving Famous Players with the friendship and good will of all the executives including Adolph Zukor and Jesse L. Lasky, with both of whom he has been intimately associated of late years.
China a Great Field for American Film Development

Effort Being Made to Operate Houses in the Interior

By Horace T. Clarke

The world at large knows of China as a country of large dimensions and enormous population, popularly figured in the neighborhood of four hundred million, but very few know or even realize the future potentialities of China as a field for the development of the American motion picture.

There are today less than seventy moving picture theatres—good, bad and indifferent—that cater to the needs of the infinitesimal proportion of China's countless millions, and these are located mainly in the treaty ports and large Chinese cities.

The Carlton Theatre in Shanghai and the Empire Theatre in Tientsin are particularly fine houses which have been completed within the past twelve months. Both show to foreign and high-class Chinese audiences.

Several attempts have formerly been made to build and operate picture houses in the interior of China, but with little or no success until quite recently. Previous efforts in this connection were not backed by the proper support from the Peking government and provincial officials, with the result that the parties interested in these enterprises found it impossible to build theatres or even operate them, for they were frequently interfered with by soldiers who insisted on free admission and backed up their argument by armed force when necessary.

During the writer's first visit to China, about six years ago, the bandits at that time had been very active in the vicinity of the Pukow-Tientsin Railroad, and the train on which we traveled was guarded by about two hundred soldiers for the purpose of protecting us against possible bandit outrages.

To Remedy Interior Conditions

Just out of Tsianfù the soldiers had chopped off the heads of a number of these bandits and had strung them up between a couple of trees in the vicinity of the railroad as a warning against any further attempts to derail trains and molest travelers in this section of the country.

This will give an idea as to how impossible it has been in the past to carry on business enterprises in many of the provinces of China without proper support and protection from the Chinese government and its officials.

A serious effort is now being made to build and operate a number of picture houses throughout the interior of China in which Chinese-made motion pictures and carefully selected American-made motion pictures will be shown.

This enterprise should add considerably to the rental values of American pictures released in China in the future.

The main film distributing centers in China are Tientsin, Shanghai and Hongkong. In Northern China an attempt has been made to ship and rent films as far north as Vladivostok, but this effort to date has proved rather unprofitable.

Distribution Facilities Restricted

One of the difficulties in film distribution lies in the fact that the exchanges are so widely separated from each other. When a film is sent from Tientsin to Shanghai and then to Hongkong for distribution from that point it means that there is quite a considerable delay before Hongkong audiences have an opportunity of seeing the film, owing to the fact that one print is used for a territory larger than the United States, coupled with the fact that railroad facilities are poor, there being no railroad connecting Northern China with Southern China.

The exhibitor in China shows mostly prints with full English sub-titles. One of the largest distributors has recently changed this order of things by inserting Chinese-English title in the prints on their arrival in Shanghai.

American posters and photographs are used in advertising American pictures, and heralds and throw-aways also are printed locally with a synopsis of the story in English and Chinese.

Show Ads Between Films

An annoying custom which is at present prevalent in a number of the better class houses in China is the showing of advertisements between each reel of film.

This, of course, would not be tolerated by the average American audience.

Five years ago China used nothing but second-hand prints, some of which were in very poor condition, but today that situation is almost a thing of the past, for now mostly new prints are imported for release there.

It is quite the usual thing to see many of the well-to-do Chinese arriving at the theatre in their high-priced automobiles.

Serials Greatly in Demand

Heretofore serials have been greatly in demand, this being a common situation throughout the entire Orient, but since very few serials are now being made the feature has an added rental and exhibition value.

Slapstick comedies also are very popular. The type of feature which is most successful with Chinese audiences is one in which the story is clean-cut and not too involved and with plenty of action throughout.

So-called "triangle" dramas are right over the heads of the average Chinese "movie fan."

The average picture house in China plays to two shows, evenings only, with matinees on Saturday and Sunday, the latter being patronized mainly by children and their guardians.

Day by day in many ways the peoples of the world are being drawing closer together, and the American motion picture is playing an enormous part in making this possible and bringing about a better international understanding.
Mingling Melodies With Movies and Playing the Picture With Skill

By JOSEPH FOX

The concensus of opinion among many leaders seems to be that playing the picture is the art of choosing a number of musical compositions that are in harmony with the various moods portrayed on the screen. Now this is perfectly proper so far as it goes; the trouble is that the definition does not go half deep enough into the subject. It is as well to say that the way to make a suit of clothes, to get enough cloth, buttons, thread, etc., and sew them together. One proposition is as sensible as the other.

This incomplete sensing of the manner in which pictures should be played always results in the terrible efforts that are to be heard in most of our picture houses today.

Leaders will not give their chosen work the study and time that it demands. They grab this, and that composition, and run them together regardless of the fact that they have at least a dozen other pieces lying on the shelves of their library that would fit that particular scene ten times closer.

But that means work, and that, according to some musicians is the one thing they will do anything else but.

The well chosen, and properly played musical score for a picture, should run as smoothly as a well written story. There should be no sudden, and discordant stops, except when such abrupt changes are deliberately planned.

In other words the musical accompaniment should at all times follow the story in the same manner that the professional pianist accompanies the singer.

Without the piano in this case we would yet have the sweet notes of the singer, but how greatly the voice is enhanced in combination with the aid of the piano. So it should be with the moving picture.

The music that accompanies any pictures should be so arranged, and played that the veriest novice can sense the musical fitness, for the various themes that are introduced.

This is picture playing. The picture playing that we are gradually coming to. It will be but a few years at most now, until we look back at the earlier efforts of musicians to fit pictures, and smile, one of those indulgent smiles, and wonder how in fleck the old timers ever got by with the stuff they used to dish out to an easy-going, and tolerant public.

We are coming to this development just as sure as you read this. And the day of the real musical interpretation is HERE RIGHT NOW. We have heard several scores lately that came mighty near being the last word in musical suggestion, and more are on the way.

We heard two orchestra leaders discussing a certain score for a current production up at headquarters, the other day, and we listened in, for we know them both.

One of these men was not so long ago one of the type who used to razz anyone, and everything that had to do with the screen. He was a vaudeville man, and pictures meant a little less than nothing in his not-too-young life.

But times, and theatre managers have a way of passing on, and force this fellow found himself sans money, and sans job. Lo, and behold out of the darkness of unemployment, came an affluent picture house owner, hunting himself a real orchestra leader who could play pictures.

Up jumped Mr. Vaudeville Leader with a loud, and sonorous "That's me," and his bluff was called pronto.

We say bluff advisedly, for he lasted just two weeks. The manager couldn't get around the union rule that compelled him to give two weeks notice, or our friend would have gotten his after the first show.

But this fellow, strange as it may sound, had a modicum of good sound common horse-sense. He hied himself to another city, and got a job, under a regular picture house leader, and he STUDIED.

He finally got wise to some of the qualities that go to make a picture leader, and then came his opportunity to try it over again. This time he made good.

But oh what a change in Harry. He no longer pooh-pooh's the idea that picture music is mighty necessary to a picture. I should say not. He is just the opposite.

He and the other musician mentioned above were discussing picture music, and the one time vaudeville leader made this statement:

"Well they can talk as they like about playing vaudeville, and pictures. I have played them both, but I am right here to say that playing vaudeville is kid stuff alongside of getting together a real picture score that means something," and I heartily endorse this statement.

The smoothness that is so necessary to the finished picture orchestra is the one place that so many leaders fall hard on. They play along fine while they are in the middle of a number, and then when a sudden change of scene comes, they seem to scramble all over themselves trying to adjust to the next piece.

There is no finished manner of execution. The sudden transition grates on ones nerves, making him keenly conscious of the fact that there is music butting in, when he wants his mind free to concentrate on the fortunes of Beautiful Nell, or the Gold Diggin' Fool.

When a picture is fitted with the right sort of music, there is no insistent clamoring of music to distract your attention. Rather does the music seem to make the scenes before you seem as natural as life itself. But when the music is ill-chosen, badly played and the transition from organ, to orchestra, or vice versa, is badly blatant, the magic of music, becomes a muddle of sound, and the sense of fitness is lost beyond recall.

It is so easy to look after these important details. Instead of the organist stepping on every note of the organ loft, to let the audience know that he is on the job from now on, how much nicer it is to be able to keep your attention riveted on the play, and only be aware of the music in the same way that we know there is salt in our bread, conscious of its presence because we would immediatly detect its absence.

We know of picture houses that are famed for their wonderful orchestras, but they all follow the same general rule i. e., they play the PICTURE while the picture is being screened, and when they are in the spotlight, it is the ORCHESTRA, for there is no picture to distract attention.

This business of leaving a big drama just at the moment it is about to "dram," let me say is the "bunk."
LEADERS ALL—Al Christie, First Hollywood Director

When the full history of the motion picture’s beginnings and expansion is written there will be a special place in it for the first producer of pictures in Hollywood—that suburb of Los Angeles the fame of which has extended to the furthestmost parts of the earth: Al Christie.

It was something over a dozen years ago that a Los Angeles real estate agent—just a humble representative of that vast army of pushful and voluble “realtors” of today—drove his client, a motion picture producer, around and about the spreading suburbs of the City of the Angels.

High-priced lots he showed the prospective customer until he ran out of water and stopped at the corner of Sunset and Gower streets in Hollywood, a point at that time affording a view of not much of anything but just lots.

While the agent was giving his radiator a drink Al Christie slipped out of the car to stretch his legs and incidentally to give the once over to a series of shacks on the corner.

A pleasant faced woman informed the director that he could rent the premises for $30 a month. It happened the sum came within the means of the little Nestor Company, of which David Horsley, away back in the East, was the boss, and the deal was closed.

The next day, October 27, 1911, the first “studio” in Hollywood began business. A forty-foot stage was laid out and offices were installed in the dwelling houses on the property. Dressing rooms, as that term since has come to be interpreted, were just not.

At the starting hour on the second morning the late Russell Bassett, a gentleman of the old school and a player who will be most kindly remembered as later a member of the Famous Players stock company, approached the director.

“Mr. Christie,” he said in tones thinly veiling the indignation swelling within his breast, “in my time on the stage I have lived in some filthy boarding houses; I have made up in leaky dressing rooms in townkent theaters; I’ve had my share of opry house atrocities, but this is the first time I ever have

LEADERS ALL—AL CHRISTIE
Because he was the first director of motion pictures to open a studio in Hollywood; because from the first he has been an advocate of wholesome comedy for the whole family, his own fireside acting as censors; because he has played the game straight and with an indomitable upstanding courage.

been called upon to dress in the stable with the horses!”

There were many of the annuances of the pioneers that fell to Al Christie and his co-workers in those early days.

New York was far away, and it was not customary at that period to use the telegraph in sending money for the pay roll or other just as vitally essential purposes. To be frank, money looked very good when delivered by Uncle Sam, even if a few days late owing to the uncertainties of distribution.

At one time Mr. Christie’s mother took it as a matter of routine to come down stairs in the morning and discover half or more of her furniture missing. She knew, of course, Al had taken it over to Sunset and Gower for “sets.” Nevertheless, it did make housekeeping rather uncertain.

“We might just as well move over to your lot and eat and sleep,” she suggested to her hustling son one day.

Mr. Christie was born at London, Ontario, October 23, 1883. His first work in the theatrical line was as stage carpenter at the London Opera House, later becoming stage manager.

Then he went on the road in a similar capacity, serving with several companies. Then he came to New York to take a position with Liebler & Company.

He joined the Nestor Company, owned as stated by David Horsley, with studios in New Jersey and Staten Island. The facilities were not elaborate, and the pictures that were produced caused no complaints as to “overhead,” nor was much said as we recall about “high cost of product.”

Late in 1911 the company went into winter quarters in Hollywood, as previously related.

The company directed by Mr. Christie continued in the studio at Sunset and Gower after Nestor had been taken over by Universal. In March, 1915, when Universal City was opened, the company was moved over on the parent lot and Mr. Christie became head of Universal’s comedy department.

It was but a year later, however, when the comedy director broke away from his new affiliation and with his brother as partner moved back on the old lot. Charles H. Christie became manager.

The cash capital was $6,000. Later in 1916 a corporation was formed, with a capitalization of $100,000. Since then the Christies gradually have acquired the property on which stands the present Christie studio and which extends a city block along Sunset Boulevard. It is a complete motion picture plant.

Mr. Christie has made over 660 comedies as well as several feature length productions.

Recently the announcement has been made that new and larger studios will be built on a tract of land which has been purchased in Westwood and that the company will enter upon the production of features as well as standard two-part comedies.

The new location is the nearest to Hollywood available, being only four miles distant from the older studio.

(Continued on page 10)
Carl Laemmle: Seventeen Years

The UNIVERSAL COMPANY announces that February will be Carl Laemmle month. The celebration marks two events—the seventeenth anniversary of Mr. Laemmle's connection with the motion picture industry and the fortieth anniversary of his arrival in the United States, "the greenest kind of a green immigrant," to quote from an appreciation of the Universal president written by the latter's long time friend and business associate, Robert H. O'Brien.

The industry owes much to Mr. Laemmle. The persistence with which ten or a dozen years ago he fought in court for the removal of restrictions on the producer and the exhibitor, and at a time when such expenses loomed to him much higher and more importantly than they would today, entitle him to the regard of those who profited by the litigation he started and finished.

For many years Mr. Laemmle more than any other producer kept in close touch with the owner of the small theatre. Until more recently he left the "big stuff" to the other fellow, being perfectly content to see his product shown on the bulk of the country's screens.

That the last year or more has witnessed the release of some topnotchers under the Universal brand does not necessarily indicate any change of heart, but rather an expansion in order to keep pace with the procession.

It is a fact that Mr. Laemmle has consistently maintained good relations with the men who show his pictures—if he has had any "jams" we do not recall them—and he has done a lot of plain talking, too.

In all truth it may be said he has been a square shooter.

On both anniversaries the head of Universal is bound to receive a host of deserved congratulations.

We desire to record Exhibitors Trade Review's felicitations right here and to express the hope that to Mr. Laemmle and to his the coming years will be continually generous.

Los Angeles and New York

THE summing up by B. P. Schulberg of Los Angeles' claims to superiority as a production centre, which remarks will be found in full on another page, is thought and will make good reading, even by those whose preferences incline them to the side of New York.

Mr. Schulberg maintains that climate is the chief consideration among the many factors that must be taken into account in the selection of a place to produce pictures, and he makes the declaration that the amiable disposition of the weather man in Southern California constitutes that section's most perfect argument.

Possibly to the more or less innocent bystander, to the neutral who has no money down on either number, Mr. Schulberg scores most heavily when he cites the millions of dollars invested in studio equipment in Los Angeles and the fact that a shift in production centre will entail the investment of an equivalent sum to parallel these facilities.

He scores again if less weightily when he declares he is at greatest odds with the partisans for the East in the availability of stage stars.

"With no reflection on those who have distinguished themselves in the theatre pictures do not need them," Mr. Schulberg says, and adds: "The most successful screen stars are those who have been developed by film work, not by stage experience."

To demonstrate his point he cites the results observed by Famous Players with prominent stage actors and with Mary Pickford, saying the latter was responsible for the making of many times more money than were the former.

The stage does not "make" a star in ten minutes and rarely in ten years. The player in the theatre may be acclaimed locally as the result of ten minutes' work, but never internationally.

Too many of the stage notables who have "finally consented" to make their appearance before the camera have done so in a spirit of condescension.

The unknown aspirant for screen honors approaches a camera with no glorious past to distract him—he is averse with ambition for the future.

But, as Mr. Schulberg says, 90 per cent. of the trained screen workers have their permanent residences in Los Angeles. We suspect his figures are high, if for no other reason than the fact that he has lived in Los Angeles for over two years, a period sufficiently extended automatically to cause one to see things and events through the rose colored and magnifying glasses of the native.

Mr. Schulberg makes a good case for Los Angeles, which by every one who has felt its charm will be admitted is a great town to live in.

We recall, however, a talk by Sol Lesser a few weeks ago to a west coast audience in which he remarked that while the players were comfortably settled out there they quite naturally would gravitate to that point where the best employment was to be found.

The News Cameraman

THE reception and dinner given by the International News Reel Corporation to Captain Ariel L. Varges at the Friars Club, December 18, was an occasion out of the ordinary in film annals. It was a recognition and a deserved recognition of a man and of a body of men who contribute in a mighty way to the entertainment and instruction of the public. For the dinner in a measure was to the associates of Captain Varges, his fellow-cameramen, and they blanked the guest of honor at the long speakers' table.

Who among the greatest of the crusaders of old would not have been silenced and humbled had he beared a recital of the adventures of this king of the camera, and all encountered within the space of four years and in the course of journeys approximating a quarter of a million miles?

Just roughly let us summarize some of the men and things Captain Varges shot: "The Versailles peace conference, Mount Vesuvius in eruption, the Berlin revolution of 1919, the Russian famine and the Japanese earthquake, as well as the great car of Juggernaut.

The captain photographed the kings of Italy, Greece, England, Egypt and Spain; the presidents of Germany and China, the Pope, Lenin and Trotsky, the Vicerey of India, the Maharajah of Gwalior, and Mme. Gandhi. He was aboard the Bodiensee in its initial flight over Europe and he sailed over the Pyramids in an aeroplane.

There is a spirit of camaraderie prevailing among these men of the news that is rare even among the film company when they are "cutting up" there is the atmosphere of the rest camp—of being in the presence of men who do and dare.

In their countenances one sees indications of that indomitable courage which knows not failure.

The industry and the public owe much to the news cameraman. The attitude of the exhibitor was finely expressed at the dinner by William Brandt, who said that more and more theatre owners are leaning on their news weeklies as a substantial part of their day's program.
Independent Film Men Form National Organization

One of the most constructive steps ever taken by independent film men was that of Thursday, December 20, at the Hotel Astor in New York, when the Independent Producers and Distributors' Association was officially launched, with I. E. Chadwick, Chadwick Pictures Corporation, as president. Charles B. Hoy, the city reporting service, was appointed executive secretary.

The other officers are: First vice president, Oscar A. Price, Tri-Stone Pictures, Inc.; second vice president, Joseph Brandt, C. B. C. Film Sales, treasurer, Robert North, Weber & North.

Executive Committee, Dr. W. E. Shellenberger, Arrow (Chairman); Louis Anerbach, Rickey & Fillion, former executive director, general solvent; Whitman Bennett, Whitman Bennett Productions; Jack Cohn, C. B. C.; Robert North, Oscar A. Price, and I. E. Chadwick, ex-officio.

The meeting was most enthusiastic, all the leading concerns being represented, with word from others not present that they would also join.

Organization of the I. M. P. P. D. A. means the following:

Stabilization of the independent market.

Establishment of a national headquarters in executive charge of Charles B. Hoy at 1630 Broadway, New York.

Representation in every key city in the country.

Compilation of essential and informative data concerning independent distribution.

Closer co-operation between producer and distributor, distributor and exchanges, exchanges and exhibitors.

Establishment of perfection of a credit bureau affiliated with the Hoy Reporting Service.

Maintenance of headquarters for all independent producers, distributors, exchanges and exhibitors.

Establishment of a uniform territorial percentage table.

Campaign to encourage entry into the independent field of new blood.

Establishment of state rights exchanges and owner managed exchanges in various key cities where such exchanges are now insufficient or inadequate for the purpose of rendering service to the twenty to independent producers and exhibitors.

News of the formation of the I. M. P. P. D. A. came as a welcome Christmas gift to independents. Immediately after perfection of the organization various committees to put into operation certain plans were adopted.

Fred Boring, formerly executive secretary of the National Association of the Motion Picture Industry, now associated with Hoy Reporting Services, and Mr. Hoy received recommendations from all sides for their months of untiring efforts in bringing the independents into an organization that bids fair to eliminate the following menaces: Flimsy and irresponsible "string operators," "kiting" methods of exchange maintenance, "contract-jumproers" and professional promoters in all branches of the industry, all of which stock-salting schemes are questionable and cast reflection upon the market in general.

The new organization consists of twelve members who have signed membership cards and in addition President Chadwick announced that enough other companies have agreed to join the organization so there will be at least twenty-five companies enrolled as charter members:


The following membership committee was elected:

Charles B. Hoy (chairman), Nathan Hirsh, Jack Cohn, and I. E. Chadwick, ex officio.

The charter committee includes Joe Brandt (chairman), Whitman Bennett, W. E. Shellenberger, Oscar A. Price and Agnes Egan Cobb, ex-officio.

CHADWICK TO RELEASE PRODUCTION OF STOCK COMPANY

Formation of the first independent producers' stock company on the West Coast, founded by the Columbia Pictures Corporation, has been announced by Hunt Stromberg, the independent producer, in a letter to I. E. Chadwick of Chadwick Pictures Corporation, that company will release six special productions made by the former and based on successful stage plays, stated that he had contracted for the services of a score of the leading stars and principals who will appear in Stromberg pictures. So far as is known this is the first step of its kind taken by an independent producer to protect himself as well as his players' services for forthcoming releases. The general practice within the independent production market has been to engage free-lance players or those being "farmed out" to them by national producers who have them under contract.

Mr. Stromberg, however, anticipates a return to player conditions that prevailed prior to the brief shutdown on the coast.

Following the completion of his first production, the Chadwick "Soner," which will be distributed in the independent market on a franchise basis, Producer Stromberg disclosed that this was the first command to assure himself of the services of the proper players for his next five releases was to band those players together into one organization and hold them under contract. Consequently, he formed his stock organization. The person will not be fully announced until the first of next month.

"The Lone Star of the Fire Patrol," based on the old melodrama of the same title, will be shipped from Los Angeles on January 10 and will be available to independent exchanges for general release on January 24.

The other releases of the series are, in the order of their release, "Sunshine of Paradise Alley," "Romance of an Actress," "Tom Ham's Hose," "The Coast Guard," and "The Shamrock and the Rose."

North Carolina to Fight Tax

North Carolina put itself squarely behind the movement for the abolition of the admission and seating taxes at the semi-annual mid-winter convention of the North Carolina Motion Picture Theatre Owners, held at the Robert E. Lee Hotel, Winston Salem, Wednesday, December 19.

The convention was well attended, owing to the central location of Winston Salem city, and officials of the organization were pleased with the accomplishments of the session, which was purely business in nature, with only any entrance made with and with no noted visitors or guests.

President Henry B. Varner, elected to succeed Percy W. Wells last summer, presided over his first convention as its head, and to his energy, optimistic spirit and "pep" is due to a large extent the great success of the convention and the large number of important matters handled within a short space of time.

James A. Estridge, of Gastonia, the new secretary-treasurer, made the most flattering financial report that has ever been read before the North Carolina body, and members paid high tribute to his efficiency for the six months that he has held the office.

Settle with Composers

Official report was made of the settlement effected in Charlotte thirty days ago with the American Society of Composers, Authors and Publishers for the benefit of North Carolina that will free the North Carolina body, and members paid high tribute to his efficiency for the six months that he has held the office.

Pledge Support to Hays

A resolution was adopted expressing appreciation for the great constructive work done by Will H. Hays on behalf of all branches of the industry and pledging to him the united and undivided support of the organization.

Another resolution pledged every member of the organization to bring at least one additional member to the Hays organization, to which was added the following: All members to be enrolled in the State as a member of the organization. A theatre owner can pay his annual dues to the North Carolina organization either through the tender of a check for $250 or by running a slide on his screen every day.

This was the first convention held in Winston-Salem, and the whole city seemed to welcome the theatre owners and exhibitors who arrived in the city. The Mayor welcomed the exhibitors to the city and other city officials mingled with them. It was voted to hold the regular annual convention next summer at Morehead City, another new convention city for the organization.
A FIRST-NIGHT audience which in point of enthusiasm and brilliancy of personnel has seldom been equaled in the theatrical history of New York, was on the opening of Cecil B. De Mille’s Paramout production, “The Ten Commandments,” at the George M. Cohan Theatre, December 27.

It was indeed a proud occasion for the producer, for Jeannie Macpherson, who wrote the film story; for Adolph Zukor and Jesse L. Lasky, who sponsored the production in the name of Paramount, and for Hugo Riesenfeld, who planned the factual presentation, wrote the musical accompaniment and conducted the orchestra.

For hours preceding the start of the performance crowds eager to obtain seats had clustered about the study of De Mille. During this period the building overflowed into the street so that it was difficult for those fortunate enough to have secured reservations to, make their way to the doors.

It was shortly after 8:30 when the huge tablets which formed the scenic background began to move slowly outward and the introductory title was revealed on the screen. From that moment until the end, two and a half hours later, there was not a moment’s absence of interest, while the applause at times was without precedent in local picture history.

Waves of handclapping swept over the theatre, and the pursuit of the children of Israel by the Egyptian charioteers, the opening and closing of the sea, the pronouncement of the commandments and with the amazing climax of the modern story, and at the conclusion the calls from all parts of the house for the producer were not to be denied.

Among those seen in the audience were Will H. Hays, Adolph Zukor, Jesse L. Lasky, Mr. and Mrs. Cecil B. De Mille, S. R. Bechtel, C. E. T. Ludvigh, Jean Mac- son, Richard Dix, Rod LaRocque, Lewis Stone, Thomas Meighan, Gloria Swanson, Dorothy Dalton, Richard Barthelmess, Louis Calhern, Franchot Tone, Howl Ham- ton, Richard Cortez, Mr. and Mrs. William Randolph Hearst, Ben Ames Williams, John Barrymore, Allan Dwan, Sidney Olcott, Bert Levy, Daniel Frohman, George Fitzmaurice, William De Mille, Rita Weiman, Clara Beranger, Anne Morgan, Otto H. Kahn, Felix Kahn, Job Hodges, Gilbert Miller, Dr. A. H. Giannini, Elmer Pearson, L. J. Selznick, J. D. Williams, Joseph Pekukett, Jules Mastraum, Courtlandt Smith, Mischa Elman, Conrad Nagel, Wyndham Standing, William Brandt, Herbert Brenon, Arthur Train.

DE MILLE GIVES CREDIT

At the close of the opening performance of “The Ten Commandments” at the Cohan Theatre there were insistent calls for Mr. De Mille. In response Mr. De Mille went to the stage, speaking in part as follows:

“TEN COMMANDMENTS” IS ONE OF THE GREATEST PRODUCTIONS EVER MADE

“TEN COMMANDMENTS” IS ONE OF THE GREATEST PRODUCTIONS EVER MADE

It was indeed a proud occasion for me to tell you what this reception means to us. We are very humbly grateful that this motion picture may be the means of reawakening the interest in the greatest book the world has.

“It would be very difficult for me to tell you whose work it is, because from Mr. Zukor and Mr. Lasky and Mr. Riesenfeld’s splendid presentation; from the inspired pen of Miss Macpherson; from the—my mind—wonderful cast, that has worked night and day, day and night, day after day, week after week, month after month, uncomplainingly; from the many, many departments of the existence of which I could not at this moment of writing the camel drivers and the cameramen; from those poor devils, sweating and freezing, toiling and dusting with the sand, sweeping from the desert, doing the heavy work that you have seen portrayed, and doing it joyfully; from the long-pointed pencils of the many draughtsmen working over the myriad lines of the endless plans—all these and all the others have worked with that light on a great purpose, each of whom believed he was helping to forge a link in the chain of civilization; each of whom believed that there was his chance to do his bit. And the lines among which we are working—a closer feeling toward each other, which wise people term the brotherhood of man.

“From your reception here tonight I feel they have not worked in vain. I thank you.”

LASKY STUDIO TO OPEN JANUARY 7

Company Says Twelve Companies Will Be at Work East and West

THE Lasky studio in Hollywood will be reopened January 7 when Cecil B. De Mille will begin production of “Triumph,” directed by H. Joe Mack, vice president of the Famous Players-Lasky Corporation, who returned to Los Angeles, December 22 after having com- pleted the reorganization of the Paramount production department. Complete resumption of Paramount producing activities, with twelve companies at work, was completed for all Hollywood and Long Island studios before February 1, Mr. Lasky stated.

Expressing unabashed optimism for the future of the motion picture industry, Mr. Lasky declared that the temporary closing of the Lasky studio had brought about the results expected—a system and mental attitude toward the production of better pictures with less waste. He outlined the changes which he has accomplished in the production department.

The purpose of this new production policy is to be executed.

“More authority will be given the man- agements of our studios,” said Mr. Lasky, “and in the future no picture will be started until every item has been estimated. During the brief temporary closing of the Lasky studio our directors and scenario writers have been carefully going over the scripts of future productions.

Each of these scenarios has been carefully studied with a view to the elimination of all unnecessary expense; casts have been carefully chosen, and more time and study have been placed on every step of production from the original outline up to the final approval before actual photography.

“The formulation of this policy we have had the support of all directors and scenario writers; in fact, the most heartening development has been the attitude of helpfulness and willingness of everybody. The whole thing has been an evolution.”

“One of the moves we have made is the strengthening of the estimating department in each studio. The purpose of these departments is to go over each script and estimate the cost of every scene in the picture before any photographing is done at all. These departments are composed of production experts, who are able to eliminate unnecessary scenes and suggest changes for the improvement of the picture. Besides accurately estimating their costs “Several changes have been made in the personnel of the production department. Robert T. Kane will continue in charge of general production activities, with E. C. King as studio manager of the Long Island plant. Ralph H. Vogel, supervising editor of our more important producing units at the Lasky studio, has been appointed assistant to Mr. Lasky as editor of the story department, which supervises all the plays, novels and other literary material for our productions. Mr. Block, because of his splendid experience as producer and advertising man as well as production editor, is eminently fitted for this position.

“Juliet Johnson, who has formerly made his headquarters in the Home Office, hereafter will be chief title writer at the Lasky studio. Mr. Henry Salisbury has been added to the production department in an executive capacity, and Charles Ey- ton will continue as studio manager at the Lasky studio.

“Another change which will be effective with the opening of the studio will be the resumption by Cecil B. De Mille of his duties as director and producer. This will change bring to our productions the benefits of Mr. De Mille’s wide knowledge of experience, but the technical departments of the studio will be particularly affected.”

LEADERS—AL CHRISTIE

Continued from Page 7

THE property contains 239 acres. Plans are being drawn for the new building.

Mr. Christie is a resident of Hollywood. With de Mille he began a small studio in dogs, specializing in wire-haired fox terriers and bull and Scottish terriers. The Christie Brothers also have large real estate interests which are looked after by Charles. The Christie Realty Corporation was organized in 1922 with a capitalization of $1,000,000, which this year was increased to $1,000,000.

The business of the company is dealing in Los Angeles and Hollywood proper-

The company has made 196 one-reel Christie Comedies, 19 Vanity and Sanitation Comedies, 90 two-reel Christie Comedies, 116 since 1919, 12 two-reel Comedies, 28 single-reel Supreme Comedies, and a feature production, all of which have been released in every country.

During the present season the Christies are concentrating on twenty-two-part comedies.

THOMAS TO TAKE CHARGE OF CINEMA COMMERCIAL

After five years as general manager of the Thomas H. Ince studio in Culver City Clark Thomas will take charge of the Cinema Mercantile Company.

The Cinema Mercantile is one of the important industrial developments centering the production of pictures in Los Angeles. It is owned and co-operatively administered by all the principal studios on the West Coast, buying all the materials used in making and furnishing most of the “props.” It is thought the company plans enlarged activities beginning with the first of the year.
We purpose giving Mr. Valentino the finest productions possible from the best the industry affords, and I feel that with all of us working in harmony, his coming pictures will be the greatest in which he has ever appeared."

J. D. Williams, president of the Ritz Pictures Company, which has the star under contract to make five pictures following the expiration of his agreement with Famous Players, also expressed his satisfaction at the happy conclusion of the negotiations, and said:

"We are all, naturally, very pleased at the four-square outcome and believe that it is eminently fair to all concerned. The whole difficulty arose from misunderstanding, which need not be gone into now, and we are satisfied that henceforth all concerned will work in harmony, co-operation and business friendship."

GOLDWYN AWARDED MEDALS ON TWO PRODUCTIONS

Goldwyn Pictures Corporation is in receipt of two gold medals and the diplomas awarded to it by the Chamber of Commerce and Industry of Turin, Italy, at the International Exhibition of Optical and Cinematographic Photography. Two Goldwyn productions won the highest awards, the grand gold medal and the gold medal, at that exhibition last fall. The grand gold medal was awarded to the picture, "Lost and Found;" second prize, the gold medal, to "The Christian."

An interesting fact in connection with the awarding of these medals is that they were both given for pictures, the exteriors of which were filmed in their natural settings. "The Christian" was made on the Isle of Man, in London, and the Epsom Downs; "Lost and Found" was filmed in the Island of Tahiti, where Carey Wilson, the author of the film, located the action.

BUFFALO EXCHANGE MEN AID IN TAX REPEAL

Sydney Samson, president of the Film Board of Trade of Buffalo, and the members of that organization, are assisting the Motion Picture Theatre Owners of New York. The Board of Trade has donated the use of its offices and staff to the exhibitor committee, of which Jules Michaels of the Regent Theatre is chairman.

They are also distributing in their exchange mail announcement cards that are supplied by the Theatre Owners. These cards are changeable in every way to every Theatre Owner in the state, to get in on the work and help put over the repeal of the admission tax.

IRVING GREENE JOINS YALE UNIVERSITY PRESS

Yale University Press, producing "The Chronicles of America," has announced the appointment of Irving Greene in an important executive capacity. He is working in close co-operation with Pathe Exchange, Inc., distributors of the Chronicles, as producer's representative and also handling special publicity for the Yale Press enterprise.

Mr. Greene was for two years a member of the Pathe exploitation staff and subsequently director of advertising and publicity for Associated Exhibitors. He has had much experience in promotion work and is well qualified to take charge of the important duties assigned to him in connection with "The Chronicles of America" series.

SELZNICK PROMOTES MEADE

Charles A. Meade has been made manager of the Selznick office in Detroit, Michigan.

Mr. Meade is widely acquainted throughout the industry, and is especially well known in Detroit, which was in his territory when he was district manager for Vitagraph with headquarters at Cleveland.

COCHRANE REVIEWS LIFE OF LAEMMLE

In Appreciation He Outlines High Spots of Associate's Career

ROBERT H. COCHRANE, vice president of Universal, has written an appreciation of Carl Laemmle for the Universal Weekly in connection with the announcement that the company will make February a Laemmle month. The statement is self-explanatory. It says in part:

"As a rule I am opposed to anniversaries, special 'weeks' and drives of all sorts, but there is an anniversary coming which I consider of vital significance to every moving picture man, woman and child in the United States. I refer to the anniversary of Carl Laemmle's landing in the United States forty years ago next February."

"As one who has been actively associated with Mr. Laemmle during the seventeen years he has been in the moving picture business, as a partner in his various moving picture enterprises, I know, probably better than anyone else, the great service and good which his influence and policies have meant to the industry."

"I know, for example, that but for his indomitable fighting spirit, there would be no such thing as a free and open market today. On the contrary, the chances are the business would be controlled by a trust and every exhibitor would be paying tribute to that trust if permitted to have a theatre at all!"

"Through all these years and up to the present day Mr. Laemmle's policy has never varied. It has been a policy of square dealing, frank and open fearlessness."

"That, to my notion, is a rare record. It is the record of a man who landed here forty years ago next February as the greenest kind of a green immigrant. By absorbing American ideals and American customs and then applying them to this great business, he has been an outstanding influence for good and for prosperity."

"Therefore in asking the exhibitors of the United States to celebrate 'The Americanization of Carl Laemmle' during the month of February, I believe it will not be considered that I am asking a favor but rather that I am extending a privilege in which every one of you will delight to indulge yourselves."
PRODUCTION CENTRE TO REMAIN IN WEST

That Is Belief of B. P. Schulberg, Who Outlines Reasons Why

Despite the announcement that construction on additional studios in the east is soon to be started by B. P. Schulberg of Preferred Pictures states that he does not think the day is yet here when the centre of production will shift from Los Angeles to New York.

"A general migration to the east," says Mr. Schulberg, "has often been contemplated, but in the end the project has been abandoned in deference to the advantages offered by California which first took producers there. "No other spot in America affords better climatic conditions than Los Angeles. This has, of course, been its defense for a long time, but I repeat it as the most perfect argument in favor of California as a permanent production centre. Climate is a consideration far outweighing any other in importance. "Those producers who have already built studios in the east know this—that as soon as the cold weather sets in the cost of maintaining these production plants becomes exorbitant and they are forced either to abandon work or move to some spot where milder weather conditions prevail.

Moreover, Los Angeles is so situated that it gives producers a wider variety of locations than any spot in the world. Where but in California could one find such perfect tropical backgrounds and yet reach snow covered mountains in the course of only a few hours?

Then there is an economic reason why production must continue in the west. Millions of dollars are invested there in studio equipment. It would take years of building and the investment of additional fortunes to parallel the facilities that are now in existence in the California studios. Today when economy is the watchword cry in the industry, why make a tremendous outlay of capital merely to duplicate equipment that now meets every possible requirement?

"But the producers who are boosting New York point to it as a solution to the problem of reducing the salaries of the screen players by using the stars of the legitimate theatre on Broadway. This is exactly where I am at greatest odds with them.

"Any one who attempts to give the screen over to the stage artists makes the gravest kind of mistake. With no reflection on those who have distinguished themselves in the theatre, pictures do not need them. The most successful screen stars are those who have been developed by film work, not by stage experience.

"The stage stars place in pictures was defined once and for all many years ago. When Adolph Zukor and Daniel Frohman first embarked upon the adventure of producing films they took out success as insurance by featuring Sarah Bernhardt, James K. Hackett and other celebrities of the theatre. "And it was found that a little girl named Mary Pickford, who had received practically all her training before the camera, made many times more money for them than those players who had the dubious reputation of being stage stars.

"Ninety per cent of the train screen workers have not yet had a permanent residence in Los Angeles. A phone call to one of the local Service Bureaus will bring thousands of experienced actors and actresses to a producer's lot within a few hours.

"Climate, situation, existing facilities and plenty of experienced help—these four considerations so vital to successful production are all to be found in Los Angeles, New York has none of them."

WHITE SISTER' WILL BE RELEASED BY METRO

Marcus Loew Announces Subject Goes to Exhibitors at Once

Marcus Loew, in announcing that Metro Pictures Corporation will release "The White Sister," the inspiration picture produced by Henry King, states that the famous film production, acclaimed as one of the greatest pictures of the year, will be given to exhibitors at once, in order that they may benefit from the national publicity gained for "The White Sister" by its long Broadway run and extended engagements in the leading key cities.

"In immediately releasing 'The White Sister' to exhibitors everywhere, Metro feels that it has developed a picture that will be eagerly welcomed by the trade," said Mr. Loew. "I consider this the most beautiful production ever made. Miss Lillian Gish gives one of the most remarkable performances I have seen—undeniably the finest of her career—and I have the deepest admiration for Henry King's creative genius and for Charles H. Duell, Jr., whose vision made 'The White Sister' possible. I know that the picture will be a big moneymaker for exhibitors. It has proved that by its phenomenal success at advanced admission prices."
A SMALL TOWN MOVIE
Part 10
THE STORY ENDS
By George Rice

As an aid to exhibitors, it might be well to tell of one or two stunts which we pulled rather effectively in putting over our movies. For instances, we gave out cards containing several questions to persons entering the theatres. These cards were collected on leaving, or sent in by mail later. The question included:

“What special picture of the large pictures now being exhibited in the greater cities and towns would you like to see?”

“What would you be willing to pay an increased price of admission to see it?”

“What sort of music do you prefer?”

“Would you care for an announcement of our coming attractions mailed to you weekly free of charge?”

“Have you any suggestions to make as to the service we give, such as the efficiency of our ushers, the comfort of our seats, the ventilation of our auditorium, our organ solos, the programmes, educational subjects, or scences?”

“Please name several of your favorite stars.”

“Do you like comedies?”

While many persons paid little attention to these cards, there were always enough brought in to prove up an idea of what the people liked and we always tried to please our patrons by complying with their requests.

I shall always remember the interesting events following the giving away of 1,000,000 Russian rubles as souvenirs. The receiver usually glanced at the ruble and noting its likeness to currency, would retain it instead of crumpling it.

Many children asked for an additional ruble. Older persons had, as a rule, never seen a ruble, and so were glad of the chance to examine one to see what it looked like.

This ruble affair was mentioned in the local press, and talked about for several days. Our theatres received the credit for initiating the people in the mystery of the nearly defunct Russian money.

Here is where our story ends. Howe and I had had our falling out and reconciliation. We had paid up practically all of the outstanding liabilities of our two theatres.

We were on good terms with our competitors. We were getting our share of the patronage of the theaters going-public.

The daily receipts almost always exceeded the daily expenses. If we lost money one day we usually made it up the next.

At the end of each week we were able to draw out sufficient funds for our personal expenses, and in addition add a few dollars to a savings account which each of us had started.

The bank balance of our checking account for our theaters was always large enough to assure us that we were getting ahead. All bills were paid promptly and cities had every reason to be contented.

(The End)
‘The Day of Faith’

Released by Goldwyn

Has been adapted by Tod Browning from book by Arthur Somers Roche. It is a picture with an ideal. One that makes you think. A story of life, which everyone can understand.

ELEANOR BOGDAN plays the part of Jane Maynard. Her father is killed by a burglar (Ford Sterling). Montreal Sammy’s sentence is commuted through the influence of Bland Hendricks, whose motto is, “my neighbor is perfect.”

JANE resents Hendricks’ interference, and has him tarred and feathered. When the old man dies in a result of the disgrace, Jane tries to compensate by establishing the Bland Hendricks’ Foundation. Through this she preaches her creed, “my neighbor is perfect.”

TYRONE POWER, as Michael Anstell, whose son (Wallace McDonald) is in love with Jane, gives money so that the “Day of Faith” may be made possible to the world. When it is discovered that he is doing it to further his own interests, the reaction of the mob is terrible. Through the efforts of a reporter named Barnett (Raymond Griffith), the mob is appeased, and Jane and he find happiness together.

‘The Day of Faith’ Depicts Dramatic Story of Daily Life
Round About the Studios

MACK SENNETT STUDIOS HAVE SAVING PLAN
Declare Last Year Was Busiest and Most Prosperous

At the close of one of the busiest and most prosperous years of his career in the production field, Mack Sennett, the Pathé comedy producer, and his associates at the West Coast producing plant are rapidly perfecting plans designed to make 1924 even more successful than any year heretofore.

In a statement received this week from the Coast, the comedy producer in a brief retrospective of the closing year took occasion to single out for special mention his great satisfaction and pleasure over his distribution connections with the Pathé organization, which has been releasing such Mack Sennett product as the Ben Turpin comedy vehicles, the Mack Sennett Comedies.

Concerning the recent readjustments made in the producing field Mr. Sennett has the following to say:

"The economic wave which recently passed over the industry and caught many of the producers on its crest is one of the best things which could have happened. The temporary closing down of those studios which could take advantage of the condition without serious effect to their schedules will greatly benefit them and their fellow producers. It offers splendid opportunity for reflection. Consideration of the evils which have made 'profits from production' an almost impossible return of the funds lent itself admirable to a plan of reorganization which will eventually lead to a solution of that hankered slogan, 'Bigger and Better Pictures.'"

A careful survey of the year just drawing to a close has been made the basis for the 1924 plans now being perfected. One of the preparations for 1924 already accomplished is the recent engagement of new staff members in the scenario, title-writing, and "gag men" departments.

Under a plan of action worked out in detail by F. Richard Jones, production manager of the Mack Sennett Studio, a great saving in time and cost will be effected during the coming year.

THOMSON INSURES GLASS EYE IN MONOGRAM PICTURE

Here's a new one and it fell to the lot of Fred Thomson during the making of his "Sheriff of Tombstone." Fred Thomson wanted a character to fit a situation that called for him to be thrown through a window during a free-for-all fight. Thomson believes in making these fights as realistic as possible so he picked out his man for the part but was amazed when he learned that the "ruffian" had a glass eye, and that he would not go on with the realistic scrap unless Thomson insured his eye. There was no one else for the part so Thomson wired an insurance firm that insures anything and received a reply stating the issuance of the policy covering loss of the insured one's eye.

Thomson convinced Leeper, took out the insurance, put on the fight, threw the one-eyed man out of the window and satisfaction spread all over the lot.

ETHEL SHANNON, Preferred Star, apparently didn't do so bad for Christmas, judging by the look she bestows on Sam Jaffe, General Manager and kindly Mentor of the Schulberg Studios.

REALISM AND VERVE KEYNOTES IN ‘THE HUMMING BIRD’

Sidney Olcott, who is directing Gloria Swanson in her current Paramount picture, "The Humming Bird," at the Long Island studio, declares that the screen version of Maude Fulton's play is altogether the most interesting production he ever made and that he firmly believes it will be his best, even surpassing "The Green Goddess" and "Little Old New York." Rushes of the picture have been seen by Paramount home executives and are said to bear out the producer's prediction.

The outstanding feature of "The Humming Bird" is said to be its intense realism.

One of the biggest scenes in the picture is one in which Miss Swanson does an apache dance. Miss Swanson's partner is Aurelio Coccia who, for the last ten years has been doing this dance on variety stages throughout the United States.

FEMININE TOUCH TO BE APPLIED TO FILMS

Producer Considers Women's Point of View Indispensable

The well known "feminine touch" will hereafter be applied toward the improvement of film production as a result of a recent innovation made by B. P. Schulberg in his West Coast studio. Mr. Schulberg has signed a contract with Ruth Bremen to act in an advisory capacity in the production of Preferred Pictures.

Miss Bremen, who was formerly head of the little Theatre Movement in San Francisco, is an artist, author, costume designer and stage director. Because of her experiences, it is expected that, as she is, Mr. Schulberg thinks, an ideal choice to supply the feminine viewpoint which the producer believes is indispensable in making motion pictures. She will work in conjunction with the continuity writer, the art director, the costuming department, the director and the chief cutter.

"When one considers," says Mr. Schulberg, "that more than 75 percent of the motion picture public is composed of women, such a post is perfectly logical. Indeed in my opinion it is absolutely essential and should be inaugurated in every studio. The woman to whom the position is given, must of course, have an understanding of the problems of production and at the same time a diversity of interests in order to warrant her representing the tastes of the many women who will eventually see the picture."

O'MALLEY RETURNS TO METRO

Pat O'Malley started work at the Metro Studio last week as Laurette Taylor's leading man in the picturization of J. Hartley Manners' celebrated stage success, "Happiness." Old-timers at the Metro have welcomed Pat back to the fold. Not for five years has Pat performed on the Metro lot.

"Let Not Man Put Asunder"

When movie stars can't go to the football game, they have the game brought to them—by radio—and Percy Mannost, Gertrude Short and Ralph E. Bushman, hear the whole game. Pat, in cooperation with Metro's "The Man Life Passed By. By the looks of things the right team must be winning.
BEST YEAR COMING SAYS UNITED STUDIOS HEAD

Expects New Year to Mark Best Activities in History

THAT the forthcoming year will see the greatest producing activities in the history of the independent is the prediction of M. C. Levee, president of the United Studios, the largest leasing plant in Hollywood and the world.

Mr. Levee is in close touch with proposed activities of independent producers and for years has held the bulk of this branch of the industry at the United Studios.

“The production of tremendous picturizations involving large outlays on the part of the big organizations put the majority of independents in a position where they could not compete with the product being offered the first run theatres,” said Mr. Levee.

“The current season has clearly demonstrated that these expensive pictures do not necessarily bring profits commensurate with costs. I believe that the trend of the coming year will be toward less expensive productions, pictures that are strong in story values rather than in tremendous sets and investitures that have caused high costs of production.

“The rush to produce costumes plays of ancient times with towering sets and necessitating the carrying of a large overhead through periods of months usually, brought about the past fall in producing circles and caused a halt on producers who were compelled to draw financial breath, before they could continue. The fact that the story is the thing has once again been demonstrated in no incomprehensible or uncertain manner.

“From all indications the big costume play is done away with because it has been overdone. It will return again in time but for the coming year the general trend will be toward pictures that are box-office attractions of a follow-up pattern, exhibited by exhibitors and offering stories that are worth while.

“This situation will again give the smaller independents an opportunity to compete with the larger organizations in the producing field. Theatre owners have had enough of pictures that are ‘big’ in physical proportions but which lack real entertainment and good box-office material. The large expenditure of money on a film will no longer ‘sell’ them.

“I am convinced that producers who in past months have not had an opportunity to play their pictures in the bigger theatres, will now be able to take heart. The fact that they do not spend a half a million on a picture will not indicate that picture is not eligible for play between theatres.

“Producers, in Hollywood, from all indications are about to start one of the greatest waves of independent producing that the picture business has ever seen. The feeling on their part that ‘oh what’s the use I don’t have a million to spend on a picture’ has gone. Instead, by facing the future with new courage and with the proper technical assistance in the production of their pictures, they will be in a position to compete more effectively with the product of the bigger companies than ever before.

“Another encouraging sign resulting from the product of the past three months, especially as far as the exhibitor is concerned, is the definite indication that the productions of nine and more reels will be conspicuous by their absence next year. Films that run over seven reels in length will be the exception and not the rule.

“Maurice Tourneur, who during the past year has consistently complied with exhibitor demands as to footage, recently said that any story could be told in six reels. With a few exceptions there is no excuse for going beyond this length. Producers have finally come to realize that excessive length of production is not of urgent moment.

CHADWICK IS MADE OFFER TO BECOME SERIAL QUEEN

Leaded down with heavy chaps, a big sombrero, a thick woolen shirt, a 44, and big boots! This is the new type of role said to have been offered Helene Chadwick, charming film star, by C. W. Patton, serial producer. According to report, the producer’s aim is to make Miss Chadwick the best known serial queen in motion pictures.

While no confirmation could be secured from Miss Chadwick, due possibly to the fact that she is still under contract with Goldwyn Pictures, it is said that the offer came as a result of the star’s exceptional ability as a horsewoman, her present vogue with picture goers, and her versatility.

It is also recalled that Miss Chadwick’s first part in pictures was as the lead in a western feature, which was followed by a number of serial productions in which she displayed the talent that has brought her film fame. Patton, it is understood, is due shortly to begin production of a western serial for Pathé release.

‘DARN THE LUCK,’ SAID OLIVE BORDEN

Comedienne with Jack White’s Educational-Mermaid Comedies, as her plane did an impromptu nose dive when she attempted a rehearsal last week as Santa Claus.

ASSOCIATED TO PICTURE BIG CHICAGO FIRE

Historic Conflagration to Be Subject of Beck’s Special Production

RECENT announcement of Arthur Beck’s decision to produce a pictured version of the great Chicago fire of 1871 as the first of his new series of Specials for Associated Exhibitors created a considerable sensation, which is likely to be heightened now that more has become known of the gigantic proportions which the production will assume.

J. S. Woody, General Manager of Associated Exhibitors, returning from the West yesterday, thought that the preliminary work incident to the completion of the scenario. In Chicago he was in conference with F. Beck, who, for several weeks past, has been supervising the necessary research work in that city.

The tragedy which, according to popular legend, resulted from the kicking over of a lamp by Mrs. O’Leary’s cow, and which was followed by the building of a metropolis in a single night, is the site of one of the most important events of American history in the last half of the nineteenth century. Beck is determined to picture this conflagration with scrupulous fidelity to fact and make of the production an important historical document. The picture promises also to be one of the most spectacular scenes ever seen on the screen.

With the assistance of officials of the Chicago Historical Society, the Chicago Public Library, the Field Museum and several smaller libraries, Mr. Beck and his helpers have unearthed an immense amount of valuable data concerning the great fire. Many characters conspicuous in contemporary American history play prominent parts in the true story as it has been evolved, and all these are to be played by some of the familiar names are familiar to audiences through their work in other roles. Among a score of well-known persons who will be represented are Marshall Field, John D. Rockefeller, P. T. Barnum, General U. S. Grant, General Phil Sheridan, S. B. Armour, Levi Z. Leiter and Mr. and Mrs. Potter Palmer.

Mr. Beck advised Mr. Woody that the next ten days will see the completion of the preliminary work in connection with the story and the continuity. With the finishing of this and of the scenario actual camera work will begin. A great part of this will be done in California, and arrangements have been made for a run of the production in Chicago in the early Spring.

FILM OF NAPOLEONIC PERIOD REACHES NEW YORK

A print of “The Agony of the Eagles,” said to be a big historical production, has arrived in New York, according to an announcement from the offices of Associated Exhibitors, an independent film com-

pany in association with Robert H. Kinsman of London, is negotiating for its release in America and a number of foreign territories, including those of Napoleon, and the film was “shot” in original locations.

This governmental operation more than infers a distinct element of realism in the picturization of “The Agony of the Eagles.”
THE WAY
OF A MAN

BY EMERSON HOUGH

(Author of "The Covered Wagon," "North of 36"

Presenting for the first time in the business

TWO VERSIONS

a feature that must be seen to be appreciated at its full remarkable worth and a ten week continued story

Directed by GEORGE B. SELTZ
Produced by C.W. PATHE
It shocks the attention in the very first chapter like a thunderclap out of a clear sky. From then to the very finish there is no let-up to the enthralling series of exciting adventures, the delightful romance, the happy blending of the vivid and the picturesque.
A super-feature in chapter form. A truly mammoth production, with crowds of Indians and soldiers, and a splendidly efficient cast headed by Allene Ray, Harold Miller, Bud Osborne, Whitehorse and others.
The day of the bigger and better serial has arrived.

From a story fully equal to any the great Emerson Hough ever wrote, has been produced a picture that in everything but length is the full equivalent of any big feature of the day.

In proof of the above we confidently offer the feature version of "The Way of a Man," produced simultaneously with the serial, to the big first run houses of the nation, as an attraction not of the better but the best type of modern feature.
Up and Down Main Street

‘THE GREAT WHITE WAY’ IS NEW YORK FILM

Night Life on Broadway Is Theme of Cosmopolitan Film

NEW YEAR’S EVE will see the opening at the Cosmopolitan Theatre of the world’s premiere showing of “The Great White Way” a picture woven in and around life on Broadway. The film is a picturization of H. C. Witwer’s story, “Cain and Mabel” which was originally proposed as the title.

The picture is intended to accurately draw a graphic illustration of the world’s most famous thoroughfare and those people intimately connected with it. Scores of Broadway celebrities whose fame in sports, theatre, arts, literature and other lines of endeavor has become world wide also appear in the cast. Included among these are Tex Riekard, well known light promoter; Ervin S. Cobb, writer; H. C. Witwer, story writer; “Bugs” Baer, humorist; Windsor McCay, Hal Coffman and J. W. McGurk, artists; Harry Hershfield, well known cartoonist, Damon Runyon, sports writer; Earle Sands, world famous jockey; Johnny Gallagher, referee of the Dempsey-Firpo fight; Joe Humphries, famous announcer; Ned Wayburn, and the entire Ziegfeld chorus.

The picture is a fast moving vehicle carrying swiftly from the offices of Tex Riekard at Madison Square Garden through the midnight gleam of Broadway, to Futurity Day at Belmont Park and a world’s championship fight. The picture also includes a musical comedy production with the Ziegfeld Follies beauties as background.

E. Mason Hopper directed “The Great White Way” and the cast includes Anita Stewart, T. Roy Barnes, and Tom Lewis.

‘DRUMS OF JEOPARDY’ WILL BE RELEASED SOON

Early in January there will be released Elaine Hammerstein’s second production for Truart, “Drums of Jeopardy.” The story is that of Harold MacGrath’s and has been published in book form as well as a magazine serial. Supporting Miss Hammerstein are Wallace Beery as Karlov, the agent of the Russian who comes to New York for the life of the prince, also stole the famous extracts of the drums of Jeopardy, from the government. Jack Mulhall, as the prince, plays the lead opposite Miss Hammerstein. The role of Cutty is played by David Torrence who makes an outstanding figure of the delightful newspaper correspondent and soldier of fortune. Mande George is the Russian girl who loves Karlov.

The Russian settings in the prologue of the story are very impressive and the story comes quickly to New York where its mystery theme unfolds itself with interest.

‘BY DIVINE RIGHT’ FILM TO APPEAR SHORTLY

The distribution of “By Divine Right,” the first Grand-Asher production starring Elliot Dexter and Mildred Harris, will be assumed by the Film Booking Offices.

The picture was made in the Grand-Asher studios in Hollywood under the direction of William Neal, and when it was first shown for preview was titled “The Way Men Love.”

The story has been adapted to the screen by Florence Hein from Adam Hull Shirk’s novel, “The Way Men Love.” It is the story of a man whose faith in human nature lead him to conduct a house of refuge and retreat for poor immigrants. This same faith later served him to save the life of a young girl who was being trampled by an influential politician.

‘THE MAN LIFE PASSED BY’ SET FOR EARLY RELEASE

“The Man Life Passed By” and “In Search of a Thrill” are on the Metro release chart for the coming month. The latter is Viola Dana’s latest starring vehicle and has been adapted from Kate Jordan’s story “The Spirit of the Road.”

“The Man I’ve Passed By” is an original story written directly for the screen by Victor Schertzinger and Winifred Dunn. It is said to be unusual from the point of view of theme and treatment and also in the types of characters it reveals.

The cast is truly all-star including Hobart Bosworth, Cullen Landis, Eva Novak, Percy Marmont, Jane Novak and others.

GEORGE WALSH TO PLAY PART OF BEN HUR

Speculation as to Selection Cut Short by Announcement

The secret as to who is to play the title role in Goldwyn’s picturization of General Lew Wallace’s “Ben-Hur” has been set at rest by a wire from F. J. Godsol, president of the Goldwyn Company, to the home office that George Walsh had been assigned to play the part.

There has been a great deal of speculation throughout the industry ever since the first report of the million dollar contract by which Goldwyn and A. L. Erlanger became associated in this big picture deal. Nearly every screen star and leading man of importance has been mentioned as a possible selection for the part. Walsh himself has been named in frequent rumors.

Mr. Godsol’s telegram announced two players for the cast in addition to Mr. Walsh. Gertrude Olmsted will play Esther, the leading feminine role, and Kathleen Key, a member of the Goldwyn acting organization, has been cast for the part of Tizahrah, sister of Ben-Hur.

No recent role in motion pictures has caused so much discussion as that of “Ben-Hur.” Camera tests were given during the past several months by June Mathis, editorial director for Goldwyn, to scores of candidates among the leading players of both screen and stage.

Walsh was the only one who satisfied Miss Mathis, Mr. Godsol, Mr. Lehr and other executives of the Goldwyn Company, not only as to his ability as an actor, but also as to his physical development. An unusually powerful frame is an absolute requirement for the part.

Miss Mathis and other members of the cast to be announced by Mr. Godsol later will sail for Europe within a short time to join there Edward J. Bowes, vice-president of Goldwyn, and Charles J. Brabin, the director in charge, who have been abroad with a large technical staff preparing for the photo-play of “Ben-Hur” on a tremendous scale in authentic settings in Italy, the Mediterranean and Palestine.

AS THE ARTIST SEES THEM

Portraits, made by Jean Hersholt, showing Gibson Gowland as he appears to the artist in his interpretation of the part of McTeague, the principal in the Goldwyn feature, “Greed.”

The painter himself (Jean Hersholt) who is also taking one of the leads in “Greed,” putting the finishing touches on the portrait of Erich Von Stroheim who is directing the production.
STRONGHEART TO APPEAR IN NEW FILM

Famous Dog Star Featured With Lady Jule in Remarkable New Story of the Canadian Rockies

STRONGHEART, the handsome Belgian police dog, whose picture appears above, will be seen after February 18, in his third First National feature picture, "The Love Master." The picture has been produced under the direction of Laurence Trimble and Jane Murfin who were also responsible for his two former successes, "The Silent Call," and "Brawt of the North." The first of these won a most phenomenal success and virtually over night the name of Strongheart became almost as powerful a factor at the box office as the names of many of the popular human stars.

"The Love Master" was made at Banff in the Canadian Rockies, and is the story of a lonely fur-trading post. One of the features of the picture is a thrilling dog team race of the type that are so popular in this particular region. The scenic backgrounds are reputed to be exceptionally fine and some even go so far as to say that they are the most beautiful snow scenes which have ever reached the stage.

Prominent in the story, also, is Lady Jule, a beautiful white dog who plays opposite Strongheart, and who is herself as fine an actor as the distinguished star. The two dogs together do some very remarkable work that reflects a superior intelligence that is really astounding.

The remarkable situations and the intricacies of the plot make it seem almost impossible to believe that the performers are dogs. One would scarcely be willing to believe that animals should show such emotional sympathy, and human intelligence as these two dogs are called upon to exhibit in their portrayal of their difficult parts. It is not difficult to understand, therefore, why Strongheart is such a decidedly strong box-office attraction. He not only entertains but he astounds by the immensity of his feats. And in his new picture he even outdoes himself which is a decided accomplishment.

GENTLE JULIA IS PLAYED BY BESSIE LOVE

For the holiday week, Fox will head their release schedule with "Gentle Julia," the screen version of the popular Booth Tarkington novel of the same name. While the main feature in the release of the film is its authorship, the appearance of Bessie Love in the title role should add considerably to its interest. It brings Miss Love back to the screen in a part that perfectly fits all her individual talents, and is figured to be one of the best accomplishments of her career.

The story is one of youth, very much akin to "Seventeen" and "Penrod." The locale is one of those small towns which Tarkington seems to know and understand so well. It tells the tale of a pretty and precocious young flapper who finds herself surrounded by more beauties than she can use. They flit about her all the way from the ages of sixteen to sixty.

But Julia finds a way out that gives the story an interesting twist and a fine finish. Playing with Bessie Love is Harold Goodwin, a juvenile player who does notable work.

FOURTEEN KEITH HOUSES PLAY 'COPPERFIELD'

Immediately following a three weeks run on Broadway, where "David Copperfield" won the unmitigated praise of the critics, comes the announcement that B. F. Keith have booked the Associated Exhibitors' adaptation of the Charles Dickens master-piece, for the entire circuit of theatres in Greater New York.

It is not very often that the Keith offices book for a wide showing, a picture which has already had a run of several weeks on Broadway, but it is still more unusual for them to sign up a feature to run for the entire circuit, within a very few weeks after the original run. The present engagement is in the nature of an encore, being prompted by what almost amounted to popular demand.

Mark Lanecher, director of publicity for Keith, is making the most of the opportunity and carried on an exploitation which has helped to crowd all fourteen theatres at every showing. One matinee the public school teachers were invited to attend, each one going to the theatre nearest her school.

MARK STRAND INTERIOR UNDERGOES CHANGE

Large Expenditure Transforms Motion Picture Palace

A REMARKABLE transformation has been made in the Mark Strand Theatre in New York, remarkable in two respects. The first is the extent of the change in its interior, and the second lies in the fact that the changes were made without a single interruption of service the changes being concealed from the eye of the curious by long satin and velvet draperies. Noisy destruction was performed from midnight midday, the noiseless work being arranged for the performance hours. Thus it was that no one suspected that radical a transformation of the house were in the process of being wrought.

For that reason, the transformation was a tremendous surprise to all those who entered the theatre for the Monday performances, since no word of the changes had gone out. It might well have seemed to these folks that Aladdin, imbued with the holiday spirit, had stealthily entered and by the use of his famous wishing lamp, wrought the changes.

But if that is the case, then they are entirely wrong, for none others are responsible for the transformation than Moe Mark, president of the theatre, and Joseph Luescher, the manager. Armed with a bank roll of $150,000, and a staff of architects, decorators, scenic artists, builders and acoustic experts, they took these two, three months to effect the remarkable change.

In the almost ten years since the establishment of the Mark Strand, the directors have learned many things both scientific and artistic, that contribute toward the success of a real first class modern picture theatre. The knowledge thus gained has been put to good use in the theatre renovation. The orchestra platform has been lowered and enlarged to hold fifty-five musicians, necessitating the relocation of the organ console. An improvised semi-pit was specially built to clear the view to the screen and stage proper. The roony stage will not permit the amplifications of the ballets.

An entirely new stage set, designed by Charles Plunkett, painted by Joseph Moren and constructed by the Vail Company, was substituted. It is built flexibly to accommodate the prop presentation of all artistic things which such a large and modern stage must enfold. Metal cloth has been used in the set and will afford a greater display of effects with the aid of immense reflecting spot lights.

A Louis XV retiring room for the accommodation of women patrons, is another one of the new features. Also there has been constructed, a new studio atop the building which is for the use of the Strand artists. It is equipped with a miniature stage, piano, gymnasium paraphernalia, and broadcasting studio.

The resplendent decorations for the auditorium create an air of refinement and newness in the theatre. Silk damask wall covering and draperies, bejeweled with magnificent crystal chandeliers and fixtures, have been used prodigiously yet with distinct artistic taste.

The effect of all this has been to give the theatre the impression of being reborn and prepared to add another decade of glorious achievements to its career in the field of the world's most popular form of entertainment.
Substitute Bill Proposed

CONCERTED action by the film exchange managers of Atlanta, aided by Jack Connolly, of the M. P. D. A., it is believed will result in killing the proposed bill in the Georgia Legislature raising the license tax on film exchanges from $100 to $1,000 per annum. A substitute bill, taxing upon a sliding scale of from $50 to $1,000, based upon the gross receipts of exchanges has been offered which meets with the approval of the exchange managers and it is believed will be accepted. The proposed tax, it is declared would have been prohibitive to any except the very largest exchanges and would have automatically driven out all competition in the film exchange field of the Southeastern states.

Sees Opportunity and Takes It

J. Allen Glenn, well known exhibitor of the Princess, Hendersonville, N. C., recently secured for National Motion Picture Day the services of Professor Nathanael W. Stephenson, editor of Yale University Press to address his audience on the educational value of the screen.

The Professor was in the mountains near Hendersonville shooting scenes for the “Chronicles of America” series. Arthuriston, playing George Washington also made a personal appearance, selling out the house all day.

Western Missouri Convention

A convention of the M. P. T. O. Western Missouri division, to be held in Kansas City this month, according to President Charles Sears, promises to mark a figurative revival of the dead—or inactive, as it might better be termed. Since the division of the Missouri organization into an eastern and western half, the latter section of the state has been comparatively inactive, due to the strong growth of the Kansas City Division of the M. P. T. O. A., which has fought the battles of exhibitors. The date will be announced later.

December Slump Overcome

“Pat” Patterson of the Metropolitan, Atlanta, has solved the problem of the usual December slump in admissions by putting out six dollars worth of tickets in a book selling for five dollars. By a tie-up with the Hearst newspapers in Atlanta these books are offered on clubs of subscriptions, and the first order from the newspaper office called for two thousand books, netting considerable Christmas cash for “Pat.” He also tied them up with the United Cigar Stores of Atlanta.

Eastern Washington Meeting

A special meeting of the Exhibitors of Eastern Washington, was held in Spokane by officers of the Motion Picture Theatre Owners of Washington. President Howard S. Clemmer, presided. Twenty-five exhibitors are affiliated with the organization. The meeting was an effort to make it easier for exhibitors in the eastern part of the state to become acquainted with the organization, sparing them the time and expense of the trip to Seattle.

To Close Awaiting New Bill

South Carolina theatres in many of the smaller towns face extinction on January 1st when the tax commission attempts collection of the additional state tax of ten percent on admissions. The law was passed a year ago but through efforts of theatre owners, it has been held in abeyance until January 1st, 1924. It is hoped to get a new bill before the next session of the South Carolina legislature, as affecting motion picture theatres. Many theatre owners declare they will close awaiting action on the new bill.

Skidmore Music Co. Brings Suit

The Skidmore Music Company of New York has brought suit against Otto L. Meister, owner of one of the neighborhood houses of Milwaukee, charging Meister with selling the song “Last Night on the Back Porch,” without paying the tax.

E. A. HARMS
Manager of the Apollo and Mueller Theatres, Omaha, Nebraska.

Standing Room Only at Royal

Frank L. Newman’s Royal Theatre had the “S. R. O.” sign out at 9:45 o’clock Monday morning when a special program was given for children.

“Columbus,” a historical film, was shown in conjunction with “Little Old New York.” Each child was given a souvenir toy in the theatre’s play room during or following the show.

For Harding Memorial Fund

Charles Weigel, manager of the new Madison Theatre, Cincinnati, has set aside a Harding Remembrance Night when news pictures will be shown of Harding. The entire receipts of this evening will be donated to the Harding Memorial Fund.

No More Children Amateurs

There will be no more appearances on the part of children in amateur affairs for prizes in Watertown, N. Y.; the judge of that city having discharged the seven children, charged with a violation of the law, and then warning the theatre managers that they would be arrested in case of a repetition of such affairs.

Two Organizations Merge

Of much importance will be the consolidation of the Western Missouri and Kansas City organizations. It is planned to merge the two bodies, according to A. M. Eisner, president of the Kansas City organization, providing sufficient co-operation is promised by exhibitors out in the field. At present there is a slide advertising deal pending between the Kansas City exhibitors and the demonstrators of Milwaukee, charging that when completed, will assure the Kansas City organization of sufficient revenue to more than pay the expenses of operating and maintaining headquarters. This, combined with dues from exhibitors in Western Missouri, would constitute an organization of unusual financial strength, the presidents of both bodies believe.

The repeal of the federal admission tax, the music tax and adverse legislation are other questions which will be brought before the convention.

Keen Competition at Kingston

Keen competition in the motion picture business at Kingston, Pa., will develop from the plans of Thomas E. Rushland, of Edwardsville, Pa., who has engaged Horace G. Cooke, Wilkes-Barre architect to draw plans for a theatre, 80×200, on Wyoming avenue, Kingston, opposite the new playhouse that the M. E. Comerford Amusement Co., of Scranton, Pa., is erecting. The new playhouse will seat 1700 persons. The Comerford enterprise will take care of the same number of patrons. Louis and ThomasMasinos and Thomas Alexander are associated with the Comerford interests in their enterprise.

Many Innovations Planned

W. J. Lytle announces that he will build a million dollar theatre at San Antonio, Texas, in near future which will seat over 3000. It will be with staircase in incline halls will turn patrons to the balcony and a children’s theatre and roof playground. The entire basement will be used as an automobile parking space, with room for 100 cars, which will be a free service to patrons. It will be entirely fireproof as the building is more than 100 feet in width and without support except at the ends. This mechanical feat will be made possible through the canny method of construction.

Charity Showings Also Taxed

E. J. Sparks owning and operating an extensive chain of theatres in various Florida towns has had enacted by the Arcadia city commissioners, a special act which levies the usual privilege tax upon all travelling carnival and tented attractions. Hereafter the tax was escaped when the attractions came in under the subterfuge of a benefit for some local charity and even at the risk of antagonizing these organizations. E. J. Sparks appeared before the city council and presented the request that the same legislation.

Gain Laid to Livestock Trade

John H. Rich, Federal Reserve agent in Minneapolis, in his monthly report, stated that general business increased ten per cent during October and showed an improvement in the credit situation throughout the northwest. It is believed this is due to the heavy movement of livestock.
Round Table Briefs

Jim Clemmer is back in Seattle. He insists it is only for a vacation, and states that he is no longer in the industry. He is closely identified with the pioneer days of the picture business on the Pacific Northwest.

Mrs. Willingham Wood, of Washington, Ga., is planning to reopen the Strand which closed November 1st upon expiration of a lease to outside parties, and intends to operate the house herself.

Announcement is made of the incorporation of the Motion Picture Theatre Owners of Canada under a company charter with headquarters at Montreal, Quebec. The Canadian association, of course, is affiliated with the M. P. T. O. of the United States.

Walter Easley, owner of the Princess in Kishville, Indiana, has just bought the K. of P. Theatre in Greensburg.

E. J. Sparks, former Florida Supervisor for Southern Enterprises, now controls a circuit of fourteen theatres in Florida and has just opened permanent Atlanta offices in charge of E. T. Brown, also of Southern Enterprise, for handling the booking of pictures and legitimate attractions for the chain.

Thomas Barnett, operating the Royal at Danville, Indiana, has taken over the management of the Art Theatre.

Walter White, of Jefferson, Tenn., has taken over the Gay, at Newport, Tenn., from W. C. Carter. Mr. Carter will continue to operate the Liberty, Greenville, Tenn.

C. S. Smith, of Newnan, Georgia, was one exhibitor who was fleeced by Doctor Cook in his oil swindle. He has just returned from the trial.

A. B. Johnson is manager of the Market at Seattle, which is the re-created Flag.

W. H. C. Dudley is reopening the Opera House, Americus, GA., closed since July 1st. Mr. Dudley has been in the game twenty-three years.

W. M. Hayes is building a house in Lenor City, to open January 1st.

Bob Savini ran the Dempsey-Firpo fight pictures at the Vaudette, Atlanta.

J. F. Howard has opened his new Peoples Theatre in Lenor City, Tenn., seating 300 and modern in every respect.

Mrs. Phelps Sasseen, who operated the Lyric, Easley, S. C., until it was sold to Mr. Armistead, has taken over the new theatre at Belton, S. C., and will operate it in addition to the hotel in the same building.

President William K. Jenkins of the Enterprise Distributing Corporation at Dallas, Texas, is visiting in New York City, also the home office.

The National Theatre, Toronto, suffered damage by fire to the extent of $7,000 recently, the outbreak occurring when there was no one in the building.

It is a large territory that R. Rickerson, district exploiter, has to cover. He is in Kansas City helping exhibitors, but the extension of his “circuit” and the short period of time allotted keeps him on the hop all the time.

Frank B. Rogers, of Brooklyn, temporary manager of the Vitagraph exchange in Albany, N. Y., received a telegram from the New York Police department, informing him that they had recovered his car, stolen some time ago.

Assurance of a paying program guarantees the construction of a new theatre by E. Robertson at Fayetteville, Ark., to cost $45,000.

David Levy, of New York City, is now covering northern New York for the Universal exchanges out of Albany.

P. R. Isley of the Midwest Film Exchange of Oklahoma City, Okla., has opened a branch at Dallas, Texas, with John Jackson as resident manager, and will have a large assortment of new pictures for sale.

H. B. Cagel has sold his theatres in Alabama, Alabama, to Tony Sudekin and is in Atlanta looking for a new town in which to start business.

Max Allen has been appointed managing director of Sterling Theatres, Limited, which operates the Allen at Windsor, Ont.; the Walkerville at Walkerville, and Ontario houses.

Major Charles E. Kerr has taken over the management of the Jewel at Rusk, Texas, succeeding E. C. Welding.
BOX OFFICE REVIEWS

'TEN COMMANDMENTS' IS POWERFUL PICTURE

Prologue Is Remarkably Impressive and Makes a Stirring Setting for Succeeding Story


THE CAST

Part One

Moses, the Lawgiver: Theodore Roberts.
Rameses, the Magnanimous: Charles De Rocher.
Miriam, the Sister of Moses: Estelle Taylor.
The Wife of Pharaoh: Julia Faye.
The Son of Pharaoh: Raymond Merrit.
Aaron, Brother of Moses: JamesNeill.
Bathon, the Disconsolate: Ben Lyon.
The Taskmaster: Clarence Burton.
The Bronze Man: Noble Johnson.

Part Two

Mrs. Martha McTavish: Edythe Chapman.
John McTavish: John Miljan.
Dave McTavish, her Son: Rod La Ronge.
Mary Miljan: Phyllis Haver.
Sally Lung, a Burasian: Nita Naldi.
Redhead, the Harem Girl: Helen Shipman.
The Doctor: Charles Ogle.
The Outcast: Agnes Ayres.

By GEORGE BLAISELL

The New York public had its first view on the evening of December 21 of the widely heralded "The Ten Commandments," at the George M. Cohan Theatre. It was a distinct success, a house that greeted the production created by Cecil B. De Mille, the name of which had preceded it.

The story is in two parts, a Biblical prologue of approximately 4,500 feet and a modern story.

Plainly the greater effort has been expended on the prologue and with impressive results. The effect upon the spectator at the close of the first half is that he has witnessed a portrayal so stirring, so magnificent and so appealing that he is prepared to see in the second half, which he knows it is to be a tale of modern life, a drama which in its broad scope will fail to match the opening.

And that was exactly the reaction of this reviewer. There was no matter of derogation to the dramatic quality of the second period. Standing by itself it will make a powerful picture before any house. It is a splendid production, well conceived and in harmony with the great theme developed in the prologue, and feelingly acted by players carefully selected to indicated personality.

Moses Dominates Prologue

The prologue briefly is the story of the captivity of the Children of Israel in Egypt, of their final release following the tenth visitation of plague, the determination of Pharaoh to persecute and destroy the departing Jews and the overwhelming of the Egyptian hosts when the waters of the Red Sea closed over them.

Standing throughout the first part of the picture is Theodore Roberts in the role of Moses the lawgiver. It is his entrance on the scene which provides the initial thrill, the force of his character, the way in the course of the thirteen reels. It is a new Roberts to whom we are introduced. Abundant is the cigar and missing also are the well-known mannerisms. Forceful, majestic, authoritative, the popular player creates an illusion that is at once complete and of aptitude.

Another character that also imposes itself upon the attention and later, upon the sympathy, as he holds in his arms the body of his first born, is that of Rameses, interpreted by Charles De Rocher. Mr. De Rocher is an impressive Pharaoh, in physique, in features and in bearing.

The reminder of the cast, the more prominent among them is Estelle Taylor as Miriam, the sister of Moses, is uniformly strong.

The action crowds fast. So rapidly do the scenes and sequences follow upon each other that the sixty-five or seventy minutes consumed in the showing of the prologue are over before the audience realizes just how much of the interest-compelling story.

It is a simple matter after a single viewing of the picture to try to outline the high points.

For the millions of twentieth century men who with their hands and for all millions of others who think they hold with their heads the portrayal of the ways in which the ancients employed manpower will have vivid appeal. "Slave-driving" and the "flash" have new significance.

The towering structures that make up the city of Rameses impose deep impress upon the memory. There is a certain moment when, from a spectator viewpoint the new screen-craft has submerged the older stagecraft—a Colossus to a pigmy.

The scenes of Exodus of the Israelites, the confusion and the turmoil, pale into nothingness as a spectacle when later we see the scores of two-horse chariots, with their pluming animal teams. At the same time there is a stirring, an eleventh-hour pursuit of the fired captives.

The portrayal in color of the long lines of strikingly garbed Israelites and the many animals that accompanied them on their long journey across the desert was the occasion of a distinct stir in the house—and also some spontaneous applause. It formed a rare spectacle.

The figure of Moses on the mount pouring out with a stone the Ten Commandments as in 'Moses is, as might be expected or anticipated, clearly, masterful. The showing of the entire sequence was punctuated by the applause of a house that of course was sympathetic to the sanguine, but also it may be added was camera wise.

From the public's viewpoint the parting of the waters of the Red Sea as the passing and the drowning of their pursuers undoubtedly will be declared the greatest achievement of the production. Laboratory stuff—necessity; but to the multitude convincingly done.

A Story of 'Just Folks'

The stirring historical panorama which we have seen unrolled and the dramatic and picturesque quality of which we have located at in the foregoing serves as the background for a story of today, a story in which several figures bulk big.

There is a family of three, a mother and two sons. The mother is a God-fearing woman of a type more frequently found in rural than in urban areas. Her name is Sally Lung, the daughter of Paul Lung. One of her sons is a steadygoing, mild dispositioned and straightforward thinking carpenter. The other is carefree, pleasure loving and a friend of roguery. At the Bible and its Ten Commandments.

Into the home, seeking shelter from the rain comes Jenny, a lady of the streets. She stays on. Damascus, the unmarried son, wins her against John his brother.

Dan succeeds as a contractor, John just plows away. When the former secures a contract to build a church he takes on John as boss carpenter the better to conceal his rascality in the cement mixture. When the south wall falls it is Mother McTavish who catches and kills it in the wreck.

That is just a rough outline of a few of the incidents in the tale of a San Francisco family. Added verity is given to the story by the use of a cathedral in process of erection.

Edythe Chapman is the mother, the woman who works at the end is told to think that her only mistake was in teaching her son to fear God instead of loving Him—which we are justified in assuming is one of the morals of the story.

For there is no use in denying that "The Ten Commandments" is a tale with a moral—several of them, in fact. Yet, so masterful is the presentation, so skillfully is the story told, from first to last, that the preachment is submerged while the morality and the humanity of it all is clearly revealed.

The producer in his chief curtain speech remarked that those who made the subject would be humbly grateful if as a result there should be reawakened an interest "in the pictures of the way back." Unoubtedly it will arouse that interest.

To Richard Dix is given one of the finest and one of the noblest characters it has fallen to a screen player to portray. His interpretation is all that the most critical would ask—and that of course is much.

Edythe Chapman as the mother, Rod La Roque as the husband, Dan, the son, Leatrice Joy as the wife and Nita Naldi as the mixture of French and Chinese leprous vampire who ensnares Dan, all have prominent roles and acquit themselves with magnificence all the stronger by contrast.

Of course, there is an exception in the studio-like home of Dan, but of this we see only a glimpse and never get out of the realm of 'just folks.'

There are many dramatic moments in this story of a mother and her two differing sons, too many for enumeration here, but those who saw John are in agreement that the top of the church structure and the final scenes of Dan and Sally Lung in which the Oriental is killed are among the strongest.

Will Exploit Itself

As to the exploitation of "The Ten Commandments" that is a matter which largely will take care of itself. It is unlikely the subject will be released before the fall of 1924 if then. By that time the photoplay-going public as well as the remainder of the population will know much about the spectacle.

As great as is the picture as a whole it is one that only digested advertising will serve. Employ newspaper space to let the people know you have it and brief newspaper trailers show the magic situation. At each showing one or two of the more dramatic situations as well as a lobby well filled with still pictures, and the rest should be easy.

There will be an added sale of memorabilia, the subject is a theatrical as distinguished from a non-theatrical production, if by the latter term is meant a book or a Sunday school in a church to churchmen and churchwomen who have pronounced views on the generous uncovering of shapeless female form.
**BOX OFFICE REVIEWS (Continued)**

**'Big Brother'**
Exhibitors Trade Review

**Paramount Photoplay. Author, Rex Beach. Director, Allan Dwan. Length, 7,000 Feet.**

**THE CAST**
- Jim Donovan
- Tom Moore
- Bill Murray
- Joe Thomas
- Frank Shappee
- Mickey Bennett
- Eddie Foy Jr.
- Colly Joe
- Raymond Hatton
- Mike Navarro
- Panzer
- Father Dan
- Charles Henderson

A good picture, warranted to win the sympathy of any audience and serve as a valuable box-office asset for all classes of theatres. Dealing with the regeneration of an East Side gangster through the love of a little lad, the story moves swiftly through its stormy scenes of slum warfare, offers some wonderful realistic characterizations by the leading players, has the same colorful and pleasing photography and ends on a happy note.

It is a type of film which, when handled by a director who knows his business, seldom fails to gain public favor. And in the present instance, Director Allan Dwan has lived up to the well-deserved reputation as a master of screen craft. "Big Brother" registers as a credit to all concerned in its making.

The first reel opens with a view of an East Side gang in its headquarters. The next, way you get the impression that everything shown is true to life. With this foundation to build upon, interest in the tale and its characters start at once and increase steadily up to the climax. The things look like the real thing and act the part. They're gorillas, sure enough, but mighty natural, humanity in the rough, bred in the dark spots of a great city.

The affection of Jim Donovan for Midge Murray, the little lad given by a dying brother to the gang cheif's care, sways most of the action. Even his love for the heroine, Kitty, although veiled into a very effective romance, looks up as a side issue compared with Jim's exertions in behalf of the wail. It's straight, honest sentiment, too, with nothing sappy about it, and one of the things that child are affecting enough to bring tears to the eyes of the most hardened cynic.

As for thrills, there are plenty of them, such as the attack by a rival gang on the dance hall, which terminates in the death of Jim's pal, and the next to the final episode, when Jim is shot down as he recovers the stolen money. The film is packed with trentench dramatic punch, a feast of fine melodrama neatly balanced by sentimental urge.

Tom Moore's genial personality is reflected in the role of Jim Donovan, whom he portraying with a naturalness to use gun or fists as occasion requires. He is at all times intensely natural. There's genuine humanity in his boyish grasp, the wholesome East-Sider, Moore and little Mickey Bennett carry off the dramatic honors, the juvenile giving as touching and sincere performance as has been delivered by any actor of the type in the film. Edith Roberts is a charming heroine and the support is excellent.

The Big Brother Movement, a national organization, which has formed to aid youthful slum dwellers, ought to be of help in exploiting this picture. Get into touch with the people in your various clubs, the Boy Scout forces and try to arrange book-seller tie-ups on the Rex Beach novel from which the plot is taken.

**'After the Ball'**

**THE CAST**
- Arthur Trevelyan
- Gaston Glass
- Louise Cooper
- Mark Trevelyan
- Thomas Guise
- District Attorney
- Robert Fraser
- Ed Murphy
- The Crook
- Eddie Gribbin

DIRECTOR: Art Trevelyan, the absolute son of Mark Trevelyan is put out of his planned marriage when his father dissolves the wedding. He is forced to change clothes with a crook, who is later shot, the newspapers reporting that it is Arthur who is killed. The real Arthur is jailed for the crime. Later he escapes, returns to find that he has a five year old baby, the real culprit confesses to the crime, and Arthur is exonerated.

By George T. Pardy

**'Boy of Mine'**
First National Photoplay. Authors, Booth Tarkington. Scenario by Hope Loring and Louis Lipton. Director, William Beaudine. Length, 7,000 Feet.

**THE CAST**
- Bill Latimer
- Ben Alexander
- Dick Mason
- William Latimer
- Henry B. Walthall
- Ruth Lawrence
- Irene Rich
- Mary Forbes
- Junior Petitsky

BRIEF: Young Bill Latimer wins his father's consent to marry Kitty. But he doesn't realize that his new wife, a girl of whom his father disapproves. The young husband is a craven, and when his wife refuses to change clothes with a crook who is later shot, the newspapers report that he is killed. The real Arthur is jailed for the crime. Later he escapes, returns to find that he has a five year old baby, the real culprit confesses to the crime, and Arthur is exonerated.

By George T. Pardy

**'Boy of Mine'**
A REAL jewel of a picture, one of the season's best in point of sterling entertainment values! It should prove a stunning box-office success. Booth Tarkington's stories of his irrepressibly charming because of their intense human flavor and here is one which in screen form compares favorably with the immensely popular "Penrod and Sam" and "Little Lord Fauntleroy." "Boy of Mine" appeal can safely be listed as universal. Folks with children of their own or who respond to sentimental psychology, its intimate view of the "kid" mind, others recall the scenes of their childhood and sympathize heartily with the pranks and troubles of little Bill Latimer. Messrs. Walthall and Forbes and Fraley build up their roles to a fine finish, with their pantomime as a slice out of their present experiences.

The story is a picture which covers the entire audience field, something for everybody to relish. There's humor, pathos, a well constructed narrative with perfect continuity, excellent acting and picture direction. You can't go far wrong in booking such an attractive combination, which fills the bill for all classes of theatres.

The story is as strong as it is simple. From the very outset the spectator feels that genuine atmosphere confronts him, maybe home-like is the better descriptive word, for everything seems so delightfully natural. The boy in church, at the dinner table, is real boy the all time, he excites your mirth and wins your sympathy. Next, there is that feeling of gas of irresistible power dispensed in these and many other humorous situations, there is laughter in the character of Bill Latimer, huge quantities, nothing forced or too sentimental, but pervading the entire picture with quiet insistence. Of course the main theme is the bringing out of that side of life seen only through a boy's eyes, but the fortunes of the young married couple are woven so dexterously into the course of events that, what comes perilously near being a domestic tragedy looms up as one of the film's most appealing assets.

To players, too much praise cannot be given young Ben Alexander for his artistically perfect performance as Bill Latimer. Rockcliffe Fellows as the youngster's good pal, Dick Mason, and the mother, contribute heavily to the feature's dramatic excellence, nor must Henry B. Walthall's remarkably fine portrayal of the father's "boy doesn't understand his boy," be forgotten. Good photography distinguishes the attraction from start to finish.

Finishing the picture, you play up Booth Tarkington as today's foremost author in the depiction of boy life. Also, make it clear that it is a young boys' picture please old and young alike. If there are any mother's clubs in your vicinity, see that their officials are aware of the coming of "Boy of Mine." Go as far as you can to have it covered, the story is so interest, its delicious humor, and feature the names of Ben Alexander, Miss Messrs. Fellows and Walthall.
**BOX OFFICE REVIEWS (Continued)**

**The Old Fool**

Melodrama by J. C. Fabbri. Produced by Bray and Kahler. Under the Direction of E. D. Vail. Released by the Director. Footage, 6,147 Feet.

**THE CAST**

Grandad Steele — James Barrows
Polly Steele — Virginia Burner
Henry Steele — Jimmy Mason
John Steele — Lloyd Hughes
Dora Steele — Barbara Tenen
Mary — Betty Francotco
Peter Harris — Ben Ali

By Henriette Sloan

UNDENIABLY "The Old Fool" is a splendid picture with real box-office power. It neither preaches nor moralizes, yet it conveys a real message which has been snugly tucked away beneath a labyrinth of entertaining incidents which are splendidly knit together, making a wholly charming story that touches everyone and will be of interest to old and young alike.

The old folks will be pleased because essential the story hinges on the successful war experiences of an old war veteran, but it has sold the young folks on the fact that they are not portrayed as rich, unthinking, and without sense of humor, and that there is no time for the serious things in life or folks who have grown old, but as a sweet, sympathetic and understanding group.

The story interweaves the old man and always thinks to consider him first. It is refreshing to get this angle on the younger generation. The usual treatment of the rising generation is that they are but flitting, but at last there has come some one who can see the other side.

The story is pathos, humor aplenty and a splendid cast to help carry it to success and with this there is coupled a sweet simplicity which somehow gets under your skin and makes you feel as if you have stepped into someone's back porch and are looking in on the episodes of their lives.

Henriette Sloan

**His Mystery Girl**


**THE CAST**

Kerry Reynolds — Herbert Rawlinson
Gloria Bliss — Ruth Dwyer
Laurel Slingsby — Margaret Campbell
Ben Bliss — Jere Austin
Dick Reynolds — Ralph F. McCullough

By George T. Pardy

NOTHING better than an ordinary program attraction "His Mystery Girl," which consists principally of a medley of farcical situations huddled around a supposed murder plot. But it turns out to be a practical joke on the part of the hero's friends, is not without its amusing moments. The writing, however, is somewhat及," whether of the straight, farcical, or burlesque order, must possess a slight seasoning of suspense, if expected to hold an audience's attention through five reels. The chief fault of Herbert Rawlinson's latest vehicle is that it fails in this respect. You are made fully aware from the beginning that the leading character is the victim of a jest. Therefore the girl mystery is really no mystery at all and whatever happens or the way of wild adventure suffers from lack of realism. The redeeming features of the production are its zippy, lively action and the ginge the performers throw into their work. It may get by in the cheaper class of theatres.

There is a distinctly funny touch in the sudden transformation of Kerry Reynolds from a solidly built prosaic young business man with a rooted dislike of the feminine sex, to a chap urged by the spirit of romance to the performance of valorous deeds. If it wasn't for the fact that the spectator knows everything is "fixed" in advance there would be plenty of thrill in Kerry's escapes and its seeing him squirm against heavy odds. As it is, his adventures are amusing, without being convincing.

The photography throughout is artistie and pleasing, including a number of well-filmed interiors, some pretty exteriors and effective lighting. Herbert Rawlinson's name can be placed firmly in the stage. It is a splendid portrayal of Kerry Reynolds, Gloria Bliss, as the heroine, is appealing and the work of the cast as a whole, can be exploited as worth while.

By George T. Pardy

**The Steadfast Heart**


**THE CAST**

Martha Burke — Mary Alden
Angus Burke — Joseph Depew
La Belle Bennett — Hunter B. Driskill
Lydia Canton — Minnna Battista
Kerry Canton — Malcolm Crane
Madeline Canton — June Devine
Malcolm Canton — Howard McClure
Father Malcolm Canton — Paul Hurst
Dave Wilkins — Mario Mageroni
Company — Angus Burke shoots and kills a sheriff who is about to arrest his father. His mother dies, he is tried for murder, acquitted, and returns to his mother's (later) house to rob the citizens, is vindicated and vends his childhood sweetheart.

By George T. Pardy

A FAIRLY good audience picture. The audience's sympathy to such an extent that the impression thus made persists to some degree after he appears in the role of a man. And there is something abidingly interesting about the story of the fight of an underdog against heavy odds which seldom fails to please on the screen. Sidney Olcott, taken on the whole, "The Steadfast Heart," despite its rather uneven balance of values, will probably bring satisfactory box-office results in the neighborhood and for houses.

There is too much footage. The film could be compressed into six instead of seven reels without interfering with the continuity, and the story, which depends entirely on the brave young hero Angus Burke is driven away from town and by his job by the force of antagonistic position, the story grips and holds the spectators' attention and interest without a slack moment.

After which it isn't quite so convincing and serves up a lot of conventional melodrama, it being perfectly obvious that the returned hero will play hob with his enemies, gain social recognition and win the girl he loves.

However, Angus Burke as a boy sways the audience's sympathy to such an extent that the impression thus made persists to some degree after he appears in the role of a man. And there is something abidingly interesting about the story of the fight of an underdog against heavy odds which seldom fails to please on the screen. Sidney Olcott, taken on the whole, "The Steadfast Heart," despite its rather uneven balance of values, will probably bring satisfactory box-office results in the neighborhood and for houses.

There is too much footage. The film could be compressed into six instead of seven reels without interfering with the continuity, and the story, which depends entirely on the brave young hero Angus Burke is driven away from town and by his job by the force of antagonistic position, the story grips and holds the spectators' attention and interest without a slack moment.

The work of the juvenile actors deserves the highest praise. Master Joseph Depew is particularly good as young Angus, and the scene in which, goaded by his mother's fears, he shoots the sheriff, registers the biggest thrill in the feature. Mary Alden, as the mother, does some really wonderful acting in this phase. The storming of the newspaper office by an infuriated mob is another strong situation.

There is a huge cast in evidence, every member of which does well. In fact the excellent acting throughout goes far toward keeping the picture's interest alive. Joseph Depew is effective in the role of Angus later in life. Marguerite Courtot registers extremely well as the heroine, Lydia Canfield, and Mario Mageroni plays the part of the unscrupulous Dave Wilkins, a good dramatic role and acting.

You can go the limit in praising the small-town atmosphere. Stress the appeal the story has for the average audience, the photography, the melodramatic thrills and exploit the strength of the cast, with Mary Alden and Joseph Depew and Young Courtot as the most important names.
**'The Man Life Passed By'**

Released and Produced by Metro, Written and Directed by Victor Schertzinger. Length, 6,308 Feet.

**THE CAST**

Hope Moore .... Jane Novak
John Larkin .... Glenn Mason
Joy Moore .... Eva Novak
Harold .... Carlos Landis
John's Mother .... Lydia Blake
"Turban Man" Moore .... Heselt Bowerworth
Paula .... George Grossman
Jerry .... Ralph E. Bushman

By Hope Moore the public is robbed of its invention by "Iron Man" Moore. His mother dies, only friend is Miss Hope, who, unknown to Turban, is one of Moore's daughters. Because of her influence he saves the other daughter, Joy, Mr. Moore's wife, to keep the man from Turban, and the daughter, Hope, and he expresses their love.

By Helen V. Swenson

It is a well cast, well directed picture. The story, however, will appeal more to audiences which enjoy the solving of social problems by those who like fast movement, action and thrills.

The acting of Percy Marmont alone should carry the picture, which is never dull or uninteresting. There are many motion picture goers who will find it on a whole a little heavy, a trifle too tense.

In playing up the name of Percy Marmont for exploitation. Mr. Mason might also be the name of the fact that the star won great praise for his work in "If Winter Comes." Such questions "what protect inventors?" would attract the interest of political organizations and the like.

The most pleasing element of the picture is the acting. The more tensely, dramatically, the work of Percy Marmont is relieved by Eva Novak's bright personality. Settlement which will be pleased to see the good influence exercised by the Mouton House in the slums.

The best exploitation lies in the name of the star. In addition it might be well to symbolize "life" as a beautiful woman, and to play her up in large photographs and cut-outs.

**'The Call of the Canyon'**

Paramount Playdate, Author, Zane Gray, Director, Victor Fleming. Length, 6,800 Feet.

**THE CAST**

Glenn Kibbrough .... Richard Dix
Carley Burch .... Lois Wilson
Ford ..... Ralph Bellamy
Haze Ruff .... Noah Berry
Larry Street .... Ricardo Cortez
Tom Hutter .... Fred Huntley
Maryple ..... Lilian Leighton
Aunt Mary .... Helen Dunbar

BRIEF: Glenn Kibbrough comes back from the World's Fair. His fiancé, Carley Burch, is anxious in social safety. He goes West for his health. Carley visits him, but finds the West too rough and returns to the city. Glenn is nursed back to health by the ranch girl. Out of gratitude he proposes marriage. On the wedding day Carley appears. Flo realizes that Glenn still loves Carley. He takes the ranch girl as the former suitor. Carley and Glenn are left free to wed.

By George T. Pardy

HIGHLY ornamental settings and artistic photography do anguish this production, which offers a study in contrasts between East and West, very much to the credit of the latter locale. Whenever a director starts in to make a picture on this material he is faced with the foregone conclusion that he will make up sections of the U. S. popularity known as "the great outdoors," or sometimes, "God's country," at the expense of the "poor old city" neighborhood, where vice stalks rampant and virtue is given the worst of it by the camera.

This is a familiar formula and it has been faithfully followed in filming "The Call of the Canyon." The result is a picture which does not scale above the average in entertaining values, though in power it may develop must be attributed solely to its spectacular lure, scenic beauty and luxurious interiors, showing wild jazz parties, with a display of the latest fashions, which ought to please the women folks. But the story is a weak factor. It travels along a well-worn groove, with only a few sprigs of originality to redeem its obvious trend. If it wasn't for the speedy action, as materialized in the social festivities, where the happy little party is never seen or goes to bed, and the rough stuff staged in Arizona, the feature would bore nine out of ten spectators.

As it is, the production just about manages to "get by." One of the bright spots, from a melodramatic viewpoint, is the savage, wallowing, go-as-you-please scrap between Richard Dix, as the brave Charles Burton, the tough guy of the narrative, with a terrific sandstorm for background. This is a colorful motion picture, fine and speeds matters up considerably at a junction where the action is slowing a little.

Richard Dix gives a well balanced, forcible performance, which is, however, much better by the law and Lois Wilson, always charming, is an exceedingly fascinating heroine. Marjorie Daw is particularly good in the role of the ranch girl. Flo Hatter and the support is adequate.

You can exploit this as half Western, half society entertainment, lavishly produced, beautifully photographed.

**'South Sea Love'**

Fox Photoplay. Authors, Frederick and Fanny Hatton. Director, David Solomon. Length, 4,108 Feet.

**THE CAST**

Dolores Medina .... Shirley Mason
Gerald Wilton .... J. Frank Glendon
Manuel Salazar .... Francis McDonald
Maria .... Lillian Nicholson
Capt. Richard Dix .... Charles Seton
Miss Morton .... Fred Lancaster
Graves .... Robert Greville

BRIEF: Captain Medina's daughter, Dolores, meets Wilton, British trader, aboard her father's ship. Medina gives his daughter permission to take care of Dolores. Learning that Wilton is married, the girl runs away to a tropical canteen. His wife's death leaves Wilton free to reclaim Dolores. However, when his wife's friends come to him, he is furious at her actions and they are reconciled.

By George T. Pardy

OUTSIDE of the pretty star's clever acting "South Sea Love" has little to offer in the line of entertainment values. It may get by as a program attraction, but excepting in localities where Shirley Mason is a pronounced favorite its box office value seems a bit doubtful. Pictorially it is pleasing. There are some colorful marine shots, fine close ups and glowing tropical backgrounds, all of which have a strong atmospheric appeal.

But so many South Sea romances, good, bad and indifferent, have been tried in the past for screen purposes that nowadays one with an original slant seldom makes its appearance.

Yet the title is not without drawing possibilities, carrying as it does a suggestion of romantic adventure. The landscape is fine, the color good. The best scene in the picture is the storm at sea, which is depicted with startling effect by the camera, and stands out as an exceptionally fine bit of photography. It is Old Ocean in a rare fit of fury, tossing the helpless vessel about on the foam, breaking the wave, a conflict of the elements which leaves a lasting impression on the spectator. The star shines forth as the one best bet in exploiting the fea-
C

IS reno stage "The Nilsson, Hollywood di-

"Let Yolande," the C. going

"Anna featured

racquet. Studios. "Pied

plain, N

geria, May

this

private

Mr,

represent

leading

appearing

which

Breese,

threatens

villain,

"The

Lyorrel," was

in

time.

picture

Robertson

in

the

Lydell's

and

wrote

next

at

next

as

B.

time.

Edwin

work

Edwin

"Ooh Tumne," under

the

title "On Time."

C

LYNN Fontanne, the original

Daly of the legitimate, is going

into the movies, and with her, go

her arms like the Venus de Milo's.

PAULINE Frederick, who plays

the lead in "Let Not Man Put

Asunder," is to become a director.

D

BELLIE D Go, recent bride, plays

the feminine lead with Richard

Talmadge in his thrill-drama, "On

Time."

F

DORIS Kenyon is featured in

C. C. Burr's "The Average Woman,"

now in production.

G

PAULINE Garon will play the

leading feminine part in C. C.

Burr's "The Average Woman,"

new in production.

H

STUART Holmes, our erstwhile

villain, is playing in a thrill-drama

with Richard Talmadge. It is be-

ing produced by Truart, under the

title "On Time."

J

Peggy Hopkins Joyce is an-

other legitimate luminary who

threatens to invade the screen.

K

Doris Kenyon is featured in

C. C. Burr's "Restless Wives," in

which James Remke, Edmund

Bresie, Montauk Love, Naomi

Children, Burr McIntosh, and

other favorites also play. She

will not appear in another picture

for some time to come as she is

appearing in a stage play "The

Gift."

M

Hazel Keefer, Fred Thomson's

leading lady in his western series

bearing the monogram imprint, declined to

take Los Angeles in the National beauty

contest held in New York City. She had an

excellent alibi-work.

B

Bert Lytell and Montauk Love are to be

envied. They are on location in Biskra, Al-

geria, and will soon go to beloved Paris, where

work on "A Son of Sahara" will continue,

under the direction of Edwin Carewe.

Josephine Lowry who wrote the scenario

for the "Enchanted Cottage," adaptation of

Sir Arthur Pinero's play, and who in pri-

vate life is Mrs. John S. Robertson says that

Mr. Robertson has enjoyed the making of

this picture with Richard Barthelmess and

May McAvoy more than any other produc-

tion he has made since "Sentimental Tommy."

M

Mary Beth Milford has left Irvin Ber-

lin's "Music Box Revue" flat and gone out

to the Coast to star for F. B. O.

NOT A FISH STORY!

Even though Viola Dana has a skeletal look on her face she is only being

given a bit of motherly advice by her faithful maid Mrs. Van. Metro's tiny

star has just completed "The Social Code," adapted for the screen from Rita

Weinman's story "To Whom It May Concern."

N

Nita Naldi's latest starring vehicle, "Don't

Call It Love," an adaptation of Street's novel

and stage success, "Rita Coventry," has its premiere at the Rivoli, New York,

December 23rd.

O

Pat O'Malley was selected by Laurette

Taylor as her leading man in "Happiness"

now in production. His most recent char-

acterization in "The Virginian" will long

be remembered.

P

Baby Pegg is to be supported by no less

a star than Hobart Bosworth in her new pic-

ture, "Captain January." Irene Rich will

play her aunt, Harry T. Morye the heavy

and Lincoln Stedman also plays with her.

Thomas Meighan cabled Henry King (di-

recting a picture in Italy) "Your son made

screen debut doubting for me." The baby

appears in "Pied Piper Malone," as young

Jack Malone, the role which Meighan has in

the story. Booth Tarkington is in the East

taking an active part in editing and retelling

his story.

May McAvoy and Dick Barthelmess are at

present experimenting with grease paint

to appear sufficiently ugly and grab for

their parts in "The Enchanted Cottage." Dick

plays the part of a crippled war veteran, and

May that of a plain, unimpressive English girl.

Kathryn McQuire will play "opposite

Buster Keaton in "The Misfit," which suc-

ceeds "Our Hospitality." Marion Harlan,

Kate Price has been added to the cast of

"The Sheriff of Tornado" the third pic-

ture of the Fred Thomson series of Westerns

that Monogram Pictures Corporation is re-

leasing on the State Right basis.

Aileen Pringle, Goldwyn film beauty, will

bring the Tiger Skin to prominence again as

' The Lady" in "Three Weeks." But not to

play the vamp role usually associated with

tiger skins!

R

It is reported that Theodore Roberts is

seriously ill at Pittsburgh where he has been

playing, during a vaudeville engagement on

the Keith Circuit.

S

Gloria Swanson does an apache dance in

"The Humming Bird," now being filmed at

the Famous Players Long Island Studios. Her partner, Aurelio

Coccia, introduced the dance in this country and for the last ten

years has been dancing it on the variety stage.

Blanche Sweet scored such a success in "Anna Christie," that Ince lost no time in signing her

for another special, "Those Who Dance," Lambert Hillyer is di-

recting her in this.

Milton Sills, playing opposite

Anna Q. Nilsson, in Richard

Richard Walter Tully's "Flowing

Gold," resigned a fellowship in

philosophy to go on the stage.

Joseph Schlekrat will be

seen as a French spy in Norma

Talmadge's next vehicle entitled

"The Song of Love."

Gustav Sepperitz will be seen

shortly in an important role with

Marion Davies in "Yolande,"

filmed in the East, which proves that young man's contention, that it is no longer necessary to "go West."

Earl Sanders, America's premier

jockey who brought Zev home a

winner over Papyrus in the great

International match recently, branches out as a regular film

satellite in "The Great White Way," which Cosmopolitan will

soon present.

T

Constance Talmadge will

again have Jack Mulhall as lead-

ing man in her new starring

vehicle "The Goldfish," an adapta-

tion from a French play, in which

Marjorie Rambeau starred on the

speaking stage.

Norma Talmadge's next First

National picture, which will be

released sometime in January has

been definitely titled "The Song

of Love," instead of "Dust of Desire."

William Tilden, world's tennis champion, recommended himself to Rupert Hughes for appearance in his next picture, as very good at raising a racket.

Alberta Vaughn, of Mack Sennett Com-

edy fame, has been selected by F. O. O. to

play the lead in the new Witter series, "The

Telephone Girl," based on the stories appearing

in Cosmopolitan Magazine.

Clarice Windsor is still on location in

Biskra, Algeria, where exteriors of "A Son

of the Sahara," are being shot. From there

the whole cast goes to Paris where the Eclair

studio will be used.

Rover—"Do you know anybody who

has a horse for sale?"

Drover—I reckon Hank Betters has. I

sold him one yesterday.—Film Fan.
Lee Moran to Direct New Cameo Comedies

Lee Moran, one of the best known comedians of the screen, has been signed by Cameo Comedies as director for that popular brand of single reel comedies. His engagement as director closely follows his appearance in two Educational Mermaid Comedies, "The Bushel" and "Uncle Sam." Mr. Moran has previously directed comedies, but always in make-up, when he directed and acted the comedy lead at the same time. The first comedy he will direct, in which he does not play the leading part, will be "Here and There," with Cliff Bowes, Virginia Vance and Sid Smith in the leading roles.

Get Christie Comedies

Most of the well known theatre circuits of the United States have booked the newest series of Christie Comedies beginning with "Navy Blues," according to Educational Film Exchanges, distributing these comedies for the United States and Canada.

Among the big circuits in the list are the Stanley Company of America for Philadelphia; Loew's New York Theatres; Loew's Ohio Theatres for Cleveland; Balaban and Katz for Chicago; A. H. Blank Enterprises for certain cities in the mid-West; the Rothschild interests in San Francisco; Jensen and von Herberg in the Northwest; Saenger Amusement Company for New Orleans and vicinity, and Famous Players Canadian Corporation for leading cities in Canada.

Fox Special Educational

The Fox Film Corporation is putting out a new novelty film entitled "Frogland." It will be released as a special educational on January 20. It was produced by the Russian Art Society of Paris and purchased by Fox for distribution. The story is based on one of La Fontaine's fables; the actors are all frogs made of clay and they perform through the animated clay idea—effectively manipulated.

"Two Wagons—Both Covered"—Pathé

Funny travesty 2 reels

This is a screen burlesque of "The Covered Wagon." Much of the highlights of the action and atmosphere of the original is retained in this parody version. Will Rogers is the star, appearing in the dual role of Joe Jackson and Bill Burton. In both of these parts, Rogers renders a highly amusing burlesque characterization of the roles played by Ernest Torrence and J. Warren Kerrigan in the original story. As the un Jihad, he's, "tobacco clawing" scout Rogers is particularly effective. There are some original twists given to the incident of the original.

For example, in "The Covered Wagon" the youngsters who is given the privilege of starting the great convey on its "Westward Ho!" march is an adept banjo player; in the travesty version, the banjo is replaced by an up-to-date saxophone. The parody is chock full of incidents and amusing situations, which in most cases get their start from certain phases of action in the original. The fording of the river by horses and wagons with Rogers in a bathing suit astride a horse is one of the funniest bits in the whole piece. This ought to furnish plenty of entertainment to any type of audience.

"My Friend"—Educational

Excellent comedy 2 reels

Lloyd Hamilton has made a name for himself that is well deserved. His comedy is delicious. That knowledge of human nature that Chaplin knows so well is evident in this new Educational of Hamilton's. From the opening scene when he starts to look for work to the last fadeout, one ludicrous situation follows the other in rapid succession and they are made more humorous by Hamilton's particular technique.

"The major part of the film is taken up by a ballroom scene where Hamilton as a war hero is asked to a birthday party by his former officer. He finds great difficulty in controlling the "soup and fish" accoutrements. And again when he takes pity on a stray dog and is swamped by an avalanche of dogs descended upon him hoping for the same kind treatment the comedy touch is good. All of which doesn't sound funny in the telling but is a one-hundred percent laugh-getter.

"The Last Outlaw"—Universal

Something different 1 reel

A subject that has a sincere heart interest, and not the usual boy-and-girl romance make this an interesting picture to watch. It concerns an outlaw who returns to his home town in time to rescue his daughter from a tragic marriage to the local bootlegger. His daughter does not know that he is the outlaw lost fifteen years ago, and does not believe that he is the man she is about to marry. The last reel is a tense one, climaxing in a thrilling effect that has not been attempted before.

"At First Sight"—Pathé

A new star 1 reel

"At First Sight" introduces a new star, Charley Chase. We understand from Pathé that he will be featured in a series of one-reelers from the Hal Roach studios. In his current vehicle he certainly makes an auspicious start. He has a pleasing screen personality, is a dapper dresser in cutaway coat and top hat, and in addition shows every evidence of possessing genuine comedy talent.

Blanche Mehaffey appears opposite Chase as his sweetheart. Another loving couple are played by Lyle Tayo and Westcott C. Clarke. Charley's boss suspects there is a love affair between his fiance and his handsome young assistant. As a matter of fact Charley is really in love with Blanche, who happens to be "French maid" to the boss' fiancee. Circumstances confirm the boss' suspicions and events move steadily towards a tragic end when a twist of affairs resolves the situation into its true light.

"The Spider"—Educational

Microscope subject 2 reels

Much has been said concerning these microscopic subjects, the method of photographing which Tolhurst invented. It has been previously noted in these columns that a magazine devoted to new inventions gave the subject a page write-up, lauding the inventor and the quality entertainment supplied. The Town Hall in New York, where the select pictures of the month are run before a chosen few, picked this short subject to run at the time of the showing of "Anna Christie." Need more be said? Suffice to say that each new subject is given the same entertaining treatment given to the first of the series "The Ant." An especially interesting highlight is a magnified reel upon which Mrs. Spider has spun 280 feet of unbroken silk in less than two minutes.

"Let Not Man Put Asunder"
January 5, 1921

'Ten Dollars or Ten Days'—Pathé

Turpin in good vehicle—2 reels

"Ten Dollars or Ten Days" is just the type of comedy in which Turpin gets over best; a maze of trouble in which a pretty girl is very much involved and Turpin wanting very much to play the gallant, despite his cross-ordered features, officiating as the hero who is ready to sacrifice all to save the girl he loves. The villain, in the person of Harry Gilroy, makes a desperate attempt to kidnap the heroine and allows the girl to be arrested for the crime. But Turpin is on the job and promptly pays the girl's fine. There is plenty of laughable incidents and amusing situations built around this story, and some decidedly original touches are incorporated in the action. Irene Leutz appears as the beautiful cashier of the plot. Jack Richardson and Budd Ross also play prominent parts in the supporting cast. Altogether a lively comedy with a generous measure of laughs and a type of role that fits Turpin to a nicety.

'That Kid From Madrid'—Universal

New Witwer—2 reels

Judging from this new "Leather Pusher" series they will be as popular as the preceding series. The hero of these new series, Billy Sullivan, combines a likeable screen personality, good looks, and an excellent carriage in the ring. His glove work before the camera has the earmarks of an honest-to-goodness prize fighter. He is like lightning on his feet, and the blocks, feints, and puncheons are all there. It starts with the announcement that Reginald Denny, as Kid Roberts, has retired from the ring and then the subsequent discovery of a champion is revealed, in the person of a young kid from a lumber camp, who knocks out a restaurant bouncer in a fight. The only girl appearing in the film is not featured and is shown for but a moment when a contender for the title is knocked through the ropes and prefers resting in her lap to getting back in the ring.

'The Stickleback'—Edw. L. Klein

Nature study—1 reel

This film is made through the auspices of the British Natural History Museum and concerns the life of the male "tiddler," or more properly, the stickleback. When the photography is recommended we do not mean that it is all to recommend us; we mention it simply because of the difficulty natural to photographing through water. The film is a success, beginning with nesting, enticing the females to lay their eggs there, hatching them themselves, and then carefully guarding the young ones till they are able to take care of themselves. So now we know why they say "poor fish."

'Ride 'Em Cowboy'—Educational

Lot of action—2 reels

The engaging title, "Way out West in the vast open spaces where a man's a man and the women are better than that," tells the story. Bobby Vernon is something new in the role of a western hero as he does all his fighting from an armoured Ford. And finally overpowers the villain and his murderous gang by giving them gas—and then more gas till they must needs abandon their stronghold and getlin' gun. Whereupon our hero rescues the heroine and returns her to her father.

'Soft Music Professor'

For hound-dawgs cannot enter gilded mansions, so dog and master must bid each other a sad farewell.

From the Educational—Juvenile Comedy, "Over the Pences," Directed by Earl Montgomery.

NEWS REELS TOLD IN BRIEF

FOX Vol. 5 No. 23—Filipino arrives to claim Oklahoma inheritance—Girl's rifle practice in Oakland, Cal.—Mrs. and five little chows at Indianapolis—Sydney, Australia Zoo—Battleships scrapped at Portsmouth, Eng.—Traind field mice at Shanghai—France sends cruiser Jeanne d'Arc to Panama—Tabby at Youngstown—Twentieth anniversary of Aviation at Washington, D. C.

FOX Vol. 5 No. 22—Republican Nat'l Committee—Passion Players arrive in N. Y. C.—Polish Gen. Haller reviews West Point cadets—Pres. O'Horan mobilizes army—Former U. S. flyer runs pig farm in France—Caterpillar tractor cuts way through forests—Display of furs—Jr. yachtsmen race—Cat acrobatics—Milton Hershey, who gave $60,000,000 to orphan home and school.

INTERNATIONAL No. 1—President's family spend Christmas aboard Mayflower; John Coolidge's boy, hero "play the bagpipe"; Secretary of Labor Davis plays Santa to Orphans—Arcadia, Cal. college boys build and fly new glider—America's Olympic Skating Team—Harvard huskies getting ready for the Pi Eta's annual show—Los Angeles method of getting rid of used cars—Pure white turkeys allowed to live—Racing at Tia Juana, Mexico—Coast Guard of Boston capture Christmas "rum-runners"—Fort Sheridan, Indianapolis, Master Sergeant Woodfill, mustered out after 22 years of service—Leviathan aground on reef; Justice Johnson aboard, also Hughley Jennings and John McGraw.

PASSE No. 103—Barcelona, Spain—Spanish King given reception on return; Los Angeles, Cal.—Child acrobat—Athens, Greece—King George ordered to leave Greece; New York City—Former Mrs. Enrico Caruso returns from honeymoon; New York City—Four in bed with broken back; Nellie Revell writes book; Cleveland, Ohio—Cleveland to have first Presidential Convention since 1864; Rome, Italy—Disastrous floods—A decade of rail history, presents a graphic record of the decade's greatest events.

PASSE No. 104—Columbia University Sophs and Freshies battle in stff annual class rush; Leviathan runs onto mud bank in thick fog; Stockton, Cal.—Novel "submarine" gun-tractor exhibited; Happy Holidays; Atlanta, Ga.—Dare-devil Johnny Reynolds performs stunts atop skyscraper; Java, East Indies—Unusual and unique pictures as Tribal chiefs gather for the Annual Festival of the Seasons; Pittsfield, Mass.—Charles Jervis ice-skating champion prepares for Olympic Games.

KINOGRAMS, No. 231—Dayton, O.—Leaders in aeronautics gather to honor first flight of Wright Brothers, 20 years ago; Athens—King and Queen go into exile; New York—Side of ferry boat. Mayor Gaynor, torn out in collision; New York—Society gathers for charity Mah Jongg; London—Widow of Caruso marries Capt. Ingram; New York—Felines gather at Waldorf; Newark—$50,000 worth of holiday cheer is poured out; Oxford, Eng.—Crews begin training for spring races; Cambridge, Mass.—Test pep of school girls; Sacramento, Cal.—Bear barbecue brings back memories of '49.

KINOGRAMS, No. 214—New York—S. S. Leviathan goes aground in harbor mud, celebration all but Thanksgiving; Washington—President Coolidge looks over plans for Lincoln memorial bridge; Petaluma, Cal.—Santa Claus visits egg farm; New York—Santa visits Wall street; Southampton, Eng.—Party for children aboard Steamer Leviathan; New York—Frank B. Kellogg, ambassador to England, sails; Los Angeles—Used autos sent to bonfire; Juarez, Mex.—Federal troops to resist rebels; American skaters in Olympic tryout; Boston—Old style horse drawn fire equipment; Newark, N. J.—Last fire horse gives sad farewell.

INTERNATIONAL 104—King George of Greece deposed and exiled—Baltimore Zoo presented with cub—Lawrence Sperry lost in channel flight—Rome, Italy, menaced by record floods—Last of Yanks quit Rhine—Mustapha Kemal renews Turkey to power—Lloyd George's visit to America reviewed—World of Sport, Jack Dempsey; Helen Wills, 17 yr. old Tennis Queen; Zev—Ames Dynamics, Zr 1, now the Shemadoah—In Memoriam, Sarah Bernhardt joins Immortals; America mourns President Harding; Coolidge—Chief California, Calif.—Svendsius again spreads terror; Mt. Etna's eruption; Locust plague in South Africa; Japanese earthquake; Tokyo in flames and disaster.
Merry-Go-Round Lobbyology Offers' Smart Dress

Inviting theatre dress on the outside of the house is the first impression the passerby gets that there is a worthwhile show going on inside. Universal's popular feature lends itself ably to a lobby display that makes the curious onlooker want to see what all the shooting's about.
SHOWMANSHIP

Solving the More-and-Better Business Problem

The Presentation's the Thing, Not Only in the Show, But in House Appearance, Advertising and Spirit

By F. HEATH COBB

based entirely upon what has happened in the motion picture field and in other successful industries.

The scope of the thing is so large that one exhibitor cannot even attempt to understand or solve the problems which arise. He cannot hope to profit by the experience of others unless it is related to him by a body of competent men.

Thus, words, what he wanted to find was the place in the city where the most people seemed to have the most time. This man in now the president of the Angelus Marshmallow Company and has a controlling interest in Crackerjack. Suppose this man had used the same plan in establishing a motion picture house. Would it not have been just as sound?

Another. The Truly Warner hat stores are among the best known in America. Yet a few years ago, they were just as many, as big and as attractive—and they were comparatively unknown. They gained their popularity through the foresightfulness of a man who made each store identical with the others. Each store had the same front, the same displays and the same design. Who owner of a string of theatres could not profit by this example?

When the Sullivan and Considine Vaudeville Circuit was in the height of its power, there was a man in the organization who had a peculiar genius. Although he didn't know all of the technicalities of the show business, he knew a great deal that was closely allied to it. This man was used by S. and C. to travel about the country, visiting every theatre in their circuit and it was his mission to increase the business of every one of them. This is how he did it in one case.

In Kansas City, there was a house which was well built, stood on the busiest street in the city and played good shows. Yet the business it did was not in proportion to its location and natural advantages. The man looked at it and noticed that although it had an attractive lobby, it could not be seen from the street because the entrance was much more narrow than the interior. Also, there were three steps which led into the lobby from the street.

The man substituted a gradual slope for the three steps and widened the entrance so that it equalled the greatest width of the lobby. From that time on, this house has played to capacity.

In Chicago there is a theatre on Clark Street, called George M. Cohan's Grand. It is a most unattractive place, old and poorly built. Yet the best shows played there with great success. Its success was entirely due to a doorman who had kept his position there for thirty or forty years. He made it his business to make everyone as happy and as comfortable as possible. He engaged the patrons in conversation and told them how much they were going to like the show. Consequently, they did—and they came again. When the old man died, they tried to make other shows go, but all failed and now they are going to tear down the house and perhaps erect a new one.

Such things build good will for a theatre. Even though a show may be bad, it will not effect the next one.

Conditions That Lead to Success or Failure

EVERY industry has a condition peculiar to itself. A condition that leads to success. Or a condition that means failure.

The motion picture industry is no exception to this rule. Or more explicitly, the field of theatre ownership and management.

In the accompanying article, Mr. Cobb has gone right to the heart of things responsible for the success or failure of various enterprises.

Each instance is a case in point that can be pertinently applied to each individual showman's problem. If you want an incisive and comprehensive analysis of the elements that influence the success of your business, read Mr. Cobb's expert treatment of this important subject.

Lobbyology

The Exhibitors Trade Review has a staff of men, who will analyze his business, discover his mistakes and point the way to greater success and more satisfactory business, also, to constructive methods.

These men have at their finger tips, not only their own experience but the accumulated experience of others who have in their success left mileposts which will point the way to the same end for others.

For example. There is a man, a Greek, who came to the United States with very little money. He bought a peanut wagon, but unlike most peanut vendors, he first went about the streets to discover the place or corner by which the most people passed at the slowest pace. In other

January 5, 1924
M E T R O ' S " Strangers of the Night, " wherever it has played in New England territory, has found its name running fast before it, with the moving picture going public ready to eat it alive by the time it arrived. It is admittedly a fine picture, containing all the elements of success, but that alone would never put even a miracle over.

Exploitation did the trick, just as it would have, properly handled, with the veriest " lemon" ever released. All manner of things were done, from the most simple of heralds to the unwitting co-operation of newspaper editors who gave a mysterious K. K. K. activation front page space with a vengeance.

Most of this campaign originated in the fertile brain of Leon J. Rubenstein, who manages the busy and ambitious exploitation department of Metro's Boston exchange. Where he thinks them up, even under his 7½ hat, I don't profess to explain, but let it be said that the stuff gets over.

Up in Haverhill at the Academy Theatre, " Strangers of the Night" was booked. The same startling float that paralyzed Boston streets during the local showing was sent up there, depicting the side of a pirate galleon, a plank projecting amidships, and some bandaged and silken clad plotters walking the plank, the latter in cut-out form for contrast and greater lifeliness. A bugler mounted with the pietot of the clarinet served to keep the pedestrian public's eyes on the affair.

Edward M. Foley is manager of the Academy, and at " Ruby's" suggestion, not without misgivings, he went around interviewing bank presidents in his home town. The result: Six bank window tie-ups that knocked them for a goal. Ruby got a letter from Edward Foley expressing his heartfelt thanks, and, incidentally, the news that his house had done the biggest business in its history.

Here are two samples of what the Haverhill bank windows said. They are sufficient, for, given the incentive, you or your banker can dig up more. You will find he thinks it a great game, and will be tickled stiff over any of which he is the author:

" Protect Your Valuables from ' Strangers of the Night' by Using Our Safety Deposit Vaults."

"Strangers of the Night' Will Steal Your Cash! Don't Keep It at Home! Open That Savings Account Now!"

Another thing that made a big hit. A pamphlet tie-up was arranged with the Traveler's Aid Society during the Boston run, and did good work at subsequent bookings. Beneath the society seal on the front page was a caution to travelers against the advances of strangers of the night. The reverse gave sound advice on how to avoid such advances, and what the society could do for the traveler.

The really big stunt, however, came with the runs of the film in Worcester, Mass., and Hartford, Conn. Go-backs were selected of just the right caliber, looking neither as bright or as dumb as a P. A., in an editor's lights, might look, and these gentlemen in excited manner slipped the tip to said editors to the effect that they had overheard plans for a Ku Klux Klan gathering that night. In Worcester the Hotel Bancroft was selected as the goat at that end.

The editor had a scribe on hand to cover, or rather uncover the gathering, and he found, in snooping about the hotel as reporters will, little innocent slips of paper giving floor and room numbers, and signed K. K. K. When he had, following his nose for news, ferreted out the rooms, projecting by a corner merely from under the door of one was another paper. It read in a matter of fact way: " 'Strangers of the Night' shall be brothers under the cross of fire and none shall rend assunder. K. K. K."

All was silence within the room, and the silence deduced that the Klan was planning elsewhere, searched in vain and then went back to the city room and pounded off stuff about the mysterious Klaven which hit the first page with a bang, with reproductions of the messages, on the day the picture opened. Don't let your editor see this beforehand.

Ruby was so inspired by the double success of his Klan stunt that he tried it again with Buster Keaton's " Three Ages," only on a smaller scale, and with less danger of having to dodge irate editors. Hand cards were worked up and loosened on the city in goodly number. As you saw it lying on the sidewalk, on your porch, automobile seat, under the office door, in the street car, and a hundred other places all that was visible at first glance was K K K in huge, heavy face black type. Closer inspection, however, brought out the fact that each K went on to spell Keaton in tiny letters, telling something about each of the three ages.

Another stunt on the same picture was a real coup. It was a window poster that was eagerly taken by the small merchants. It fairly shrieked FOOTBALL at the passersby in large red letters, and he saw football pictures, in good action, and good acting, as they were stills from the film. By the time he got really interested a score of others were with him, learning more and more. In one Massachusetts town the police made the storekeepers take the posters down because the crowds blocked traffic. If it will do that in Massachusetts what could be sweeter?
METRO'S FEATURE FILM WINS FRISCO FAVOR
Comprehensive Exploitation Gets Across on West Coast

BUSTER KEATON's second Metro feature comedy, "Our Hospitality," was given a tremendous send-off in San Francisco recently on the occasion of its highly-popular engagement at the Warfield Theatre. The exploitation campaign was arranged and executed by Harry Brand who handles the publicity for the Joseph M. Schenck productions.

The first phase of the campaign started by spreading-eagling the words "Our Hospitality" over 24-sheets with the added information beneath: "San Francisco Knows How." There was no hint as to what "Our Hospitality" referred to but the impression was left that San Francisco planned some sort of a hospitality campaign for itself. The public began to think that their enterprising Chamber of Commerce has started a new "Boost Our City" stunt.

The next splash which gave even more reason for their believing so were 24-sheets that 75 and 80 years ago and the newspapers were placed at the entrance to the theatre. The fact that Buster Keaton is 14-months old son was in the picture as well as Joseph Keaton, Buster's father. These three generations of Keatons aroused the interest of the population as a whole and the fact that Natalie and her little son were in it also brought in a tremendous amount of women patrons. In fact three streets as many women attended the Warfield during the showing of "Our Hospitality" than at any other time.

Tie-ups with railroads that terminate in San Francisco were effected on the strength of the fact that Buster has in "Our Hospitality" the first train that was ever built or seen—the Rocket. Photographs of it were placed in the terminals and the railroad advertising departments played in strong with the theatre, calling attention to the way the service had improved since 1830. The newspapers ran photographs of Buster's train with interesting stories about how people traveled then and so forth.

All the folks over 85 years of age in San Francisco were canvassed for stories of train travel 75 and 80 years ago and the newspapers played these stories up also. This feature of the campaign was topped when an old man over 100 years old was brought down to the city from the Sierra Nevadas and introduced to the reporters. More publicity—for the old man wagged his long white whiskers and said that he had really made the old-time traveling scenes ten times as funny as they actually had been.

Happiness Money Attracts Patrons to Lobby

THREE of the stunts employed by Manager H. P. Kingsmore, of the Howard, Atlanta, for the exploitation of "His Children's Children" stand out in his campaign. One of the cards he played during the run of the picture was a Stutz automobile filled with pretty young girls and an old man dressed up and made up to resemble George Fawcett in the picture. On the back of the automobile was a sign reading, "His Children's Children On Their Way to the Howard to See His Children's Children." Every important street in Atlanta was visited by the car, which was furnished for the stunt by the local Stutz dealer.

Then Kingsmore made the banks a present of a lot of money. That is, it looked like money until one took a second glance. On each bill was the inscription, "United States Bank of Happiness—His Children's Children—Howard Theatre—Is the Whole World Worshipping at the Shrine of the Money God?" On the lower margin of the bill, in bold face type, was the motto, "Money Saved Is the Solution of Happiness." This was the line that sold the stunt to every savings and interest-paying bank in the city, and the receiving tellers handed them out to every customer.

At his weekly inside advance exploitation stunt, Kingsmore set up in his foyer a pedestal representing a huge pile of money—the "Shrine of the Money God." On it sat a costumed Mephisto who handed out the "Happiness" money to patrons as they passed by.

Anything that even bears a faint resemblance to money has a peculiar power. Folks will pick up a greenback, whether it be bona fide legal tender or not, inspect it with interest.

Imitation money offers the practical joker a joyful medium for working his pranks on his friends. They, in turn, when they discover the nature of the specie, get even by working the thing off on someone else.

The "money" thus receives a circulation which ordinary heralds do not achieve, and undoubtedly creates unusual interest and excitement.

NEWSPAPER ADVERTISING SELLS 'WHY WORRY' Merchants Help With Catch Line Ads and Striking Stunts

In connection with the engagement of "Why Worry," Pathe's feature-length comedy, starring Harold Lloyd, at the Imperial Theatre, Gadsden, Ala., Manager Snell augmented the theatre's usual efforts in behalf of his program by putting on a special newspaper advertising campaign and a simple but very effective ballyhoo stunt.

In organizing his campaign for the Pathe feature comedy Manager Snell made use of the merchants in his locality as his first line of attack. Acting in co-operation with the Gadsden Evening Journal, the Imperial's manager succeeded in selling the idea of a double-truck co-operative display to the proprietors of the local establishments in the various lines of trade. Each of the advertising units in the display was built around the title of the picture and carried the words "Why Worry" in display type at the top of the copy. The display was given a preferred position and was accompanied by a prefectory in the type to show details of the showing and calling attention to the double-page advertising display.

A clever street stunt also served to direct attention to the picture at the Imperial. Small signs bearing the title of the production were placed on sticks. During the night these were removed in company with the sidewalks or on the doorsteps. As a consequence, nearly every resident in the town upon seeing one of these signs come upon him found himself face to face with the message announcing the local showing of "Why Worry." Manager Snell was careful in placing the signs not to visit homes walking along the streets or entering or leaving the houses.

GREAT TIE-UP ON 'BAREFOOT BOY' IN PHILADELPHIA

Eli Orozita put over a great exploitation tie-up on "The Barefoot Boy" for De Luxe Film Company of Philadelphia, which has territorial franchise rights to all star feature, "The Barefoot Boy." C. F. Dennis, who is distributing the production for Mission Film Corporation.

A tie-up was made with Radio Station WIP, Gambel Brothers, Philadelphia, for a private showing of the picture on Saturday, December 22nd, for Uncle Wip's Kiddie Club.

In the former Merchants' Association of Chicago, which is publishing the song "The Barefoot Boy," one thousand professional copies of the song were secured to be given away to young girls at the Stutz ballyhoo stunt. In addition, a candy manufacturer gave a half-pound box of candy to be given to each kid.

The picture opened at a large Philadelphia Theatre Christmas Week, and, starting on the 15th, announcement to this effect was made over the radio. On Saturday night, December 17th, special mention was made of Whittier's Birthday, which comes on that day, and Uncle Wip sang the song "The Barefoot Boy" over the radio.

FURNITURE STORE HOOK-UP

Manager William Epstein of the Royal Theatre, Laredo, Tex., got a tie-up by whooping it up. A good catch line that was played First National's "The Primitive Lover."

The G. A. Stowers Furniture Company was putting in a window display of a brand new line of the primites cases and cabinets and they put up the sign card: "These are not for "The Primitive Lover."" It gave the added information that the leather goods on display were strictly up-to-date lovers but that the only primitive lover in Laredo was at the Royal Theater and that her name was Constance Talmadge.

"Let Not Man Put Asunder"
SMALL TOWN PUBLICITY
PROVES SUCCESS

Rockaway House Breaks Records in Test of Press Book Value

UNDER Carl Laemmle's orders to give Baby Peggy's first big picture, "The Darling of New York," a severe small-city audience test and also to prove the practicability or impossibility of the exploitation stunts outlined on the big campaign book on this unusual production, the picture was booked for a special showing at the Columbia Theatre, Far Rockaway, Manager Howard McCoy, last week. The booking was made seven days in advance of the showing and Joe Well, Big U exploiter, was instructed to use nothing but stock material and actual press-book ideas during the campaign.

There had been no advance notices about the metropolitan territory on the picture; no posters had appeared anywhere and to all intents and purposes the picture had received not a line of publicity outside of the special press dispatches which have been appearing in all the papers throughout the country on the phenomenal rise to stardom of this baby movie favorite.

The picture was given a logical small city campaign and the results were astounding. Playing against one of the strongest competing pictures of the screen, "The Darling of New York" hung up new week-day records for matinees and evenings at the Columbia. It quadrupled the average matinee business for the previous three weeks. It brought the whole town to the theatre and the overflow crowds helped fill the opposition house. Manager was actually being refused by patrons who gave up all hope of getting seats at the second evening shows!

TRUMPETERS WIN ATTENTION

When Goldwyn's spectacular Emmett Flynn production of Marion Crawford's "In the Palace of the King" was shown at the Rialto Theatre in Newark, N. J., Manager Ferny Feinberg turned the billboards to the seven feet of the film and placed two boys, dressed in old-time costumes, in the lobby of the theatre and had them blow on trumpets and as the pages do in the opening pages of the picture itself. He also used the two trumpeters in the presentation, in which a number of singers were also used.

United Cigar Store Coupons Exploit Theatre

Pull-Together Exploitation Stunt Interests Atlanta Motion Picture
Theatre Goers and Brings Them to Show House

MANAGER Willard C. Patterson of the First National's first run house in Atlanta, Ga., scored a clean scoop that turned December into a Metropolitan with his coupon Christmas book. The plan, which was worked out by Sig Samuel and Mr. Patterson consisted in the printing of two kinds of coupon books for admissions at the Metropolitans were offered in three dollars admission for $2.50 and the other six dollars worth for five dollars.

A week before the books were acceptable at the theatre more than 200 had been sold.

The best part of it all is that the theatre did not have to rely on its own efforts to get these books over. A tie-up was made for all the United Cigar Stores to put them on sale and advertise them prominently in the windows and on the stands. The tie-up was arranged through J. A. Davis, southeast representative for the United Stores. The cards put in the stores were arranged so that the not only advertised the books but arranged for a changeable space to carry the title of the current attraction at the Metropolitan. The United Stores sold the books to their customers at cost, five dollars each, but in return for this courtesy every advertisement run by the Metropolitan Theatre carried the line that the coupon books were on sale at the United Stores. This was also used on the screen and on the program.

It gave the stores good publicity and more than compensated the theatre by bringing the books prominently to the attention of the 5,000 or more customers who pass through the stores daily.

An even far more reaching tie-up was affected with the Atlanta Georgian and the American. The three dollars book featured this campaign and 2,000 books were sold to the paper for $2.40 each. With a 23,000 circulation to rely upon, the journals were able to further the distribution immensely. Each one of their 26 pages was filled in the coupon campaign. They were given announcement cards from the Georgian's manager, telling about the proposition. This offered a hook to every reader who secured four new six months' subscriptions. Subscription blanks were enclosed with the advertising matter.

The managers themselves made inducements to push the campaign. A season pass was given to the five on whose routes the largest percentage of subscriptions were reported. The next ten received twenty-five tickets each, the next twenty received fifteen, the next thirty got ten and the next thirty five.

It is important to note that before going and was arranged plan, Manager Patterson submitted it to the income tax collector. The admission problem was solved by the ruling that coupons covered by the discount were regarded as "Complimentary."

"RED LIGHTS" POSTERS MAKE
Lobby ATTRACTION

Managers Finkelstein & Ruben of the Astor Theatre, St. Paul, Minn., made a very attractive theatre front display on Goldwyn's mystery picture "Red Lights" through the liberal use of the posters.

Above the marquee were placed two cut-outs of the four figures in the six-sheet poster. Below these cut-outs was the title of the film in large letters. The title was repeated above the cut-outs four times in the misty red-light type used on the six-sheet poster. The title was repeated in red lights under the marquee over the doors leading into the lobby.

A three-sheet cut-out showing the rear of the train projecting beyond a high cliff, was used on one side of the lobby and a cut-out of three figures from the six-sheet poster was used on the other side. On the sidewalk was placed a lantern with red glass, which lighted up a triangular sign which read: "Watch for 'Red Lights,' the mystery that "out-bats 'The Bat.'"

This display attracted a great deal of attention through the management's use of cut-outs and red light which flooded the front of the theatre.

KEATON HAT IS MAGNET

A big tie-up was effected on Buster Keaton's first feature length Metro comedy, "Three Ages," recently shown at Wells Theatre in Norfolk, Virginia. The tie-up which resulted in a city-wide campaign pivoted around the now famous Buster Keaton hat, and led to the strongest exploitation in that territory. The Norfolk Ledger-Dispatch, with which the tie-up was effected, printed coupons which enabled the city's children to secure the Buster Keaton hat and several days after other coupons, which, if presented while wearing a Keaton hat, entitled each one to a free pass to the Wells to see "Three Ages." Nearly the entire boy and girl population of Norfolk participated. Naturally the curiosity of the elders was excited and this is the reason why Manager J. J. Madden of the Wells Theatre is now congratulating himself on his wonderful "Three Ages" engagement.

An interior view of one of the United Cigar Stores in Atlanta showing the placard announcing the sale of Metropolitan Theatre discount books, an idea that reached 5,000 people daily during the showing of several First National attractions at the house.
EXPLOITATION IDEAS IN BRIEF

$50, found it in his own jeans and the curiosity of the crowds gave him the chance to exploit his show in a new manner.

School Head Raises 'Penrod'

First National's "Penrod and Sam" got off to a flying start at the Liberty Theatre, Butte, Mont., last week. Influential aid of W. D. Sweetland, superintendent of schools, who urged attendance on the part of all school teachers and pupils. The part of his circular that is worth perpetuating reads: "It is estimated that fifty million people attend some performance of a motion picture every week. A teacher's number is staggering enough to suggest that we, as teachers, ought to use our influence in getting children to select only those things in the movie world that seem worth while."

French Dancer Exploits Film

Mlle. Francine Reed, well known imitator of mechanical figures, lent her art to the exploitation of Miss Murray's new John Murray feature, "The French Doll," last week and helped to put over the picture which was playing at Gekko's Royal on Main Street, Sandusky, Ohio. In the large show window of the Scheuer-Frankel Company, Mlle. Reed appeared several times daily and never failed to draw a large crowd. The display was mounted in many of the striking costumes worn by Miss Murray in "The French Doll." The demonstration also was in the ready-to-wear department. Manager Schade, in cooperation with C. C. Deardorff, Metro's exploitation man, also obtained tie-ups with several prominent lingerie shops where photographs of Miss Murray were tastefully displayed together with stills from "The French Doll."

Sport Goods Dealer Helps 'Duley'

Being fortunate enough to sell a local dealer in hardware and sporting goods the idea of a tie-up on First National's "Duley," Manager Charles Morrison of the Imperial Theatre, Jacksonville, Fla., arranged a window display which centered around this title card. "Only a Duley (dumb-bell) would neglect his physical fitness and sing into the long line of unhealthy office slaves." In another corner of the window a card suggested: "A small investment of money for a set of dumb-bells will fit you with the essentials for perfect health and consequent happiness. Exercise before leaving house."

Spelling Stunt Works Again

Because he took dust to be synonymous with sand, George Schade of the Sandusky playhouse bearing his name gave away fifty dollars when he showed First National's "Potash and Perlmutter," to the librarian, in which he advertised the fact and still was able to keep his copy in the newspaper. A letter written on a postcard was sent to the newspaper, in which he advertised the fact and still was able to keep his copy in the newspaper. A letter was received, bearing on a postcard, bearing on postcard, bearing on postcard. The manager sent in the mail, so Schade used a two-inch column ad daily reading: "Found $50. Inquire Schade Theatre." Schade's report is that hundreds of people played at the theatre for the mythical money. It built up attendance for the night when the money was to be given away, and to all practical purposes, fulfilled legal requirements. He had found

Prize Drawing Contest Pulls

A Mae Murray drawing contest was held in Cincinnati to exploit "The French Doll." Prizes of $25 for the best costume design, $15 for the second best, and $10 for the third best were offered. Nearby 1000 movie fans, artists and clever dressmakers took part. Fifty of the best designs, including the three prize winners, were placed on display in the lobby of the Walnut Theatre.

Dangling Legs in Display

A small theatre front should be no drawback to creating stickiness for the Savoy Theatre, Philadelphia, operated by the Stanley Company of America, is almost lost in the matter of business buildings which surround it, but when the theatre decided to put on hand what it warrants it made a display that attracts. When First National's "Trixy" was presented at the Savoy, cut-outs of beautiful feminine legs were hung from the canopy which extends over the pavement and in such a manner as to make them in motion at all times, the wind fanning them doing the trick.

Rogers' Column to Aid Film

Arrangements have been effected with the syndicate handling Will Rogers' newspaper column, "Slipping the Lariat Over," which is expected to prove of immense value in publicizing the comedian's two-reel series of laugh-provokers for distribution by Pathe. "Slipping the Lariat Over" is a weekly column of humorous quips and witty allusions to persons and events in the public limelight, contributed by the screen comedian and writer. The column has a nationwide body of readers, being syndicated in over fifty leading newspapers throughout the country.

Truck Ballyhoo Effective

A huge beaver-board ball, painted to represent the world and carrying on each side the legend: "The whole world will laugh at Buster Keaton's new photoplay, "Three Ages,"" was mounted on an automobile truck and ballyhooed up and down the streets of York, Pa., for the Jackson Theatre where Keaton's first feature length Metro comedy played recently. "Three Ages" went over to a tremendous business.

Mail Men Do Publicity

That the mail workers of the West coast are completely "soled" on Emory Johnson's big postal drama, "The Mailman," was amply proven by the energetic cooperation given the West Coast Theatres by the mail men of Hollywood. The special connection was most pointed in its engagement at the new Hollywood Theatre recently.

For perhaps the first time on record, letter carriers distributed from house to house cards which advertised the production and at the same time carried a fine asking the citizens to do what they could to advance the cause of the mail workers.

Yes, We Have Ponjolas

"Ponjola" was the name of a drink. Consciously or otherwise a soda store in Jacksonville, Fla., used the same idea, crowned it with the popular adaption, "Yes, we have some Ponjolas" and then used it as an exploitation tie-up for the First National attraction at the Imperial Theatre. The special connection was advertised at three soda fountains a week before the opening. Straight exploitation methods marked the campaign given the picture. Three days before the opening the cashier called up ladies listed in the telephone book and outlined the fact that her child dealt with the woman and her hair and passed as a man. She asked prospective customers to see the picture for themselves and decide whether the impersonation was plausible.

"Let Not Man Put Asunder"
Novel Lobby Displays

Rowland & Clarke have been concentrating their exploitation to quite an extent, on lobby displays for their various attractions of late. Their main displays are made above the ticket booth, just over the entrance into the auditorium. For the showing of Goldwyn's Jesse D. Hampton picture, "The Spoilers," the central portion of this display was devoted to a map of Alaska and a cut-out picture of Milton Sills superimposed on the map. Sills' name was printed across the map in large white type. On each side of the cut-out of the player were painted cut-out playing cards with scenes from the picture painted on them. Underneath this display was the title of the picture on a beaver board. The black dots outlining the title were holes bored through the beaver board and illuminated from behind with a steady light.

Wee Carnival Draws Kiddies

As advance exploitation on his showing of "Merry-Go-Round," the big Universal Jewel that is doing well all over the country, A. J. Meininger, manager of Ascher's Capitol Theatre at Manitowoc, Wis., arranged a miniature carnival committee.

The alert showman secured an empty lot on the main street large enough to stage a little circus, had a merry-go-round big enough to ride about six kiddies, and a couple of other little rides.

Twenty-four, six, three and one sheet, featured the big一律 of this display space, was devoted atmosphere of the circus. Mr. Meininger also had a small organ on the job. All together he attracted considerable comment and the kiddies came in droves.

Indorses Film to Schools

Manager Willard Patterson of the Metropolitan Theatre, Atlanta, Ga., knows his pictures and his film committee. When he saw First National's "Ashes of Vengeance" he knew what the committee would feel and invited them to see the picture. Over the endorsement of Mrs. E. H. Goodhart, chairman of reviews, the picture was recommended to all school children. Special stress was laid upon its historical accuracy and the fidelity with which it reflected the customs and setting of that period. The entertainment value was also featured in the endorsement, which was a wonderful business builder for the picture's subsequent run at the Metropolitan.

Peals to Most Popular

There was a string of Lichtenstein's Norma pearls that had to be given to some one when First National's "Ashes of Vengeance" played the Regent Theatre, Grand Rapids, Mich., and Manager Sid Lawrence found himself facing the problem of how to dispose of the pearls.

When Griffith's "White Rose," played the Majestic Theatre of Portland, Oregon, this lobby dress played the important part in making a lot of folks stop, look—and buy tickets for the show.

IN FAR OFF AUSTRALIA

Explotation methods are no different from ours. The manager of The Princess Theatre of the City of Bendigo staged a Jackie Coogan contest at his house with highly profitable results.

with the greatest benefit to the theatre. A popularity competition provided the answer. So great was the response, however, that the house finally bought two smaller strings of pearls as "consolation" awards. The tie-up was made with the Friedman-Spring department store and helped advertise the pearls, of which they had bought 1,000 strings.

Strong Publisher Co-operation

Doublebilled, Page and Company, publishers of "Sea-Tracks of the Speejaks "Round the World," by Dale Collins, one of the co-voyagers of Commodore A. Y. Goven on his round-the-world motor boat cruise, have written all their dealers advising them to co-operate with all exhibitors showing the Paramount picture, "Around the World in the Speejaks," in joint exploitation of the book and film.

The letter says: "The film has made an excellent impression and has created a lot of interest everywhere it has been shown. It will be shown in your city in the very near future and it is probable your local exhibitor will approach you with a scheme to tie-up the advertising of the book and the picture."

The matter of the joint exploitation of book and picture has been taken up with all the Paramount exchanges by C. E. McCarthy, Paramount's publicity manager, and exhibitors are being advised on booking of the advantages of the tie-up.

Lobby Display That Drew

A lobby display that put Metro's "Three Ages" over the top for the Hamilton Theatre at Lancaster, Pennsylvania, was arranged on the following lines by Mr. George M. Krause, manager of the Hamilton. A very simple frame of beaver board painted was divided into three sections, and each section was hung with a backdrop of black material. Into each of the sections was put a cut-out, an accessory which is carried in the "Three Ages" press book—descriptive of one of the Ages which Keaton burlesques with such great fun through his first feature length Metro comedy. Thus the First Age shows Keaton as the cave-man dragging his woman to his cave; the second shows Keaton in the Roman Age dressing the wound of a lion who is supposed to make short work of him; and the third age he is flown at the wheel of a Ford which is lying in parts about him.

Free Kiddie Show

More than 1,000 boys and girls flocked to the Dyckman Theatre in West 20th Street, the Inwood section of New York City, as the guests of the Inwood News recently, to watch the Monday matinee. They saw Harold Lloyd in "Grandma's Boy." While the movie event was under the auspices of the Inwood News as the new manager of the Dyckman Theatre, donated the theatre, Associated Exhibitors via its general manager John S. Woody made it possible for the Inwood News to present a Lloyd picture. Not a single penny was charged. The Mother's Club of Inwood acted as chaperons, the Inwood Boy Scout, Harry Bickart, scoutmaster, was there in uniform and special music was furnished under the supervision of Mrs. Robert S. Levy.

Unique Posters for Mystery

The posters for Truart's "The Unknown Purple" have been designed so as to bring out forcibly the sword and its identifying element of the story, the strange purple ray which predominate the entire theme. This ray, which has the power of making a human being invisible appears in each piece of paper throwing into the background one portion of the poster by means of the haze it puts over the subject, and contrasting it with the figures which appear in the foreground. The posters, which were executed by Hal Phyne, are made so as to adapt themselves to cut-out purposes and present a series of visual combinations taken from the different pieces, for use at theatre front or as marquee decoration.

New Publicity Director

Miles Goldberg, director of Advertising and Publicity for C. C. Burr, recently published his first press and campaign sheet for that firm. "Three Cheers for the Morning," featur- ing Constance Binney, served to intro- duce Mr. Goldberg to the motion picture in- dustry in this part of the country. For sev- eral years Mr. Goldberg was connected with newspapers in the middle west and for twelve years he was motion picture editor of the Buffalo Commercial and published his own and campaign sheets on "Restless Wives," featur- ing Doris Kenyon, and "The New School Teacher" featuring Charles "Chic" Sale. At the C. C. Burr office these sheets will be released in the immediate future.

Striking Educational Posters

A decidedly unusual step in the exploita- tion of two red comedies is provided in the twenty-four sheet posters issued by Educational Exchange on their Mermaid and Ham- ilton Comedy's. These stands make a good "flash" as they are printed in full color, and, with the carrying the comedy idea, are evidently artistic. Educational Exchange are furnish- ing these posters free to exhibitors. They are already on display in prominent locations in many of the big cities of the country.
ALL live wire exhibitors have learned the value of exploitation as a builder of box-office receipts and good will for their houses. Long ago, they learned the value of advertising or they would not be in business. But many are passing up the valuable possibilities in putting these closely related offices together.

Fred Miller, who watched the destinies of Miller's Theatre out in Los Angeles, arranged a series of four two-column ads on "White Tiger" the Universal Jewel, starring Priscilla Dean, that were different inasmuch as they were written chiefly from an exploitation angle. Addressed to Carl Laemmle, Chief of Los Angeles Police, Vollmer and to "Mr. and Mrs. Public" and the last in the form of an announcement, they ran for four days. The first addressed to Carl Laemmle, was run two days prior to the opening and read, in part as follows: "Mr. Carl Laemmle—You know your stuff! I have just come from the cold projection room where I viewed your latest Priscilla Dean production, White Tiger. Mr. Laemmle, there isn't going to be much work for me to do during the engagement of this cinema achievement at Miller's theatre as this picture is going to succeed by mouth to mouth advertising." In the rest of the copy Mr. Miller mentions something about each character, the players in the picture and signs it, "Most cordially yours, The Advertising Man."

The second of the series, run the day before the opening, was addressed to Chief of Police Vollmer and read as follows: "You have some job! Criminals certainly keep you on the jump, but you and your wonderful police force are surely running them down. Chief Vollmer, don't you think a lot of crime and vice is led to by dime novels which inculcate juvenile minds with the wise-cracking philosopher's idea, who 'pulled'—there is honor even among thieves, and the stories which give an idea there is romance among those thunders.

The rest of this number speaks of the production and of the situations which shows that the above mentioned philosopher was not quite so worthy a gentleman. It was also signed, "Most cordially yours, The Advertising Man."

The day following the premier showing, all the papers carried the cast of the series. This was headed, "A praise that will echo throughout the world"; and is, we believe, worthy of being quoted in full. An explanatory head read as follows: "Time—All day yesterday. Place—Miller's Theatre. Event—World premiere presentation of Priscilla Dean in 'White Tiger.'" The body of the copy follows: "A crowded theatre!—A brilliant opening!—Ladies in their smartest!—Critics, police and city officials, journalists, movie celebrities—in fact people from all walks of life on a tip-top of joyous expectancy. A melody from the orchestra pit by Santealla's 'Different' orchestra. Then the unfolding of a great drama!"

The last of the Los Angeles public of this unusual series of ads was electrifying. Because it was absolutely different from the general run of theatrical advertisements appearing in the daily press of the country it commanded immediate attention, and once read had the effect of arousing the reader's interest to a point where he was going to see that picture or "butts."

But it was not only advertising. It was exploitation. It exploited the picture, and the theatre. It exploited the chief of police and the public. It used the exploitation angles of the production and put them into the advertising. Of course, the proof of all exploitation and advertising is in the box-office and Miller's theatre, at the time this is written, has been enjoying three weeks of prosperity with "White Tiger."

UNUSUAL interest in the announcement that the advertising matter for "After the Ball" has been completed and is being utilized in the exploitation ideas that go into the posters, press book and lobby display as well as the different styles of advertising accessories best suited to their particular use.

That the size and style of press books has been a matter of interesting discussion for a long time is proven by the number of prominent exhibitors who have addressed the meetings of the Associated Motion Picture Advertisers on the subject during the last two or three years. Just what the average theatre needs in this line, to give a picture the send-off it must have to do real business, is still a moot question and the press book the exhibitors themselves furnish with their first picture, "After the Ball," is bound to cause a stir in the ranks of motion picture press men. It is a two color book like many others but its size and form are interesting, not only because it is 14 x 22 inches and the front cover can be detached for lobby display, but because it also combines advance agents press matter that can be clipped for the dailies. The posters lean strongly toward the artistic in treatment but have the melodrama touch in the subject matter. In fact, the demand of the exhibitor for stop look-and-lay results in all the lobby display being immediately apparent.

THAT the "After the Ball" accessories are in line with his original policies is called by Carl Anderson; "When announcement was made last fall that the Theatre Owners Distributing Corporation was organized to supply 'independent' pictures of actual exploitation value, with exploitation provided with the pictures," as quoted by me so frequently, we realized that exhibitors would have to take our statements by faith until the advertising matter for our first picture made its appearance.

When "After the Ball" was first announced, the exploitation possibilities of the famous title with the song tie-up was a strong hint of what we are trying to accomplish. Now that the posters and other accessories are ready, after unusual preparation in which the ideas of many leading exhibitors were carefully worked out, we feel that the real exploitation possibilities of "After the Ball" will be recognized by all. We are trying to deliver exploitation value in keeping with the full meaning of this much abused expression."

METRO's posters on its forthcoming release, "The Man Life Passed By" are executed in several striking colors and are unusually attractive. Striking scenes from the production have been utilized for pictorial effects, and these have highly expressive of action and drama. In the twenty-four sheet the words, "The Man Life Passed By" are outlined against the mass color of the background while the cast is listed below in big heavy letters easily seen from a distance. At either side are two related scenes which picture the moods of the story.
Tried and Proved Pictures

New Ideas for a New Year

Did you ever see a picture that was a "flop" with you, go over big with some other exhibitor? You've wondered why! Possibly you attributed it to the difference in the taste of the audiences, but probably the reason was one which you never suspected—he had been forced on you by just the exploitation stunt that sold the picture.

Now if you could get the "dope" on what idea the other fellow used and the results he obtained, you would consider that pretty valuable information, wouldn't you? Well, it can be gotten.

The Tried And Proven Department of the Exhibitors Trade Review is the clearing house for this information. When a picture goes big with you write in and tell us about it. Other exhibitors will be doing the same thing on other pictures. This information will then appear in the editorial columns of the Tried and Proved Pictures department and you are at liberty to use it as you see fit.

"Two minds are better than one.

The saying holds true in the show business. For the one idea you might give the next fellow, you will get ten in return from this new co-operative plan.

Tell the next fellow what you think of "Tried and Proved Pictures," through our editorial columns, and you will find him ready to return the service.

'Very Merry-Go-Round'

Story of Nobility Released by Universal

Brief: An Austrian noble falls in love with a peasant girl and his position forces him to marry a countess. Then comes the war. Nobility disappears, the countess dies, and fate again throws the lovers together. Now it is possible for them to marry and thus find happiness together.

The picturesque scenes showing court life before the war, the squallid environment of the Austrian peasantry, and a pure love with its natural outcome of marriage are the chief value of this story one of unusual intensity and effectiveness. Moreover, its text suggests splendid fields of exploitation if it is possible to get a small truck and rig up a merry-go-round on it. Then have several men and women dressed in colorful peasant costumes ride on the truck. Provide them with tambourines, or if you can get it, a hurdy-gurdy, and let them go through the streets singing and laughing. The sides of the truck should be well placarded with advertisements for the showing at your theatre. The stunt is sure to attract attention and at the same time will create a desire to see the picture.

A young lunchbunch is a prominent figure in the show, and might grow up with some organization who does charitable work for cripples, to tie-up with you in a campaign to get funds for their work. You might be able to arrange for benefit performances, for which they will sell a quantity of the tickets for which you will allow them a certain percentage, which will pay for the scenes in which the cripple appears will make splendid advertising for their purposes.

The lobby and marquee of your theatre should be colorfully decorated in ribbons and banners, and perhaps a papier mache merry-go-round. A number of exhibitors have found this method of exploitation extremely valuable.

If you use prologues, it would perhaps be interesting to arrange one featuring Austrian peasant songs as a part of the original costumes. You might even elaborate on the idea and work up one of the street scenes which appear in the picture, into a stage set. It would certainly be effective and would do much toward providing a very fitting introduction to the film.

The Little Minister

Romantic Love Released by Paramount

Brief: "The daughter of a French magistrate disguises herself as a gypsy and brings aid to the poor. In an outbreak between the villagers and the nobility, she is accused of being a spy. To protect herself she谎s up, the Little Minister, to pretend she is his wife. In Scotland she constitutes marriage and when things clear up the two, who really love each other, find they are legally married."

This is Barrie's familiar story and great as it is, it has been used over and over again. The most widespread angle of exploitation lies in the book tie-ups. The book merchant will find it profitable to hook up with this picture. Sell copies of the book and tell them that it was Barrie's work. Some number of attractive window displays could be arranged using the posters and window cards together with salesmen furnished with cards.

Moreover you might arrange for a table in the lobby with a selection of Barrie books for the inspection of patrons. A sign on the table would acquaint them with the fact that any or all of these are for sale at such a bookstore.

If you are interested in arranging a good street bally the picture could be used, dressing a girl in a gypsy costume and a boy like "The Little Minister" and have them go through the streets together. Perhaps you might have the young man play a hand organ while the gypsy dances and shakes a tambourine.

'Rich Men's Wives'

Society Drama Released by Preferred

Brief: Neglected first by wealthy parents and later by her millionaire husband, who is occupied with business, a gay young woman who loves plantation, takes a chance on her own life and that of her husband. But finally gets the opportunity to prove herself and happiness is restored.

House Peters and Claire Windsor, starred together in this drama of society life made of an absorbing and plausible one, shading their action so that the small scenes are almost as absorbing as the tenor ones. Posters and cards, which picture some of these scenes make

The Best Show in Town

Back Home and Broke

with Thomas Meighan. Good picture. Played on Thanksgiving Day and did some business on the show but lost. Most of our audience stayed to see this picture, which is "The Five.

Neighbor-pondare, Rochester, N. Y.

The Impossible Mrs. Bellows

with Gloria Swanson. A suitable Sunday picture with a music of original music and costumes. Those that saw it here liked it. This is a comedy about things and Miss Swanson has many baskets good. It is a society drama, but yet very true to life. I think. Town of 450. John Allen, Rialto theatre, Terull, Iowa. General patronage.

Experience


On the High Seas


Blood and Sand

with Rudolph Valentino. Best Valentino picture shown here. Star does some real acting. Had a good attendance and many favorable comments. Ladies all like Valentino. The price was reasonable and made very little profit. C. F. Niemeyer, Cressard theatre, Cressard, S. D.—General patronage.

The Little Minister

with Betty Compson. Just about the best we ever ran here. Planted every man, woman, boy and girl in the house. Even I knew it to have rung the bell and bourn the horn for Betty. We want more like this and more like Betty—J. J. Emoee, Y. M. C. A. theatre, Hitchins, Ind. General patronage.

The Woman With Four Faces

with Betty Compson—100 per cent picture that pleased very good business. Seven reels. George Vaughan, Grand theatre, Dunnington, Ont. Canterbury, Ontario patronage.

(The opinions are from Exhibitor's Herald's "What the pictures do" and are here used by special permission.)

Paramount Pictures
splendid advertisement and you should place them wherever possible. You can often interest people through flattened ads for findal and campaign. Get a list of residents in your vicinity and solicit them by a seemingly personal invitation to come to a special performance of "Rich Men's Wives," which you are staging for their benefit since you realize that they are the people who will be most interested.

You might also try a street bally of this type. Get six or eight pretty young girls and have them wear the extreme fashion so that they will make people stop and look at them. Get a large open touring car and have them drive through the streets stopping and getting out every few blocks. On the car should be a sign reading: "This careful of 'Rich Men's Wives' are on their way to the Theatre. They will be there all week. We advise you to go there and see how they act."

If you use prologues at all you would have splendid material in the form of the picture for a fashion show which you could arrange for with the local department store or women's specialty shop. The announcement of the models issued to such a company's store or agency by the store would be more than compensate the advertiser for any expenses he might have had in connection with the show.

You might also try posting notices in public places to the effect that someone is wanted to adopt the little son whose mother, one of the "critics," has run away and left him unprovided for. Applicants should apply to the . . . . . . Theatre any time between the hours of one to eleven.

'Burning Sands'

Sheik Story Released by Paramount

BRIEF: A kindly old sheik is being deceived by his vicious son who destroys his home and family by uniting with the enemy tribe. But the plan is foiled by a young English philosopher who lives alone in the oasis. In the ensuing battle the villain is killed, leaving the way clear for the happy marriage of the philosopher and the girl he loves.

While the public is still intensely interested in sheet pictures, it is the logical time to show them. They need not be new experience is proving that the old one can still draw tremendous audiences. That means that there is plenty of business to be had on these oldies, if only you will be foolish to take advantage. In this film the action is rapid and intense especially the great battle in the open desert.

You should play this scene up especially big in your lobby cards and the literature which you send out. It will do much to stimulate interest. Also intrigue into your lobby the desert atmosphere. This can best be done by rigging up a tent in one corner, decorating the walls in bright colors and dressing your attendants in sheet costumes. Have plenty of incense burning in oriental looking burners. This will also help attract attention.

If you have a capable carpenter you might have built a large paper mache time glass using isinglass instead of real glass. This should stand up and convince your feet high and should be partially filled with sand. The idea is to have patrons guess how long it will take for all the sand to fall from the upper compartment to the lower. Offer prizes of admission tickets for the correct answers. You will be delighted at the interest you will arouse in through this stunt.

Also make use of the picturesque of the story to arrange a street bally that would attract notice. Dress a man in the latest approved sheik style and change him ride a spirited horse through the streets. People will surely stop to look, and you will notice the advertisement being displayed either on the man or the horse.

To make the stunt even more interest arousing, you might have a girl on the horse with a man, which will give the impression that she is being kidnapped. It might be a good idea to have boys or men handing out throwaways to the people who have stopped to look at the "sheik."

'The Critical Age'

Love Drama Released by Hodubison

BRIEF: The town's good-for-nothing proves he is not deserving of the name when he outwits his sister and finds the love of the girl he loves, saving her life when she is plunged into the rapids by a runaway horse. Success in bringing happiness to the father of the girl and the entire community.

You might solicit your patrons with a letter which purports to give advice on the selection of the type of entertainment which they should encourage in their children who have arrived at the "The Critical Age" need more guidance in this matter than at any other time. Then you can suggest that the pictures shown at your theatre are selected with this in mind.

You might also arrange for a merchant tie-up with the store handling clothes for juniors. In their ads and displays the merchants should stress the fact that they have made a study of clothes for children between the ages of twelve and eighteen. "The Critical Age," and they are prepared to outfit them from shoes to hats with clothes specially designed to overcome the difficulties of finding the proper clothes for these "Critical Age" children. Someone might even be interested in adopting as a trade name for this type of clothes, "Critical Age Clothes."

The lobby might attract attention by a decoration of toy bears and dogs attractively arranged. This would also be pertinent since both a dog and a bear play important parts in the story. You might even be able to arrange to get a paper hat in a bear or dog shape and distribute them widely among the children. The ads on these hats would surely receive attention in that way.

'A Woman of No Importance'

Flouted Conventions Released by Selznick

BRIEF: A young society girl is betrayed by a worthless wanderer. Later, when her son grows up and becomes a lawyer he secures a position with his father, none of the three knowing of their relationship. When the fact becomes known the father offers to marry the boy's mother but she refuses to accept his offer.

Since this is a story of Oscar Wilde's one of the most popular of English playwrights, you should arrange for as many bookstores or tie-ups as possible, using not only this play, but all his other works as well. You might even arrange for a display of these works on a table in your lobby and allow the public the privilege of looking them. If you make the books to announce to the public that these books can be purchased at the following stores.

You might also make some arrangement with the book store whereby a free admission ticket will be issued with each copy of an Oscar Wilde book that is sold. The understanding should be that the shopkeeper will half the price of the ticket.

You might also use a mail campaign addressing your letter to more or less prominent men in the vicinity. The letter will be read in this fashion: "If you think your wife is 'A Woman of No Importance,' come to the . . . . . . Theatre any day this week and you'll find out."

It might also be possible to interest the newspaper in running a "A Woman of No Importance" in serial form, perhaps at the same time featuring a discussion as to whether or not the conventions have changed radically since Oscar Wilde wrote his famous play, and whether English conventions are more rigid than American or visa versa.
You might also arrange with some automobile agency to allow several of their cars to stand in different sections, near the theatre, with sign on them saying merely: "Pawed." Also distribute plenty of literature which plays up the name of the picture. People will talk about them, and shortly you will find the cars and the literature are being linked together.

If there is a pawn shop in your vicinity you can fix up a knick-knack with him on all sorts of displays and advertising stunts. Approach him and see how many suggestions he can offer.

A man walking through the streets in his shirt sleeves on these rather chilly days will certainly attract attention. You might arrange with several men (they can be warmly dressed underneath so as not to catch cold) to have them walk through the neighborhood wearing signs reading: "I pawned my coat to get the price of admission to the . . . . . . Theatre, but it was well worth the price. Go there this evening and you'll find out why I did it."

As an interesting prologue you might arrange a very brief puppet show. Almost any sort of a story could easily be originated and tied-up with the picture in this way would be very effective.

**Blood and Sand**

*Spanish Love* Released by Paramount

**BRIEF:** A young Spaniard achieves fame as a bullfighter and marries a girl when he sincerely loves. His popularity brings him to the notice of a rich man who makes him a fighting bull and wins him through flattery. But the experience loses him his wife, who finally comes to him again when he is wounded in the fight that decides him in quitting the arena.

**T HIS** picturization of Ibanez's widely read novel is the popularization of the author but carries along on the strength of its strong cast included in which are Rudolph Valentino, Lila Lee and Nita Naldi. There is no side to the popularity of Valentino and it is natural, therefore, to suppose that the most lucrative avenue of exploitation would be the wide publicity of this star.

All sorts of Valentino publicity including his beauty contests and the dancing stunts in which he has recently won all serve to reawaken interest in the actor and arouse a renewed desire to see him on the screen.

The play is Spanish but it is the story of modern Spain and is not a costume play. However, the costumes worn by the bullfighting will serve you in good stead in staging street ballys and gives you the theme for any number of fine prologues. These might be dance numbers, vocal selections or a small sketch which would be appropriate to the subject.

There is big tie-up opportunity with the drug stores and beauty shops handling Mineralva and Valentine. Recently conducted a beauty contest sponsored by these people which received a phenomenal amount of newspaper publicity. There is really no good reason why you should not ring in on this publicity at a time when the subject is still one of popular conversation.

Displays of the film product with stills and posters of Valentino will make splendid advertising for you. Go ahead and make the most of a real opportunity.

**THE KINGDOM WITHIN**

*Inspiring Love* Released by Hodkinson

**BRIEF:** Just at the moment when the poor cripple who has been disowned by his father, who hates him for his deformity, is about to commit suicide, the attakers of the girl he loves a miracle restores the use of his withered arm and he saves her life.

**T HE** locale of the picture being a lumber camp, there is splendid material for merchant tie-ups along this line. You could arrange with the army-navy store for a showing of heavy boots, course gloves, sweaters and all such bits of apparel and link them up with button posters showing scenes from the picture.

If your theatre happens to be in a mining or lumber town you might solicit the patrons with a personal letter all this but this is the form of a seemingly personal invitation you will probably touch their vanity and they will respond. You might also arrange for a special cut rate admission fee for all miners and lumbermen who come to the theatre and can show their employment cards.

You might also tie-up with the store handling religious books. Their copy could read something like this: "Are you heeding 'The Kingdom Within'? Have you ever stopped to consider how much consolation and peace is contained in religious books. Come in and look over our stock. Also arrange to go to the . . . . . . Theatre and see 'The Kingdom Within.'"

Since the hero of the picture is a cripple, you have good basis for outlining the aid of the charitable organization which interests itself in the care of the cripples. You might arrange with them for a tie-up performance which they will get behind and push in every possible way. Offer them a large share of the profits from this special performance if they will get behind the sale of tickets not only for this showing but during the entire run of the film. In this way you will get publicity through them which you might not otherwise have been able to secure.

**'EXPERIENCE'**

*Morality Play* Released by Paramount

**BRIEF:** Youth leaves home for the city to meet Experience. He encounters pleasure in the city and falls prey to Fashions World of Faith and Imagination. He descends lower and lower, till he takes to drugs and crime. Then he hears singing in a church, repents and goes back to home and love.

**T HIS morality play which scored such a hit on the legitimate stage and was so warmly received by critics when it was first released, is the sort of a picture which never loses its popularity and will probably do as much on this repeated run as it did at first.**

The fact that Richard Barthelmess who is tremendously popular, is the star of the picture, should show its effect at the box-office. Moreover, it has a big tie-up possibility.

The lavish settings and rich display of clothes that play an important part in the film will make splendid exploitation material in merchant tie-ups. Especially elaborate are the quantities of furs used. These stills will make fine background for a rare fur display. Get the most prominent furrier to go in with you on this idea.

"Experience" has been published in book form and has been widely read. Tie-up with the shopkeeper who sells books and get him to feature a revival sale of this popular story.

You might do well to have signs printed which you will placard in every possible place. These should show your appeal to those who have been caught by the film. And I want real movie enjoyment, the place to get it is the . . . . . . Theatre."

This notice should say nothing else, but merely: "Here's your new announce card proclaiming the coming of "Experience" to your theatre.

An original prologue which works right into the film would also be worth trying. It might be a scene showing Youth in his home town before he decided to leave for the city, or it might be an elaboration of some little incident in his early life. Any such thing would be pertinent and worthwhile.

---

**WHEN YOU FEATURE FAILS, WHAT THEN? (Educational Pictures)**

*"THE SPACE OF THE PROGRAM"*
Laughs and Thrills in ‘Going Up’

Associated Exhibitors Picture Wins Audiences

DOUGLAS MACLEAN is ‘at his finest and best’ in “Going Up,” according to the Los Angeles Express. The picture itself, says this reviewer, is “packed with the salt of hearty laughs sufficient to keep any plot refreshingly entertaining for any period,” and goes on to say:

“Going Up” is one of those stage concoctions that are improved by transfer to the screen. The actors, known to the average theatergoer through the narrow picture frame of a playhouse, have not for a month, the camera can follow the hero in his normal pursuits, in truly Munchausen fashion. It is excruciatingly funny and a bit exciting.

The Philadelphia North American writer says that “MacLean is capitally cast as the young author whose books on flying have given him a high degree of repugnation,” and summarizes the film in the following terse yet illuminating sentence:

“Going Up” is a comedy that is deadly dallying, airplane stunts; unusually snappy and clever plot. Douglas MacLean are all crowded into “Going Up.”

In the mind of the Portland Oregonian, “there is no doubt about the success of Douglas Maclean’s screen vehicles.” Maclean’s success is based on the fact that he “depends upon his judgment of stories”, this, together with his “own engaging personality” of the picture itself.

“To the audience who finds it amusing and entertaining to watch MacLean’s antics, this picture is a triumph.”

The St. Louis Dispatch points out that “those familiar with MacLean’s success are sufficiently apprised of the possiblity of the situation like this under his deft handling.” Several critics beside this one agree that the substible is “exceptionally clever” and that the limit in “camera ingenuity” was used to film the air scenes.

The hero unwittingly does all of the stunts over again in the air to the point that one wonders if anything else could be included. “One keeps you rolling back and forth in your seat.”

A triumph for MacLean, the Cincinnati Enquirer believes, for he “exhibits more firmly than ever his reputation as a refined comedian.” Anyone who likes “good comedy that doesn’t leave a bad taste in the mouth” should be “doing himself a favor” by seeing “Going Up.”

CURRENT PRODUCTIONS

SEPTEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enemies of Woman</td>
<td>L. Barrymore</td>
<td>Croxton</td>
<td>Goldwyn 10,501</td>
</tr>
<tr>
<td>Eternal Three, The</td>
<td>Special Cast</td>
<td>M. Neillan</td>
<td>Goldwyn 6,845</td>
</tr>
<tr>
<td>Fair Cheats, The</td>
<td>Special Cast</td>
<td>F. B. O.</td>
<td>6,000</td>
</tr>
<tr>
<td>Fortune Tell, The</td>
<td>Special Cast</td>
<td>F. B. O.</td>
<td>6,000</td>
</tr>
<tr>
<td>Going Up</td>
<td>Ingraham</td>
<td>Asso. Exhib. 6,053</td>
<td></td>
</tr>
<tr>
<td>Gold Madness</td>
<td>Guy R. Post</td>
<td>Thoby</td>
<td>Principal 6,000</td>
</tr>
<tr>
<td>Gun Fighter, The</td>
<td>Special Cast</td>
<td>Goldwyn 5,000</td>
<td></td>
</tr>
<tr>
<td>Gunfighter, The</td>
<td>William Farnum</td>
<td>Not credited</td>
<td>Fox 5,000</td>
</tr>
<tr>
<td>Hallelujah of the Ser.</td>
<td>Special Cast</td>
<td>Houdini</td>
<td>B. O. 5,000</td>
</tr>
<tr>
<td>Haywire</td>
<td>Special Cast</td>
<td>J. Wray</td>
<td>First Natl. 5,566</td>
</tr>
<tr>
<td>Hall of Fame, The</td>
<td>Special Cast</td>
<td>J. Wray</td>
<td>7,000</td>
</tr>
<tr>
<td>Hanging on</td>
<td>Special Cast</td>
<td>J. Wray</td>
<td>7,000</td>
</tr>
<tr>
<td>Lawful Larceny</td>
<td>Gray-Naudi-Nagle</td>
<td>Allan Dwan</td>
<td>Paramount 5,503</td>
</tr>
<tr>
<td>Long Rain, The</td>
<td>Special Cast</td>
<td>L. Barrymore</td>
<td>Universal 8,000</td>
</tr>
<tr>
<td>Main Street</td>
<td>Special Cast</td>
<td>R. Bartlett</td>
<td>Warner’s 7,500</td>
</tr>
<tr>
<td>Merry Go Round</td>
<td>Special Cast</td>
<td>D. T. Smith</td>
<td>Vittagro 10,000</td>
</tr>
<tr>
<td>Murphy, The</td>
<td>Special Cast</td>
<td>B. O. 8,000</td>
<td></td>
</tr>
<tr>
<td>Necessity Alarm</td>
<td>Special Cast</td>
<td>D. T. Smith</td>
<td>Vittagro 10,000</td>
</tr>
<tr>
<td>Minna Varina</td>
<td>Lee Faire</td>
<td>McClelland</td>
<td>3,000</td>
</tr>
<tr>
<td>Mothers-In-Law</td>
<td>York-Crifford-Glas-co</td>
<td>Preferred</td>
<td>7,675</td>
</tr>
<tr>
<td>Panicked</td>
<td>Special Cast</td>
<td>D. T. Smith</td>
<td>Vittagro 7,000</td>
</tr>
<tr>
<td>Puritan Passions</td>
<td>Glenn Hunter</td>
<td>Tuttle</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Red Lights</td>
<td>Special Cast</td>
<td>B. O. 7,500</td>
<td></td>
</tr>
</tbody>
</table>

OCTOBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>April Showers</td>
<td>Harlan C. Moore</td>
<td>Tom Searle</td>
<td>Preferred 6,000</td>
</tr>
<tr>
<td>Ashes of Vengeance</td>
<td>special cast</td>
<td>W. J. Gates</td>
<td>Albat 10,000</td>
</tr>
<tr>
<td>Bad Man, The</td>
<td>Hoaklin-Brown</td>
<td>Edm. Carew</td>
<td>First Natl. 7,000</td>
</tr>
<tr>
<td>Big Dream</td>
<td>C. Marney</td>
<td>M. Neillan</td>
<td>Goldwyn 6,295</td>
</tr>
<tr>
<td>Cameo Kirby</td>
<td>John Gilbert</td>
<td>J. Fox</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Day of the Flight</td>
<td>Special Cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Desire</td>
<td>Special Cast</td>
<td>J. Harrison</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Devil’s Doorway</td>
<td>Special Cast</td>
<td>J. Harrison</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Foolish Parents</td>
<td>Special Cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Governor’s Lady, The</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Graal, The</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Lights Out</td>
<td>Special Cast</td>
<td>R. B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Light House</td>
<td>special cast</td>
<td>R. B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Love’s Last Call</td>
<td>special cast</td>
<td>J. Harrison</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Meanest Man in World</td>
<td>special cast</td>
<td>J. Harrison</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Miracle Maker</td>
<td>special cast</td>
<td>J. Harrison</td>
<td>Metro 7,000</td>
</tr>
<tr>
<td>Mother to Guide Her</td>
<td>Gevaenee John</td>
<td>Horan</td>
<td>Asso. 6,000</td>
</tr>
<tr>
<td>Pompadou</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Prizet’s Devil, The</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Rambling Kid, The</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Shattered Faith</td>
<td>special cast</td>
<td>J. J. Ormont</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>Six Days</td>
<td>special cast</td>
<td>J. J. Ormont</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>Six Days, The</td>
<td>special cast</td>
<td>J. J. Ormont</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>Six-Fifths, The</td>
<td>special cast</td>
<td>J. J. Ormont</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>Sleepy Head, The</td>
<td>special cast</td>
<td>J. J. Ormont</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>Steer, The</td>
<td>special cast</td>
<td>J. J. Ormont</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>Stranger of Night</td>
<td>special cast</td>
<td>J. J. Ormont</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>Thunder and Showers</td>
<td>special cast</td>
<td>J. J. Ormont</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>To the Last Man</td>
<td>Special Cast</td>
<td>F. B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>To the Moon</td>
<td>Special Cast</td>
<td>F. B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>To the Moon</td>
<td>Special Cast</td>
<td>F. B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>To the Moon</td>
<td>Special Cast</td>
<td>F. B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Too Much</td>
<td>Special Cast</td>
<td>F. B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Unanswerable</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Way of the Ass</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Where to Go</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Where Is West</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Why Worry</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Wild Party, The</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
<tr>
<td>Woman Proof</td>
<td>special cast</td>
<td>B. O. 6,000</td>
<td></td>
</tr>
</tbody>
</table>

‘Rosita’ Finest Costume Play, Says Press

CRITICS UNITE IN COMMENDING UNIFIED ARTIST FILM

ROSITA is one of those films (very few and far between) that merit the unlimited number of adjectives, says the Indianapolis, (Ind.) Star. Here, for instance, in one picture the spectator has to be the "foreldest little woman that ever flitted across the screen," a beautiful Spanish romance and "stirring mob scenes," directed as only "Ernest Lubitsch, the German producer, knows how." It is a costume picture, on a scale which entitles it to a place with the best of the season's spectacles. The director understands the "imaginative" possibilities and has given it an elegant production. Scarcely has there been put on quite recently despite the high-powered dramatics that are waged on all sides.

It is a "stirring drama," according to the Cleveland Plain Dealer, and "lived at times," but always artistic, and too, it has several "genuinely comic relieve." The sets are "regularly old-fashioned," and placed in it is recommended unhesitatingly. As to the star:

The "new" Mary is a different one, indeed, the independent heroine, self-reliant, but never surrendering to complete abandon. She is the sort of heroine all love—but "there are no set pieces in stories, which all of us love, too."

The picture has an "exceptional background" as a production, we learn from the Los Angeles Express. It is captivating to watch the play of "light and shade in the scenes of the pictures." There is plenty of evidence of the "subtle Lubitsch technique," as it has been made known through his foremost plays. "Alluring also is the set up of the film that shows the skill "not only of the director, but of the photographer as well."

The scenes:

Of the carnival there is an impulse, a rhythm and a vitality that is exceptional in the opening scenes. In flashes, the carnival comes near being the best of the picture. There has been seen at any time. A regular operatic entrance has been seen. Mary herself. Real excitement is worked up through having people in all ends of the Spanish street shriek the name of Rosita until finally when her shoulder she comes tripping into the camera.

It is the first production in which Mary emerges from the "ingenious graces of youth" into the "mature beauties of womanhood." The writer for the Brooklyn Standard Union, revealing a "formidable histrionic talent, and proving herself to be an emotional actress to be reckoned with."
Exhibitors Trade Review

Page 40

'Anna

Christie' Perfect

Current Productions

'Where North Begins'

(Continued)

Wins Wide Praise

NNA

A

CHRISTIE"

marks

which

greatest
forward
step
the movies have made

since

Griffith

the

produced

his

epochal "The Birth of a Nation,"
says the Baltimore (Md.) Sun.
"Unless we are greatly mistaken,
films five years
it will take the
or more to catch up with this

The

picture."

director:

Flaming Waters
Flaming Youth
His Children's Children

Eddie Hearn

Not

credited.. F. B. O.
...Jack Dillon . First Nat'l

.6,000
Colleen Moore
. .8,434
.All Star
Sam Wood ..Paramount . .8,338
Hospitality
Buster Keaton ...Jack Blystone Metro
.6,220
Human Mill, The
Special Cast ....Alan Holubar Metro
.6,000
Huntress
C. Moore
Reynolds
1st National 7,000
Jealous Husbands
Special Cast
M. Tourneur . First Nat.'l .6.000
Kentucky Days
Dustin Farnum ..David Solmon Fox
6,000
Leavenworth Case
Special Cast .... W. Bennett . . Vitagraph . .6,000
Light That Failed
All Star
Melford
Paramount . .7,013
Marion Davies . . Sidney Scott . Goldwyn .
Little Old New York
9,000
6,000
Man, Woman, TemptationSpecial Cast ....Not credited .. Metro
Maytime
Special Cast ....Gasnier
Preferred .. 6,000
Million to Burn,
...Herbert KawlinsonWilliam Parke Universal .. 5,000
.8,648
Fox
Monna Vanna
All Star
Eichberg
. .7,000
On Banks of Wabash ..Special Cast
J. S. BlacktonVitagraph
7,547
Barker
Metro
Pleasure Mad
Special Cast
Reg.
.
Scars of Hate
Jack Livingston . H. G. Moody. Independent 5,000
.6,000
Hodkinson .
Shifting Sands
Special Cast ....Granville
Viola Dana
Not credited .. Metro .... 6,000
South Sea Love
6.000
Social Code, The
Shirley Mason ...Oscar Atsel . Fox
.6,000
Metro
Social Code
Dana
Apfel
Paramount .8,434
Spanish Dancer
Pola Negri
Brenon
Stephen Steps Out
D. Fairbanks, Jr. .Henabery . . .Paarmount . .5,652
The Leavenworth Case .All Star Cast ...Chas. Giblyn Vitagraph . .6,000
Thundering Dawn
Kerrigan-Nilsson .Harry Garson Universal .. 7,000
6.000
Thy Name Is Woman Special Cast .... Fred Niblo . Metro
Unseeing Eyes
Barrymore-Owen .E. H. Griffith Goldwyn .. .8,500
Wanters, The
Special Cast
John M. Stahl First Nat'l .6,000
.

defy the slightest criticism.
If you have
never been satisfied with any adaptation
of a book or play that you have seen,
by all means see this picture, and note
what one man has done.

A

.

a film that will "hold
your rapt attention" from the
outset, in the opinion of the
Like
Cincinnati (Ohio) Post.
the play, it represents a "drab
side of human life" in all its
"stark ugliness," and pleads for
a chance for the "victim of ciris

However, it is
compare a movie with

cumstances."

unfair to
a stage play, because:

The human
it

voice,

wondrous

thing

is,

screen interpretation of the role as could

be desired.

One of the "really talented
actresses" in the films, Blanche
Sweet
the

is

title

Newark

convincing" in
according to the

"finely
role,

(N.

J.)

News.

George

who created old Chris
the original production, gives
such "a portrayal of the repentant father" as is "hard to match
in current plays," and:
Marion,

in

.

.

William Kussell so admirably denotes
Matt's traits that his share in the perdi3.tinction.
is

masterly.

from its realism,"
the picture would perhaps be a
"sordid and depressing play,"
believes the Los Angeles Times.
Much has, of course, been done
"Divorced

to "lighten the film version," so
that it "might have a broader,
popular appeal," and while perhaps something of the power of
the sea "has been lost," there is

"vigorous
and
crude
strength" behind the development. The treatment:
still

Is about as daring as anything that
yet been shown.
Those cutbacks
the early life of Anna, reach the
outposts of realism.
Much is left to the
imagination, but what happens is sufficiently vivid to allow the mind to fill
in the rest.

has
of

.

weep," this paper
goes on to say "Although Miss
Sweet's performance did stand
out,
competition
was keen."
George Marion as her old and
bibulous father, "was almost too
real."
stale

One

could actually "smell

booze and coal dust on
him,"
and Eugenie
Besserer
was gorgeous as Marthy."

north woods its glamadventure and risks
"live unforgetably and beautifully

'Where the North Begins',"
are told by the Paterson (N.
Call.
Not an inch of the

in

we

J.)
film,

but

that

are

"packed with

is

different
as night

as

ones

usual

thrills"

from the
from day.

—

the "genuine article"
"love romance of the
far north," where men come to
It

is

gripping

measure their own "brawn and
cunning against other men,"
where "might is right," and nature
v/eak."

"relentless
Rin-tin-tin

against

the

The

clever

dog plays in the
uncanny in the

police

His acting

picture.

is

nth degree.

DECEMBER
Feature

Blanche

Christie
Acquittal

Barefoot

Boy

Countrv

Kid

All
All

Sweet

Star
Star

Barry
Dix-Wilson
C. Myers
.Babv Peggy

Canyon

Distributor Length

.Tom H.
Brown

Ince. First Nat.
Universal
Kirkland
C. B. C.

.7,631

6,523
.5,769
.5.686

.
.

Warners
Paramount

Beaudine

.

.6993
.5787
Darling
Y.
6,239
....King Baggot. Univ
David Copperfield
~
All Star".".'
Asso. Ex. ..6,282
5andberg".".
Day of Faith
.6557
All Star
Gold-Cos.
Browning
Defyi.i? Destiny
.5,663
All Star
Selznick
Chaudet
Eternal City
.7,800
LaMarr-BarrymoreFitzraaurice .. First Nat.
Extra Girl
5.70O
Normand
Asso. Ex.
Jones
Fashion Row
7,300
Murray
Metro
Leonard
Fashionable Fakers
All Star
Worthington F. B. O. ...4869
Fighting Blade
Barthelmess
First Nat. ..8,000
Robertson
Gold Madness
Post
Prin. Pic. ..6.068
Thombv
Halt a Dollar Bill
5,700
Nilsson
Van Dyke ..Metro
Her Temp'y Husband ..AH Star
McDerraott .First Nat. ..6723
His Mystery Girl
4.375
Herb. Rawlinson .Robt. F. Hill. Univ
In Palace of King
..7453
Sweet
Gold.-Cos.
Flvnn
Lady of Quality
8,000
Valli-Sills
Universal
Sedgwick
Let's Go
R. Talmadge
6,000
Truart
Howard
Loyal Lives
Snecial Cast
W. Bennett ..Vitaeraph ...6.000
Mail Man
All Star
Johnson
F. B. O. ..6,800
Man From Brodnevs ...Snerial Cast
David Smith .Vitagraph ..7.100
Man Life Passed By. All Star
6208
Schertzinger .Metro
Man Next Door
Snecial Cast
David Smith .v^itagraph ...7,000
Masters of Men
Siecial Cast
.David Smith .Vitagraph ...6.900
Maytime
7500
Ford-Shanno
Preferred
Gasnier
Midnight Alarm
Siecial Cast
..David Smith .Vitagraph ..7,100
Modern Matrimony .... Moore-Lake
4,960
..Heerman
Select
Name the Man
7.100
All Star
jpastrom
Goldwyn
Near Lady
All Star
Blache
Universal ...4812
fJmetv and Nine
Snecial Cast
David Smith .Vitagraph ..6,900
Our Hospitality
..6,220
Keaton
Keaton
Metro ..
..
Pioneer Trails
Snecial Cast
David Smith .Vitagraoh ..7.000
Poniola
Nilsson
Crisp
.First Nat. ..6,500
Pure Grit
..4,571
Roy Stewart
Nat Ross
Universal
Qmncy Adams Sawyer .AU Star
7,742
Badger
Metro
Red Warning
..4,795
Jack Hoxie
Bradley
Universal
Red Warning
Hoxie
Bradley
Universal ...4795
J.
Rendezvous
All Star
M. Neilan ...Goldwyn ...7,800
Reno
All Star
R. Hughes ... Goldwyn ...6.600
Richard the Lion HeartedBeery
Woods-Buch. Asso. Auth. 8,000
Second Hand Love
6,000
Jones
Wellman
Fox
Second Youth
All Star
A. Parker
Goldwyn ...6,500
Six Cylinder Love
Truex
7000
Clifton
Fox
Temple of Venus
All Star
8,000
Otto
^Fox
The Near Lady
^ladvs Walton .. Hrrb. Blache. .Universal ...4.812
This Freedom
All Star
7.000
CUft
Fox
Thundergate
O. Moore
De Grasse ... First Nat. ...6565
Twenty-One
Barthelmess
Robertson ...First Nat. ...6560
Under Red Robe
All Star
Cosmooolitan 8,000
CrosJand
Unknown Purple
All Star
Robertson ...First Nat. ..6560
Virginian
M! Star
Forman
Schulberg ..8,010
Call of

of Nile
of N.

Fleming

F. B. O.

Earle

.

"

.

.

.

.

.

.

.

,

.

.

.

.

.

.

.

.

.

.

W,->v Men Love
Whipping Boss
White Tiger

Dexter-Harris
All Star

Dean

Romance

Wife's

Hlckok

Bill

It is unbelievable the manner in which he registers throughout the
a princ6 of dogs.
All lovers of
animals and good pictures will not miss
this
rare opportunity to see both a
strong drama and unexcelled animal

story,

Director

Star

Anna

acting.
is a production "possessed
every element making the
popular brand," and it "registered decidedly" at all performances, according to the Trenton
(N. J.) Times. It is a story of
the North woods, featuring the
"marvelous" trained dog, who is
so clever that one feels a "man's
brain must be lodged in his
skull."
As to the atmosphere,
this paper adds:

It

of

The setting in the far north is a fitting background for the tense drama unfolded before the handful of mortals living and struggling in one of the outposts and fringes of civilization, a remote Hudson Bay trading post.

A melodrama that keeps you
on the very "edge of your seat,"
"thrilled through and through,"
in the opinion of the Huntington
(W. Va.) Herald Dispatch. The
story:
Is set in the land where snow and
cold,
brawny men and courageous
women, good and bad, Uve and love and
battle for the right to exist. The work
of Rin-tin-tin, the remarkable dog, places
him in the same class with Strongheart.

It is a picture which can be
"praised
without reservation,"
believes the Bloomington (111.)

Bulletin.

The reason

Browning

Young

HefFeron

Hart

C.

Smith

"bigness,

rich

drama

courses through
it
like
"healthy blood through a strong

man."
To

McGowan ...Monogram

.5,800
...Universal ..7,177
5.169
Metro
Fam. Players 6,983

the

that

Grand Asher 7,541

...Neill

lies in its

sincerity,"

its

It

is

a

little

say what are

ducive
this

to the thrill of
picture produces.

tempted to ascribe

difficult:

elements con-

the

pleasure which
Sometimes one

to the almost
of the police dg, whose
histrionic
talent is nothing short of
genius.
Sometimes it seems as if the
story itself has the stuff that produced
the thrills, and then it looks again as if
is

it

uncanny acting

"Never has Miss Sweet done
anything to approach this char-

women must

our,

.

Wild

acterization of the weak daughter
of Sweden," we learn from the
New York Tribune. "We did
not enjoy the end of the picture
with its touches of comedy and
its
final bringing home of the
truth that men must work and

HE

-•

.

.

formance helps to give it
In fact the acting of the trio

—

'p

.

Dancer

cannot be replaced by anything else.
Blanche Sweet as Anna
Christie hasn't Pauline Lord's opportunities, because Anna's voice is not
Yet Miss Sweet gives as fine a
there.
that

Marvelous

Is

Warner Production

in

.

.

It

Rin-Tin-Tin

.

.

Has taken Eugene O' Neil's play, and
handled it in such a way as almost to

Drama

Excellent

Screen Adaptation
First National Production

JANUARY
Feature

Star

After the Ball

Boy

Mine
Broadway Broke
of

.

Black Oxen
Hook and Ladder

.

Man
Mine

.

.

Keep

of

You

.

.

.

.

.

.

.

.

Even.

Name

Can't Get

Anderson

.... First

.

Love

Whispered

.

.

Shepherd King
Swamp Angel

Song

.

.

.

Satin Girl

Thrill Chaser
To the Ladies
When Odds are

Beaudine

.

.

from Wyoming.
to

.... Fitzgerald

.

.

Lady of Monsoreau
Love Pirate
Marriage Market
.

.

Distributor Length

Director

.7000
6000
Nat.
.6000
Selznick
All Star
Dawley
.6600
First Nat.
C. Griffith
F. Lloyd
.6000
Universal
H. Gibson
Sedgwick
All Star
Le Somptier .Vad. & Del. 5500
.4750
Thomas
All Star
F. B. O.
All Star
Le Saint
C. B. C. ... 6297
..5,000
...Universal
Bradbury
Hoxie
T.
"Washburn
Ben Wilson Grand-Asher 5317
Grand-Asher 5591
All Star
Rosson
8000
Fox
Edwards
All Star
6000
Nat.
First
Moore
Badger
C.
Franklin ....First Nat. ..6000
N. Talmadge
...5196
...Universal
Hoot Gibson ....Sedgwick
6268
Paramount
AU Star
Cruze
4284
Fox
Russell
Yost
5000
Universal
All Star
Baggot
6052
Marmont
R. V. Lee .. Fox

Glass-Cooper
Alexander

.

.

.

Away.

.

.

.

it

might be the wonderful

cast.

the sort of 'movie' worth
going out of one's way, if necessary, to see, and for that reason
it
is
strongly recommended,"
says the Winston Salem (N. C.)
"It

is

Sentinel.
To overlook it is to
"miss a picture with a fine plot,

perfect acting, and a wonderful
three
things
photoplay" the
necessary to the real movie fan's
enjoyment, and in addition there
north,
of
the
is the scenery
forming a background of unusual strength and beauty.

—


COMING PRODUCTIONS

UNIVERSAL

Title | Director | Producer | Progress
-----|---------|---------|---------
The Fast Express | Dundo | Johnson-Win. | Universal | 12th wk.
The Signal Tower | All Star | C. Brown | Universal | 9th wk.
Courting Strangely | H. H. Holmes | Universal | 8th wk.
The Thrill Girl | Louis LaPlante | Color | Hill | Universal | 5th wk.
The Devil | Horace B. Smith | Universal | 7th wk.
Pirates and Plunder | Wm. Dean | Charles Lueders | Universal | 4th wk.
Hand in Hand | Albertini | Marchant | Del | 3rd wk.

FIRST NATIONAL

Title | Director | Producer | Progress
-----|---------|---------|---------
Revelations | Eva Stahn | Geo. Raker | Metro | Preparing
Happiness | Ray Taylor | King Vidor | Metro | 7th wk.
A Boy of Flinders | Jock Ogden | Scherling | Metro | Preparing

METRO

Title | Director | Producer | Progress
-----|---------|---------|---------
Secrets | Norm Talmadge | Del Lord | Schenck | 6th wk.
The Swamp Angel | Colleen Moore | Badger | First National | Editing
Gallant Fish | All Star | Del Andrews | Tom Ine | 3rd wk.
Gold Fish | C. Talmadge | Storm | Schenck | 3rd wk.
Against Rules | All Star | J. John | Inc | 3rd wk.

WARNER BROTHERS

Title | Director | Producer | Progress
-----|---------|---------|---------
Daddles | Mae Marsh | Wm. Keeler | Warner Bros. | Preparing
Beau Brummel | John Barrymore | Beumont | Warner | 10th wk.
Ladies to Love | Tom Meighan | Dolomos | Warner Bros. | Preparing
How to Educate Wife | All Star | Wm. Seller | Warner | 2nd wk.
Habibt | All Star | Beumont | Warner | Preparing
Lovers Lane | All Star | W. Beaudine | Warner | Preparing

PARAMOUNT

Title | Director | Producer | Progress
-----|---------|---------|---------
The Next Corner | All Star | Sam Wood | Wood | 6th wk.
The Stranger | All Star | Henabery | Henabery | 8th wk.

FOX

Title | Director | Producer | Progress
-----|---------|---------|---------
Shadow of the East | All Star | Archibald | Fox | Preparing
Not a Drum Heard | Chas Jones | Wellsman | Fox | 4th wk.
Ladies to Love | Tom Meighan | Dolomos | Fox | 3rd wk.
The Morocco Box | Shirley Mason | Jay Blystone | 2nd wk.
The Plunderer | All Star | Archibald | Fox | 2nd wk.

GOLDWYN

Title | Director | Producer | Progress
-----|---------|---------|---------
Nelle, Crook Model | All Star | E. Flynn | Goldwyn | Preparing

UNITED ARTISTS

Title | Director | Producer | Progress
-----|---------|---------|---------
The Big Bagel | Doug Fairbanks | Fairbanks | 26th wk.
(Not Selected) | C. Chaplin | Chaplin | Chaplin | Preparing

PATHE

Title | Director | Producer | Progress
-----|---------|---------|---------
The Girl Expert | Harold Lloyd | Taylor | 5th wk.
One Ghostly Night | All Star | Del Lord | Del | 9th wk.
Treating | All Star | B. Kenton | Schulberg | 7th wk.
Half Back of N. D. | All Star | Del | 4th wk.

PREFERRED

Title | Director | Producer | Progress
-----|---------|---------|---------
Poisoned Paradise | All Star | Gastner | Smith | 2nd wk.

VITAGRAPH

Title | Director | Producer | Progress
-----|---------|---------|---------
A Tale of Red Roses | All Star | Smith | Vitagraph | Preparing
The Farm Bandit | Darii Kenyon | Del Hendry | Metro | Preparing

INDEPENDENT

Title | Director | Producer | Progress
-----|---------|---------|---------
The Dr. Slayer | Murphy-Parrott | Geo. W. Patton | Editing
Discontented Husb&ds | Ed. Kirkland | Le. S. Wilde | Editing
Gambling Wives | All Star | Henderson | Ben Wilson | 6th wk.
Rude Men | Ed. Kirkland | Welles | Editing
Sacrilege | Goods | Hatton-Gerber | 7th wk.
The Wolf Man | Geo. Cheesbro | Cheer | Ryan Bros. | 7th wk.
Snowbird | All Star | Halbert | Halbert | editing
Ashes of Waste | Leavens &. Hale | Roy Hughes | Hughes | Location
The Fire Parol | All Star | Strumger | Stromger | Titling

Good Story and Acting in ‘Eagle’s Feather’

Metro’s Love Drama Well Received by Daily Press

A non-oral review is the verdict of the Philadelphia Public Ledger in reviewing "The Eagle’s Feather." The critic goes on to say that "the film is splendid entertainment." The Ledger also notes that the acting of the most promising young character actress on the screen.

The Baltimore Sun finds "much that is very fine" in the film, including "that blessed element of suspense that we always seem to hear so much and see so little." Again there is praise for Mary Alden:

The dominating performance is Mary Alden as Della Jamieson. The role is an unusual character for her and, although critics have described the story as "tragic" or "triumphant," it is a character that the screen could never reveal. But the current film nicely avoids these hazards and does an excellent job of moral story telling.

A critic has been shown the film without a script, and he has said: "We are free to use the phrase "true to life."" It is a tale of love and life with a Western ranch as background.

The production, according to the Pittsburgh Sun, gratifies the "public appetite," which in recent days "has been demanding presentation on the silver screen of large slices of American life and picturesque Western life."

"There have been numerous Westers of late," this reviewer also notes. "The adaptation of Katharine Newlin's Burn's book with the remark that "the film version is an interesting one." Some remarkable scenes taken at the foothills of the Sierra Nevada mountains" is another feature of the picture that attracted this reviewer.

January 5, 1924
Page 41

Why Not Improve Upon the Adaptation?

―Picture Not as Good as Book‖ Says Press

His Children’s Children,” dealing as it does with "every woman’s husband," her brothers, the "happiness of her children, will exert a powerful appeal," we learn from the Buffalo Times. It is not only a sequel to "The Children’s Hour," but it is also "enabled" to see a cast of players of "the prominence that distinguishes the characters for this great production.

The story exposes the falsities of sophisticated society. It is in no sense a picture of the present, as it is packed with dramatic situations of great power, with a climax that will thrill every spectator. It will drive home in every human heart the truth of the saying, "Except the Lord builds the house, they labor in vain that build it.

A rather "fascinating story that has been spoiled in the adaptation," according to the Chicago Post. The points which were "most impressive" in the story are "sadly lacking or colorless" in the picture. However, there is "greater quality" in the play, and you will not "be disappointed." George Fawcett: Is just as you visualized this grand old minister and his family, and his success in this role. In the climax where, the minister has an opportunity for some very dramatic scenes, he lifts the picture of the minister character by his splendid characterization.

"If you like these all-star casts and are only a little particular about stories, you will like "His Children’s Children," we are told by the Los Angeles Times. The novel by Arthur Train may have been a success "as a book," but on the screen "it’s just another picture." An entertainment of this kind:

It can be looked upon as the result of some one having on the question that has almost become obsolete in the current discussion. Rather a paradoxical situation. Yet the snapshot pictures, because the story has gone far enough to make light of a hazy film, and they clip it short. The portrayals of the "more prominent characters" in the cast by熟识 of the developments, in the opinion of the Newark News. There are "such capable players" as Bebe Daniels, George Fawcett, James Rennie, Hale Hamilton, Warner Oland, and Mary Eaton.

The story of the thrill-seeking daughters and a lonely father run in a parallel and harmonious course, but the two have a direction at the climax, in keeping with the fairly interesting character of the production. But the live story of the stars is the most important, perhaps, because to the story would seem to warrant.

"The climax is a strong one," says the Post. "While the film isn’t a "preaching one," it will make "mothers and fathers do some earnest thinking."

"If you go to be "preaching," you’ll be very sorry," says the Post. As regards to the "example" they set their children, but "their children’s children." A few of the children’s characters, a few of the children’s parents, a few of the children’s friends, etc. A few of the children’s parents, a few of the children’s friends, etc.

"If you go to be "preaching," you’ll be very sorry," says the Post. As regards to the "example" they set their children, but "their children’s children." A few of the children’s characters, a few of the children’s parents, a few of the children’s friends, etc.

"If you go to be "preaching," you’ll be very sorry," says the Post. As regards to the "example" they set their children, but "their children’s children." A few of the children’s characters, a few of the children’s parents, a few of the children’s friends, etc.
THE MODERN THEATRE

THEATRE DESIGNS LEAN TO CLASSIC

New Houses Show Old World Influence

BECAUSE America is foremost in the motion picture industry, some folks are prone to overlook the fact that other nations are achieving fine things in this field. As a matter of fact, there are instances where the Europeans are several strides ahead of us. The most noteworthy of these is the architectural construction of their theatres.

Surrounded as they are by the richest and most elegant in architectural traditions, handed down to them from the ancient Greeks and Romans, the Europeans seem to have imbied the atmosphere which is again reflected in the theatres. Each one of those that are really noteworthy is a monument not only to the advance in motion picture theatre design but in the architectural construction that makes any edifice a mark of distinction to the community.

The above photograph, for example, shows the interior of one of the theatres owned by the Svenska Filmindustrin, known in America as the Swedish Biograph, and is a glowing example of the fine specimens Scandinavia produces. The house in its construction gives the impression of an ancient and stately cathedral of the Roman type which is delicately lighted and expertly shaded in a manner to further convey the ancestral impression.

The effect of such construction is to produce on the spectator the same air of reverence, peace and tranquility as pervades a place of worship. Its beauty is warmth-giving and satisfying and it is possible to imagine an audience settling back in their seats with a feeling of real contentment and anticipatory enjoyment. This naturally, is the ideal mood from the showman's point of view.

Then, a type of architecture can produce this effect, it is certainly something to strive for, and certainly worthy of most serious consideration.

There are of course, a number of American showmen who have been conscious of the importance of this factor and have shown their appreciation of its value in the theatres which they have constructed, with the result that this country can boast of some of the finest play houses. But much of their fame comes from the tremendous proportions in the seating capacity, rather than from their superiority of design. No country can compare with America in the size of its motion picture houses and European nations are fast coming to realize that this is a huge feature.

FOR this reason the future theatres in Sweden are being designed to accommodate larger audiences, according to Knut Husberg, head of the purchasing department of the Svenska Filmindustrin. Houses will continue to be built in imitation of the age-old cathedrals, castles and cathedrals, but their seating capacity will, at the same time, receive adequate attention.

The theatre that is finally built incorporating all these assets will unquestionably be a model that will set the future pace in universal theatre construction. America knows well the advantages of size, and with some concentrated study of the more stately and historic edifices it should be comparatively simple to construct the ideal theatre to incorporate true art and maximum utility.

The more alert architects, both American and foreign, are concentrating their efforts in this direction. Of course, fine monuments of architectural splendor will be possible only in the larger cities where sufficient patronage will compensate for their pretentiousness. However, even the smaller houses, though lacking in the elaborate details which mark the huge edifice, are being modeled on picturesque lines of beauty and elegance.

Theatre owners and builders are co-operating more closely than ever to attain a type of house ideal in every possible respect and detail.
Tableau Scores Decided Hit With Audience

Symbolic Prologue Reflecting Holiday Spirit, With Eight Living Models, Enthusiastically Received

The prologue was one of the first of the earliest devices to establish itself as an adjunct to the modern theatre. With the march and progress of motion picture presentation, theatre managers conceived very naturally that anything in a show, or supplementary to a show, which would enhance the general atmosphere or illusion of the theme, would make for a more tolerant and comprehensive reaction on the part of the spectators.

That this was no mere theory, is adequately borne out in the tremendous favor with which prologues are invariably received by the movie-going public. But of course, there are prologues and prologues.

There are prologues that purport to be nothing more or less than an extension of the program, a little prize in the bag of candy so to speak. These are often entertaining and received with gusto by the audience. But a prologue has a more artistic and logical function to perform than to be merely an extra portion of program—in fact a prologue can identify a theatre with an individuality that nothing else in the modern theatre can achieve.

Prologues can be staged for the sole subtle purpose of putting the audience in the proper frame of mind for viewing with sympathy the whole rest of the program. By doing this alone, a prologue justifies its presentation. But it can do this and more. It can for another thing reflect the spirit of a season or holiday, in which at that particular moment the public is all wrapped up such as is the occasion around Christmas, or New Year time. In such an instance, a prologue properly staged in keeping with the spirit of the holiday era, reflects an exchange of hearty prooffs on the part of the theatre owners, which is appreciated by and puts the theatre’s patrons in a good-will mode, and which will have an obvious effect regarding their future relations with the theatre.

A specific case of what constitutes an appropriate theme for a holiday prologue, is instanced in the one staged during the Thanksgiving holiday in the Howard Theatre of Atlanta. At the rise of the curtain a huge horn of plenty in which was seated a beautifully gowned singer rendering, “Love’s Melody,” was drawn across the stage by a simulated turkey. The background for this was a very pretty peacock drop.

The second scene of the tableau opened up on a group of horns of plenty around which played a series of sparkling red, blue and white lights. The edges of the horns were lined with wax fruit. As the lights flooded the stage into a broad, full, alluring figures of living girl models were accentuated against the sleek, black background, the central theme being a living chandelier. This effect was startling and beautiful beyond measure.

The third scene was a continuation of the second in principle, with the presentation made variable by the different poses and positions of the flitting models. The prologue as a whole scored a tremendous hit and put the audience in good humor to receive the rest of the show.

**Current First Run Programs**

**ATLANTA**
Howard—Overture, “Dance of the Hours.”

**BALTIMORE**


**BROOKLYN**

**CINCINNATI**

**STATE**—Sherwood’s Singing Orchestra, Comedy, “Kidding Katie,” Feature, Bill Hart in “Wild Bill Hickok.”

**CHICAGO**
Roosetle—Harold Lloyd in “Why Worry” continues fun.


**TIVOLI**—Overture, “Rigoletto,” Scenic, Digest, Felix the Cat Cartoon, Feature, “Pleasure Mad.”

**CLEVELAND**
Cavalleria Rusticana,” Scenic, Weekly, Cartoon, Feature, “Pleasure Mad.”


**INDIANAPOLIS**

**LOS ANGELES**

**NEW YORK**

NEW CABRILLO THEATRE OPENS ITS DOORS

Enthusiastic Ceremony Marks West Coast House Affair

SAN PEDRO, CAL.—All San Pedro reached the peak of enthusiasm when the new Cabrillo Theatre, considered one of the handsomest in the country and constructed as part of the chain of West Coast Theatres, Inc., First National Franchise Holders, was opened there. Bands turned out, fireworks were burned, the officials of West Coast Theatres, Inc., who attended, were lauded and the enthusiasm was probably greater than that displayed at any motion picture theatre opening.

The San Pedro Daily Pilot devoted an entire edition to the affair and under an eight-column headline said:

"The opening of a theatre is generally considered an event, but the opening of the new Cabrillo Theatre is a great deal more than that.

"Constructed along original lines by the executive board of the West Coast Theatre, Inc., who have supervised every step of the work, the result may be safely termed one of the most scientifically and the most thoroughly equipped playhouses in Southern California, the entire structure being an example of pure showmanship."

Harry C. Arthur Jr., General Manager of West Coast Theatres, Inc., will have supervision over the new playhouse, which will be under the personal supervision of Frank L. Browne, division manager of the West Coast chain.

The Cabrillo has two huge lobbies. These as well as the interior, are handsomely decorated. The balcony is reached by inclines. It has a seating capacity of 1,800, with 1,000 on the main floor.

C. S. (Doc) Crews will be the local manager of the theatre.

A theatre policy identical with the caliber of service and entertainment for which the West Coast Chain of Theatres is noted will prevail and guide the destinies of the new house. Taking the enthusiasm with which the new project has been received by potential San Pedro patrons as a basis of judgment one can not but anticipate a bright future of success and prosperity that will be in keeping with the high attainments of those behind the enterprise.

ATTENDING the opening of the new Cabrillo were, from left to right, top row: A. L. Gore, Secretary; Adolph Ramisch, Treasurer, and Sol Lesser, Vice-President.

Bottom row: Harry C. Arthur, Gen. Mgr.; M. Gore, President; Dave Berhson, Booking Manager—all of the West Coast Chain Theatres.

SUPERIORITY OF STEEL DEVICE OVER WOOD

Shown in Comparison of Metal and Wooden Equipment

FORTY years ago the appearance of metal office equipment in a field hitherto dominated by wood indicated a contest of superiority between the two.

Time, the greatest judge of all, not only has decided in favor of steel, but has qualified steel furniture as a development necessitated by the march of progress.

Its supremacy as a model of utility would in itself have given the steel product a preference over the wood. But metal craftsmanship and ingenuity have gone still further.

Compactness has been achieved. That means economy of floor space to the user. Facility, and ease of handling—such as the pulling of drawers, the absence of the sticky, stubborn quality of resistance that often distinguishes wooden furniture in damp weather—and that means nervousness, attacks of spleen and such like indispositions relegated to a dead past.

Last, but not least, there is that all-important consideration of fire protection, which is so serious and obviously superior in the advantages of steel equipment over wood, as to need very little emphasis on the point here.

The final attainment of steel equipment which has won over the last doubting exponent of the wood era is the manner in which steel devices are finished to meet the aesthetic tastes of the most critical. By remarkable finishing processes, the metal desk, partition, file or film safe can be finished in an exact reproduction of the rich alluring grain of wood—any wood. California redwood, rich walnut, conservative mahogany, quartered oak—the grains of all these and more are stimulated with an exactitude and realism as to defy the scrutiny of a connoisseur.

By reason of a remarkable patented baking process the surface is made more lasting than the hardest of finest wood polishes.

The unique print press which Mr. O. D. Carleton contrived for the purpose of solving the intricate process of technicolor. The building of this machine which stands as a monument to the tireless labors of the company man who, though others had failed, refused to deal unto men the same as had been done by the late Mr. Carleton. The new factory will be located in Long Island City and will be a thoroughly equipped and modern workshop where film prints will be produced in a shorter length of time, at less cost, and better in quality than has been done heretofore.

A specially designed building with a floor space of 50,000 feet will be completed, it is hoped, by next summer, and will be the new quarters of the Duplex Company.

The announcement of the designing of the new printing machine which is expected to have a very marked effect on the film business will provide a powerful start for the new plant.

This new device of Mr. Carleton's is only one of the many film equipment inventions which have marked his long years of service in this field of endeavor. In the many years that he has been in business he has had a number of opportunities to originate contrivances which have aided materially in the furthering of better and finer motion pictures.

Not only content with making the best in equipment which was already in use, Mr. Carleton's organization has been continually on the lookout to devise some new machine which would further the industry.

This new invention is calculated to do much in this direction. It is so important to the industry that it has been the subject of ardent experiment on the part of experts all over the country. In view of this fact, Mr. Carleton's invention is hailed as an even greater achievement and it is sincerely hoped that its utility is as marked as is contemplated.
THEATRE NEWS

The Midland, at Syracuse, seems fated. A second fire has again caused a good deal of damage, and this, just after rebuilding from a previous fire was completed.

The Timony, at Freehold, N. J., is to be enlarged so that vaudeville can be added to motion pictures any time the management decides to add to the programs.

In Schenectady, N. Y., the opera house is now admitting children for ten cents.

The Electric Theatre, at Garden City, Kansas, has recently been remodeled into a first class motion picture theatre.

The Spokane Hippodrome will change at once from an all-week vaudeville and picture policy, to three days straight pictures and the balance vaudeville. Mr. Oppenheimer is manager.

The Grand, oldest house in Keokuk, Ia., owned by the Baker-Dodge organization, is a loss, due to fire.

Workmen engaged in putting down foundations for the new George Higgins theatre, costing $500,000, at Tamaqua, Pa., struck the old bed of the Schuykill river and a gush of water started to flow that tied up operations. Higgins has given the contract for special water proofing walls in the section where the old stream was unearthed.

The New Family, formerly the Bijou, at Albion, Mich., is closed as a result of a fire that started during a performance.

The Dixie Theatre at Cushing, Okla., is being remodelled.

When a fire of unknown origin started in the Strand at Stamford, Conn., tenants of the theatre building were forced to vacate.

The new $250,000 Panther Creek Valley Theatre Company playhouse at Lansford, Pa., is finished and opened Christmas Day.

The new Criterion Theatre, Enid, Okla., opens its doors January first.

The R. and R motion picture theatre at Sweetwater, Texas, was completely destroyed by fire recently. It may be rebuilt at an early date.

A new house in Colton, Wash., opened about January first. It will be called the Mraz, after the owner Francis J. Mraz.

The Everett, only legitimate house in Everett, Wash., was totally destroyed by fire recently.

Is there, anywhere, any keener competition than in the motion picture industry? Can you afford to be without the optical projection system which will give your pictures that touch of clearness and superiority that means full seats at every performance? As your first step toward increased profits, ask you dealer or write to us about the

BAUSCH & LOMB
Cinephor Condenser System
Cinephor Projection Lens
Cinephor Condenser

BAUSCH & LOMB
OPTICAL COMPANY
635 St. Paul Street
Rochester, N. Y.
New York Chicago San Francisco
Washington London

\[ \text{Samples furnished on request.} \]

Blaisdell Slide Pencils
No. 165 Blue
No. 169 Red
No. 173 Black
Made in 6 other colors.

An inexpensive method of making slides, neat pencil layouts and decorative effects, in colors.

1. Cut through one thickness between first two perforations
2. Loosen the strip once around, now it's important
3. Pull the strip straight away.

Blaisdell PENCIL COMPANY
PHILADELPHIA — U.S.A.
NEW MUSIC
FOR PHOTOGRAPIHS

ROMANTIC—(Chappel-Harms, Inc.) “If Winter Comes” by Tenement for optimistic veins; “Roses of Picardy” by Wood for birth of love scenes; “The Sunrise” by Sette for love scenes.

LIVELY—(Chappel-Harms, Inc.) “Mill by the Sea” by Adams for cheerful hits; “Dance Lithuanienne” by Rimsky-Korsakov (Carl Fischer) for the Russian dance, also as light flurry (minor).


PATHETIC—(Chappel-Harms, Inc.) “Been” by Novello for anything in a meditative strain; “My Heart’s More Than Your Gold Can Buy” by Emma Rennie, when a melancholic scene is shown.


MARCH—(Chappel-Harms, Inc.) “Colonel Bogey” by Alford, for scenes depicting a martial air.


---

WELDED WIRE REELS
For Sale by Howells Cine Equipment Co.
707 7th Ave., New York

---

THE BIG SUMMER HIT
SAY IT WITH A UKULELE
FOX TROT WITH HAWAIIAN MELODY
Full Orchestra 25c
SPECIAL OFFER—9 Late Orchestras, Including “SAY IT WITH A UKULELE” for $1.00—ORDER NOW
1658 B’way, Dept. W

Have You Heard Our Three Latest Hits?
The World is Waiting for the Sunrise—(If Winter Comes)
ROSES OF PICARDY
Orchestra Catalogue on Request
CHAPPELL—HARMS, INC.
41 East 34th Street, N. Y. C.

---

WANT ADS
FILL WANTS

Hotel Richmond
70 West 46th Street
Between Fifth Ave. and Broadway
New York

Convenient location.
For motorists in the heart of the Amusement section.
Garage near by.
Moderate Prices.
The producer's care is justified; the audience is pleased—when the print is on

EASTMAN

POSITIVE FILM

—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in black letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
If You Are Particular About Tone
When Selecting an Organ, Let a Firm
Which Has Built Them for
72 Years Help You to Success

ALL PASSES ART ALONE ENDURES

Nationally Famed Organists Play the Kilgen

ALFRED G. ROLYN,
264 Riverside Drive.
New York Premier Organist

LUCIEN BECKER,
Portland, Ore.

PIETRO YON,
Concert Organist
Master of the King of Instruments
Carnegie Hall, New York.

JACK KEITH,
Lyric Theatre,
St. Louis.

ARTHUR LUTT,
New Grand Central,
St. Louis.

LEO TERRY,
4121 Sheridan Road,
Chicago.

L. LUGH,
Capitol Theatre,
St. Paul, Minn.

SCOTT BRADLEY,
New Majestic Theatre,
Houston, Texas

The Console on the $50,000.00 Kilgen Unit Organ at the New Grand Central Theatre, St. Louis

PROCLAIMED AMERICA'S FINEST THEATRE ORGAN

Announcing our new policy to Sell Direct to the theatres, eliminating the Music Store and Jobber's profit for you, making it possible for us to sell you a Unit Organ Chamber Insallation from $4,000.00 up.

Established 1851

GEO. KILGEN & SON

212 East Superior Street,
CHICAGO

3825 Laclede Avenue,
ST. LOUIS, MO.

Under the same family management 72 years
## Better Projection

**Westinghouse Distributors**

- **New York City**
  - Howells Cine Equipment Co.
  - 740 Seventh Ave.
- **Philadelphia, Pa.**
  - Williams, Brown & Earle Co.
  - 915 Chestnut St.
- **Buffalo, N. Y.**
  - Becker Theatre Supply Co.
  - 184 Franklin St.
- **Pittsburgh, Pa.**
  - The S. & S. Film & Supply Co.
  - Forbes St.
- **Kansas City, Mo.**
  - Cole Theatre Supply Co.
- **Dallas, Texas**
  - Lucas Theatre Supply Co.
- **Los Angeles, Calif.**
  - Pacific Amusement Supply Co.
- **Portland, Ore.**
  - Service Film & Supply Co.
  - 78 W. Park St.
- **Seattle, Wash.**
  - The Theatre Equipment Co.
- **Atlanta, Ga.**
  - Lucas Theatre Supply Co.
- **Auburn, N. Y.**
  - Auburn Film Co.
- **Minneapolis, Minn.**
  - The Rialto Co.
- **San Francisco, Calif.**
  - Theatre Equipment Supply Co.
- **Cleveland, Ohio**
  - The Art Film Studios
- **Boston, Mass.**
  - Eastern Theatre Equipment Co.
  - 43 Winchester St.
- **Salt Lake City, Utah**
  - Salt Lake Theatre Supply Co.
- **Detroit, Mich.**
  - Amusement Supply Co.
  - 2105 John R. St.
- **Chicago, Ill.**
  - Amusement Supply Co.
  - 746 S. Wabash Ave.

### A Paying Investment

Every dollar wisely expended in the purchase of equipment for the very best possible screen results, is an investment in "quality." The public is willing to pay for such quality.

The direct current arc is unequalled in motion picture projection. The money invested in equipment for direct current arc projection is an outstanding asset in the motion picture theatre business; one that pays the theatre owner because it satisfies his patrons.

In no case can the theatre owner afford to sacrifice results on the screen for the slight saving made in the use of inadequate projection equipment.

*Write Our Nearest Distributor for Further Information*

**Westinghouse Electric & Manufacturing Company**

East Pittsburgh  Pennsylvania

Sales Offices in All Principal Cities of the United States and Foreign Countries
Another reason to be grateful for 1923, the Spat Family Comedies, introduced within the last six months.
Real people doing really funny things in a really human way.
Meet Mr. Tewksbury Spat, the prize sap. He once had an idea, but it didn’t count because there was no one around to hear it.
Meet Mrs. Spat; she will be recognized by every married man.
Meet Ambrose; clever boy, Ambrose; he’ll tell you so himself.
Invite them to your house in 1924. It’ll be some reception!
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Boys, Here's a PICTURE!

Allan Dwan
Rex Beach's
"BIG BROTHER"
In America's Finest Theatres

Pictured above is an interior view of the new handsome Lafayette Theatre, Buffalo, (one of America's finest) showing to advantage the Console of the Wurlitzer Unit Organ installed. This is just another instance of Wurlitzer Supremacy in the art of organ building. It has been our aim, from the beginning, to build an organ for those exhibitors who appreciate the value of good music as a power of attraction for the multitudes. The roster of exhibitors now using Wurlitzer music tells us how impressively we have succeeded, for it contains in remarkable number the names of men distinguished in the theatrical life of the nation. Wurlitzer music charms millions. It is not an extravagance, but an investment which pays large dividends in the form of volume of patronage. For music rules the universe, and wherever it is finest, there the human family congregates. Wurlitzer music attracts millions of patrons annually—and this spells economy for the exhibitor. It enables him to make the minimum charge for the finest music—the highest class of entertainment.

The Wurlitzer Unit Organ

Exclusive Hope-Jones Patents

Despite the enviable reputation enjoyed by the WURLITZER UNIT ORGAN for its beautiful tonal quality and enduring construction—it is available at prices and terms which place it within easy reach of the smallest theatres demanding the best in music. A WURLITZER ORGAN in your theatre places it in the same class with the nation's best.
Will Pack
any theatre-
Moving Picture World.

JACKIE
COOGAN
in
LONG
LIVE THE
KING

Jury Imperial Pictures Ltd. Exclusive
Distribution throughout Great Britain
Sir William Jury. Managing Dir...
"By far the best thing Jackie has ever done.

JACKIE

in

LONG LIVE TH

His Biggest Money-Maker

Here's Jackie Coogan's greatest triumph—ten terrific reels crammed with punchy audience appeal—and the littlest biggest box-office card of the industry in a mighty photoplay that will send you crashing into smashing profits! Jackie is sure-fire anywhere. This mammoth production, that walks away from all he has ever done, will stand them up in every theatre in the land.

Everything that means a box-office riot—heart interest, thrills, spectacle, massive sets, monster mobs, a sterling cast with such names as Rosemary Theby, Alan Hale, and Alan Forrest, a real story, read by millions, by America's most popular authoress—and such a Jackie Coogan as you've never seen! It's your opportunity of a lifetime to get in on the biggest "bet" of the year.
COOGAN

E K Ryan

By MARY ROBERTS RINEHART

Produced under the Personal Supervision of JACK COOGAN

Directed by VICTOR SCHERTZER

Adapted by C. GARDNER McLEAN
Continuity and Scenario by EYELIN SEYDEL
Edited by IRENE MOLLAT

A Metro Picture
This is by far the most ambitious production yet made for the juvenile star and undoubtedly will, in the same proportion, prove the biggest money maker for exhibitors. The picture is marked with beautiful and lavish settings, splendid direction, and a holding story adapted from the supporting cast and good writing of the novel. Directed by Victor Schertzinger.

Jackie Coogan

in

LONG LIVE THE KING

(Metro)

THERE is no question of the success of a Jackie Coogan picture, and "Long Live the King" is undoubtedly the biggest success of the year. The picture is a masterpiece, and the story is a first in the history of the screen. It is a story of a little boy who is the son of a king, and whose every wish is granted by his father. When the young prince is faced with a problem, he must decide whether he will follow his father's wishes or his own. The picture is a moving tale of a boy's growth and triumph.

The acting of Jackie Coogan is outstanding. His body movements and facial expressions are truly natural and register with a bang. As an actor, he is again proves himself as with originality and daring. The production values are magnificent, and the sets are lavish.

The picture is a fine example of what can be done with a small budget and a big imagination. The story is well told, and the acting is superb. Jackie Coogan is a natural-born star, and his performance in "Long Live the King" is a testament to his talent.

Overall, "Long Live the King" is a fine picture, and a fine example of what can be done with a small budget and a big imagination. Jackie Coogan is a natural-born star, and his performance in "Long Live the King" is a testament to his talent.
GOLDWYN presents Victor Seastrom's production
Name the Man!
from "The Master of Man" by Sir Hall Caine
With a great cast including Conrad Nagel, Mae Busch, Patsy Ruth Miller, Hobart Bosworth, Aileen Pringle, Creighton Hale.
Screen Adaptation by Paul Bern
JUNE MATHIS, Editorial Director

A picture the years will not forget
Here’s The Biggest Money-Getter of the Year—Critics Say
"MOVES SWIFTLY TO GRIPPING CLIMAX"—"FULL OF HUMAN TOUCHES"—"ONE TENSE SITUATION AFTER ANOTHER"—"FULL OF NEW TWISTS"

The Picture is There 100%—Everybody Knows the Subject—Take Your Coat Off and Go After It!

Why Are You Single?
Why Live Alone?
Have You No Babies?
Have You No Home?

* * *

8,000,000 Copies of Charles K. Harris’ Great Song-Story Have Implanted Its Pathos in the Hearts of the World!

After the Ball

A Renco Production
DIRECTED BY DALLAS FITZGERALD
WITH Gaston Glass
By Arrangement With B. P. SCHULBERG
Miriam Cooper
Edna Murphy
Robert Frazier

Anderson Pictures Corporation
723 Seventh Ave., New York
Theatre Owners Distributing Corp. Presentation
—ALL F. B. O. EXCHANGES—

Foreign Distributors—ANDERSON PICTURES, Ltd., 89 Wardour St., London, England
SIIMPLICITY!

THAT'S the keynote of the new Metro posters. Just one thing, one theme, on each driving scene linked to the title. The poster. The highlight of a That's also true. The advantage of this composition is obvious. The pictorial effect and the caption is absorbed simultaneously. A glance. You don't have to plant yourself in front of these sheets to read them, to study them. They flash themselves onto your mind in an instant. They are true posters in the sense that they grip your right off the bat. You don't have to grip at them. Simplicity has been the keynote in poster design for more than a generation among the great poster artists of Europe. One thing played up artistically and handier home with a caption has been the decisive element in all the great poster creations. Europe's Metro has seized upon something here that is out of the beaten path and as such is sure to command attention in big way.

The trouble with most posters is that the boss insists on so much lettering on the sheet that the poster is lost in a sort of "illustrated program" effect—a little of everything and nothing that matters.

EXHIBITORS TRADE REVIEW is also based upon simplicity. Not only in contents but in make-up and general accessibility. It is our purpose to steadily improve every department in each issue until we reach the acme of simplicity and utility as the business paper of the industry, the one paper that reads itself, that can be absorbed quickly and completely with the ease of a conversation.

We have a lot of new plans on tap for 1924. As we go along we shall add upon the idea with the single object in mind to be of practical service and use to the exhibitor. His problems are our problems. Our idea of solving them is to look at them through his eyes first—to get the exhibitor viewpoint—before we shall presume on our ability to be of use to him.

EXHIBITORS TRADE REVIEW

The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
GEORGE T. PARDY, Reviews Editor

CONTENTS

January 12, 1924

EDITORIAL FEATURES

Presbyterians to Discuss Screen in National Convention

Low Right When He Talked of Independents' Chance

What Is Film Industry's Greatest Need?

Old Lady Astor

Leaders Are—Louis B. Mayer

EDITORIAL—The Twentieth Amendment?

HIGHLIGHTS IN THE NEWS

Pathé Will Visualize Box Peace Award

Smith Urges Repeal of Censorship

Independents Perfect Organization

Economic Wave a Boom, Says Sennett

Friends Resumes Law Practice

Bromberg Secures More Material

Maud Adams to Guide 'Aladdin Film'

Seek Sunday Opening in Maryland

Universal Seeks Hero for 'Throwback'

Shooting Dan McCoy Gets Under Way

Sherry Restaurant in Decorating Fun

'Sherlock Junior' to be Keaton's Newest

PICTORIAL PRESENTATIONS

Photo Splendor in Pathé's 'Weeping Waters'

'Paddy-the-Next-Best-Thing'

Three o'Clock in the Morning is in Tune with the Times

Lobbyology That Says Stop, Look and Buy

SHOWMANSHIP

When and How to Use Advance Advertising

Free German Marks Used Effectively

Manager's Enterprise Wins Advertising

'Marriage Market' Club Fully Organized

'Mail Man' Exploits Post Office

Front Page Newspaper Space for 'Flaming Youth'

Exploration Ideas

Advertising Aids

REGULAR DEPARTMENTS

Exhibitors Round Table

Up and Down Main Street

Players We Know

Box Office Reviews

Big Little Feature

Trial and Proved Pictures

Production Chart and Press Opinions

First Run Programs

Modern Theatre

Copyright 1923 by Exhibitors Review Publishing Corporation.
Geo. C. Williams, President; F. Meyers, Vice-President; John P. Ferner, Treasurer; J. A. Crow, Advertising Manager; Executive and Editorial Offices; Knickerbocker Building, Forty-Sixth Street and Broadway, New York, N. Y. Telephone, Bryant 6160. Address all Communications to Executive Offices. Published weekly at East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation, Member Audit Bureau of Circulations. Subscription rates, postage paid, per year: United States $3; Canada $3; Foreign $6; single copies 20 cents. Remit by check, money order, currency or U. S. postage stamps.

CHICAGO, Robert Banghart, 1106 Olive Building.

WEST COAST, Richard Kipling, 1608 No. Western Ave., Los Angeles
Photo Splendor in Pathe's 'Weeping Waters'

Recent Issue of Pathe Scenic Reveals Camera Studies De Luxe and Appears as Achievement of "Pictorial Beauty on the Screen"—a Short Creation Worthy of Best Programs

NOT everyone can leave the hustle and bustle of the busy city to camp out in an Indian tent under the stars. But there is no limit to the number who can enjoy these pleasures, not through actual contact to be sure, but through seeing them in Pathe's scenic, "Weeping Waters."

It takes an Indian to appreciate natural beauties. No cities for him, with their turmoil, their dust, and their grime. What if his morning bath is icy cold? What if he has no gas nor electricity? Does not the song of the insects put him to sleep? Is not his ceiling dotted with stars? And does he not awaken with the whispers of the dawn? Real Indians in their real wigwams are used in this Pathe scenic, and from them the white man may well learn how to get the most out of life.

THE Punch Bow, one of the many beautiful scenes in Pathe's "Weeping Waters." Flanked by great high walls of sweet-smelling earth, fanned by soft breezes, and shaded by cool pines, could any setting be better than this for a gurgling brook to play in? It dances in the sunlight, throwing up a cool spray in order that the green moss may stay moist and verdant. It cools the great roots of the pines, which grow along its shores. And it tickles the toes of the shrubs and bushes that try to encroach upon its territory.
Presbyterians to Discuss Screen in National Convention

Believed Result Will Be Indorsement of Measure Seeking Federal Control of Pictures

THERE will be held in Washington on February 13 and 14 a meeting of representatives of churches and welfare organizations at which it is fully expected there will be drafted for presentation to Congress a bill for Federal control of motion pictures.

On the dates named there will be in session in Washington the national convention of the Presbyterian Church, and that denomination has taken the leadership in the movement for legislation aimed at the screen.

Dr. Charles Scanlon, secretary of the moral welfare department of the Presbyterian Board of Christian Education, is in active charge of the preliminary work of the convention called for February 13, and has extended invitations to the following:

- Baptists—Dr. S. Z. Batten, Philadelphia.
- Disciples—Rev. Milo Smith, Indianapolis.
- Lutherans—Dr. E. P. Peattlecher, Reading, Pa.
- Methodists—Dr. Clarence True Wilson, Washington, D.C.
- Reformed Church—Dr. Rufus W. Miller, Philadelphia.
- Episcopalians—Dr. William Sheafe Chase, Brooklyn.
- W. C. T. U.—Miss Anna A. Gordon, Evanston, Ill.
- Anti-Saloon League—Dr. Ernest H. Cherrington, Westerville, Ohio.
- National Temperance Society—Miss Annie E. Oldrey, New York.
- The Salvation Army, the Volunteers of America, various young people's societies, including the Young People's Society of Christian Endeavor, Sunday Schools, philanthropic societies, penal and correctional institutions, social hygiene associations, soldiers' and sailors' organizations, rescue missions, Knights of Columbus, the Y. M. C. A. organizations of colored people, the National Conference on Social Work, Florence Crittenden Missions, the National League of Women Voters, the Red Cross, the Y. W. C. A., the National Motion Picture League, recreational associations, boards of home and foreign missions, men's brotherhoods and many other organizations also will be represented. The memberships represented will aggregate many millions.

Bill May Include Stage

It is stated that censorship of motion pictures, and possibly also of the stage, is one of the aims of those behind the Congress.

William Sheafe Chase, a minister of Brooklyn, is quoted as authority for the statement that already a bill has been drawn for presentation to Congress which will create a Motion Picture Commission.

It is planned that this body shall be composed of the Commissioner of Education and six commissioners to be under the Secretary of the Interior. The salaries of these officials is put at $9,000, with $1,000 additional for the chairman.

The prospectus sets forth that these officials shall hold office during good behavior and shall be removed at the will of the President. The commission shall have supervision and control, with the power to fix prices, over all branches of the motion picture industry similar to that over the meat and poultry business in the Packer Act enacted by Congress and sustained by the Supreme Court.

The bill does not provide for censorship nor for a compulsory investigation before films are permitted to go into inter-state commerce. Upon a written description and a statement showing there is nothing contained in the picture that is contrary to law the commission may issue a permit allowing the subject to go into general circulation.

In the event a film shall have been inspected and approved the commission will issue a seal, which shall be displayed when the film is shown, and a license.

If a permitted picture is the subject of complaint by any court or district inspected and approved, the commission shall revoke the permit, following which action the picture may be submitted for inspection and licensing if approved by the commission.

The stipulated fee for both license and permit is $10 a reel for the first film and $5 for all copies. No charge is made for scientific, religious, educational or non-standard films.

Seeks $1,000,000 Profit

After the board has been in operation six months it shall revise the fees so as only to collect an amount sufficient to pay the expenses of the body in addition to $1,000,000 for the work of the United States Bureau of Education in visual instruction.

The bill provides for rights of review and appeal to the courts. In addition to its other powers the board is given control over posters and advertisements in inter-state commerce.

The commission also is given power to examine and approve scenarios. The measure provides for inspection and official criticizing of scenarios and working scripts by the commission.

The board also is empowered to send representatives to supervise the manufacture of a film.

Dr. Scanlon announced he has issued invitations to film executives to be present at the congress in February and confer with the delegates as to the best means of "bettering the screen."

One of the factors of the censorship movement ascribed to the Presbyterian authorities is the elimination of state boards and the placing of the entire power in the hands of the Federal government. One of the advantages claimed is that through examination of scripts matter objectionable to censors would be eliminated in the first place and producers would be saved expense.
Loew Was Right When He Talked of Independents’ Chance

So Says Ray Johnston, Who Tells of Broadening Market

WHEN Marcus Loew declared in Los Angeles prior to starting for the East recently that the easing up in production would be in a sense a good thing for the industry as a whole he spoke more truly than he realized at the time.

Mr. Loew had prophesied a shortage of new pictures extending from late February until April. Then it was he remarked the shortage would be a good thing, because it would mean that "some of the distributing organizations will have to buy or handle the product of the smaller independents who have not had releasing channels arranged for. This will liquidate the frozen capital now tied up in independent options."

W. Ray Johnston, vice-president of Arrow, made the flat declaration on Thursday that he believed the boom in independents already had started, in fact that it had begun a month ago. Mr. Johnston told of several sections in the country where there were evidences out of the ordinary to indicate that exhibitors right now are and for the past month have been carrying more open time than in many months. Another factor in the present market to which Mr. Johnston called attention was the shortage in one and two reel product. He made the point that outside of Arrow none of the independent companies had been paying any particular attention to short stuff and that among the national companies there were but three which specialized in the briefer films with the result that there was now a brisk demand.

THE scarcity in short material was mentioned by Joe Brandt when seen earlier in the morning. Mr. Brandt declared that although he was not dealing in the shorter length subjects at the same time he believed exhibitors would be better off if they should give the preference to pictures that were but six or seven reels in length and thereby give a chance to the short stuff with its accompanying quality of variety and "balance."

Others who were briefly talked with on the subject of Mr. Loew's remarks were J. G. Bachmann, treasurer of Preferred; F. C. Munroe, president of the Hodkinson Company, and Al Lichtman, sales manager of Universal.

But just in case you may not have "caught" the interview with Mr. Loew it may be said that he referred to the unsettled condition which will result in an acute shortage and declared many theatres will have to return to photo-plays already shown or feature reprints of other year's successes.

THE producer said production had not been sufficient for many weeks to supply the demands of exhibitors and that the surplus of completed pictures now in the vaults in Los Angeles and New York would be exhausted by early spring. As a result, in spite of the resumption of activities the first week in January, the shortage would occur as pointed out in the second paragraph.

"Though I am not yet ready to announce Metro's 1924 production plans in detail," continued Mr. Loew, "I am free to say that I think the time of 'big pictures' is at an end. The public no longer cares about lavish productions for their lavishness, and there is even no advertising value in the fact that a given picture cost $1,000,000 or more to make."

"That is why, collectively, the producers will make more pictures in Los Angeles in 1924 than in any previous year. Five $200,000 pictures mean better business and better art than one which cost $1,000,000."

"There has been no change in the schedule of Preferred as outlined earlier in the season," said Mr. Bachmann. "I am inclined to agree with Mr. Loew when he says five $200,000 pictures mean better business than one at $1,000,000," continued the distributor with a smile. "I would go so far as to say that it would continue the same total would mean better business."

"Of course, no one starts out to make a million-dollar picture. It happens sometimes when the department of production gets out of touch with the business office, when the former ignores the carefully prepared budget, knowing there is no certainty for the action and that there is a chance of making a whale. I am firmly convinced the time for the five and sixty reeler is here absolutely and that the demands for that length must be obeyed for the benefit of all."

As to "The Hunchback" Mr. Lichtman said that result of the new booking policy had demonstrated the public didn't care so much about a theatre's policy as it did about a picture.

Mr. Brandt said he did not think there would be any shortage at the time indicated, along in March, because the season was slow in getting started anyway by reason of the large number of dates that had been pushed back in the fall.

"My opinion is that the independent boom started a month ago," said Mr. Johnston. "I base that conviction on the manner in which drives have resulted. These were not in one or two places, but in several."

"For instance, one was in the Middle West, one in the South and another in the Northwest, particularly in the latter, where independents have had rough sledding. The results in these territories alone in the past month proved the exhibitors must have open time on their books.

"One of the notable incidents of recent weeks is the revival of interest in westerns. One regional distributor has bought twenty of these out of this office where a year ago we could not sell him one. Of course partly responsible in this shift of sentiment has been the hit of 'The Covered Wagon' and 'The Virginian,' pictures not of the shooting gallery type but the bigness."

As an illustration, on our last two series of westerns, we have sold our territories except 8 per cent, and within sixty days, which any exchange-man knows is out of the ordinary. On our serial we have done better than in three years."

At the Hodkinson offices Mr. Munroe said there would be no letdown in program during the spring, in fact if anything there would be an expansion. During the next eight months plans had been well perfected for eighteen or nineteen pictures, as to the particulars of which they were "pretty well set."

"There is a tremendous inflow of requests to make pictures for release from men of standing and reputation," said Mr. Munroe. "The attitude and tone of the independents are not only cheering. They are optimistic. We expect to experience no difficulty in getting contracts for product to which we may look forward with keen satisfaction."
What Is the Film Industry's Greatest Need During the Year 1924?

By ROLAND COLE

No sales, no royalties. The company does not carry the whole responsibility. Should the records of an artist fail to sell, it is presumptive evidence that the public does not care to pay for that artist's work.

Why should not the motion picture actor be willing to leave the verdict with the public in the same way? Is it fair to make the producer pay an exorbitant price in advance for something that may not be marketable?

Victor policies of manufacturing, paying artists and distributing the product have made for stabilization of manufacturing costs. Everybody, including the artist, is sure of steady employment throughout the year.

Now reflect, ye who have at heart the best interests of motion pictures, what could happen in this tremendous industry should a producing company, operating on a sound, business-like policy, similar to that followed by Victor, enter the field?

Actors would be paid for their work in a picture on the basis of what happens at the box-office. Costs would be stabilized throughout the year. Steady employment for actors, for employees, for distributors and exhibitors, would be a fact and not a beautiful theory.

The selling price to the consumer—the price of seats to see the show—could be adjusted on a continuing basis. The enormous waste in national advertising—the waste that occurs in advertising a picture which people in scattered communities can not see in their local theatres for months and years, if at all—this waste could be prevented.

National advertising would be localized so that it would appear not when the picture is made but when it is ready for showing in a town, as Victor records are announced now.

Dirty and unsanitary theatres, gouging and speculating, the evils of censorship, the cutting of films and programs during rush hours, incivility and discourtesy, would most certainly disappear.

Imagine what would occur if a great big company, ably managed by business men of long experience, with great financial resources behind it, like—well, say like the Eastman Kodak Company—should decide to produce pictures.

Imagine a string of "Eastman Theatres" all over this country—not necessarily owned by the company, for Eastman Kodak stores are not so owned now—but operating on an exclusive agency contract to handle nothing but Eastman pictures and to exhibit them at uniform admission prices.

Imagine an educational crew of Eastman experts traveling the country—as a Kodak crew now travels—calling on theatres, bringing them ideas on better building construction, ventilation, operation, and service to the public.

And imagine educational classes held at the Eastman offices in Rochester—or Hollywood—where theatre managers, ticket sellers, ushers, orchestra leaders, stage employees, machine operators and electricians are coached and trained in better methods, more efficient service and courtesy to the theatre-going public.

George Eastman has just organized a great Philharmonic orchestra and last year built a magnificent theatre in Rochester. What if I should turn out to be a prophet!

A new year—1924—is upon us and announcements of great shut-downs have been stirring the industry from top-side to bottom. This spell of serenity may not last long. What a chance for quiet thinking and a few New Year's resolutions.

Better conditions can only come from the producing end. What the producer does next year will determine his own ultimate success and the ultimate success of the actor, the distributor and the exhibitor.

Ring out, Glad Bells! Ring out the old, ring in the new, and may the new mean only the best.
SAM GOLDWYN returns East with startling news. Says there are only about thirty-three good actors and actresses in the entire Hollywood film colony. "When you close the studios, you throw them all out of work," he says, "and when you begin production again, every one again wants these same actors"—which hands him a good laugh from the angle of forcing a reduction of star's salaries. Wonder if he will list the thirty-three for the benefit of all concerned?

TALKING about making more pictures in the East brings to mind that the almost universal selection of 1923's best ten productions includes at least two not made in Hollywood, "Little Old New York" and "The Green God-
dess." And that also brings to mind that Sidney Olcott made both of them! And in addition we now hear he has just completed a "hummer" in Gloria Swanson's "The Humming Bird" for Famous. And (one must use "ands" when one discusses Mr. Olcott) now he's busy, very, very busy, setting the script and stage for Valentino's temporary return to the Paramount fold in "Monsieur Beaucaire." Keep your weather eye on the Eastern Director, Mr. Sidney Olcott.

Daniel Carson Goodman picks up the production regions with the New Year for William Randolph Hearst. Dr. Goodman knows how to make good pictures cheaper, having proved it with Equity Productions. Cosmopolitan should benefit by his knowledge of playing with lean pocketbooks, even though that of Mr. Hearst has never been looked upon in any lean light.

FOR the first time in his screen life Francis X. Bushman is to portray the villain. The former Essanay and later Metro star is to interpret the role of Messala in Goldwyn's picturization of "Ben-Hur." He was selected partly because of his figure, which is a little matter that always re-ceived much attention from Francis X. He never per-mitted his weight to go beyond a certain point. An extra pound meant action.

There's a company called the Pictorial Corpora-
tion, which brings to light a salesman's project. It operates in broad daylight, and runs "without any attention." It carries the real screen message of facts, which should be forcefully enough to make the lives of salesmen rather easy going. Wouldn't be sur-prised if Pictorial might become a parcel post favorite.

Bob Dexter graciously steps out of the advertising role at First National and Mark Kellogg, of Burroughs Adding Machine fame steps auspiciously in with the New Year. And a precedent is set. Kellogg with an outside slant may give the film industry just what it needs. It's a big leap from one subject a year to approximately one a week.

Famous will make sixty productions during the coming year. That doesn't sound like any poss-i ble shutdown in that direction for at least another four seasons. In the list is Wallace Irwin's "To-
morrow's Bread," which Cecil B. De Mille bought in New York last week, after reading the story in galley form before it reached the publisher's presses.

HARRY MILLER, who made three houses famous on Madison Street in Chicago's loop a few seasons ago for Harry Moir, the Morrison Hotel president, has joined the Fitzpatrick and McLImroy forces in the Windy City. F. and M. and Harry Miller are all to be complimented. Fine hook-up.

Arthur Friend resigns as Distinctive president. That's not such good news. It is the industry's good fortune, however, that he remains on the directorate of the company. He has been anxious for some time to return to his law practice, and the New Year brought a definite decision. His resignation does not affect either his holdings—the largest in the company—or the activities already planned. Here's hoping his legal attention will be in close contact with the film industry—the business which very much needs him.
LEADERS ALL
Louis B. Mayer, Pioneer Exhibitor

LOUIS B. MAYER, pioneer exhibitor and exchange man and veteran producer, although still young in years has had a long and active business life. In fact, in 1899, when but fourteen years of age, he was the director of the marine wrecking firm of J. Mayer & Son of St. John's, N. B.

His company attracted international attention when under the supervision of the youngsters it raised the famous passenger ships City of St. John and Alpha.

Mr. Mayer's first motion picture venture was as the owner of the Orpheum Theatre of Haverhill, Mass., with a seating capacity of 300.

The young theatre man quickly realized that with this limitation he would not be able to give his patrons the quality of entertainment he had in mind for them and as a result the size of his house was appreciably increased.

The idea of the proprietor of the Orpheum was to book some of the larger traveling attractions, which for good and sufficient reasons up to that time had not appeared in Haverhill.

Mr. Mayer's ambitions aroused no particular interest in the booking offices in Boston, there being a feeling their clients would sustain a loss.

To prove he was right and incidentally to give his patrons a treat Mr. Mayer went to Boston and secured the Boston Opera company, guaranteeing the company against loss.

Then came "The Littlest Rebel," with the Farnums, and "Peter Pan," with Maude Adams, and then others of like quality. The views in the booking offices were changed.

ACQUISITION of five motion picture theatres in the New England territory followed. Mr. Mayer was now one of the dominant exhibitors in the section. The word of his success had reached New York, and producers were glad to have his opinions on what was what in the way of production.

While engaged in the exhibition of pictures Mr. Mayer naturally made the acquaintance of Nathan Gordon, who was then even as he is today one of the country's leading theatre owners.

The Gordon & Mayer Film Exchange was formed for the sale of productions in New England. The enterprise was so successful that Mr. Mayer, in conjunction with leading exhibitors, formed what later became Metro Pictures Corporation, of which Mr. Mayer became vice president.

One of the important incidents in the business career of Mr. Mayer was the purchase at a high figure of the New England rights of D. W. Griffith's "Birth of a Nation." Although the production had had a long and successful run in the Tremont Temple in Boston the hard-boiled exchange men shied at it as a state rights offering.

Mr. Mayer accepted the implied challenge and put into the distribution of the subject his best efforts, exploiting it so successfully that the refusal of many succeeding "big fellows" was offered to him as a result.

THE creative side of the industry always had possessed a lure for Mr. Mayer. So strong a hold had this side of the industry on his imagination and so certain was he that in it he would be successful that he parted with his theatre holdings and formally entered the ranks of the producers.

His first venture was the formation of the Anita Stewart company, of which the player named was to be the star. At the time her contract with Vitagraph had a considerable period to run, but Mr. Mayer eventually negotiated an amicable settlement with that company.

The best index as to the success of Mr. Mayer as a producer in the intervening years is found in the rank of the three men who now are directing pictures under the Mayer banner: Fred Niblo, Reginald Barker and John M. Stahl.

Under the guidance of these men the Louis B. Mayer Productions, Inc., is making an average each of four special productions each year.

One of Mr. Mayer's coming pictures is "Cape Cod Folks," an epic of deep-sea New England fishermen, one in which by the way the producer by reason of his early affiliations with the men who "go down to the sea in ships" was deeply interested.

The subject was carefully directed by Mr. Barker, who it is reported went to sea in search of a storm and before he was through obtained all he wanted in the way of thrills.

MR. MAYER has been a keen searcher for the best among motion picture stories, whether plays or novels. "The Famous Mrs. Fair" was one of his recent productions, as were also the adaptations of "Captain Applejack" and "The Lawbringers," issued as "The Eternal Struggle."

It is announced that Metro executives at the coast recently were so impressed by the size of "Thy Name Is Woman," directed by Mr. Niblo, that they decided the subject should have an adequate presentation on Broadway.

Mr. Mayer's productions are made in his company's studios in Los Angeles, where he personally supervises the important details.

His career furnishes another example of the success in producing achieved by men of exhibiting and exchange experience when to that training and the native ability required to capitalize it is given the added impulse of determination and of integrity.
The Twentieth Amendment?

The motion picture industry is to be examined under the highpowered microscopes of a congress of churches and welfare organizations in Washington on February 13 and 14. The advance announcement states that as a result of the deliberations it is expected there will be drafted for presentation to Congress a bill providing for Federal control of motion pictures.

Dr. Charles Scanlon, secretary of the moral welfare department of the Presbyterian Board of Christian Education, who sponsors the statement, declines to indicate whether the proposed bill will aim at a Federal censorship.

That matter, Dr. Scanlon said, was for the delegates at the Interchurch Congress to decide. These delegates, he added, would be invited to assemble with "open minds," the policy of the congress not being predetermined, with a view to considering the "evils" (the quotation marks are ours) with fairness and a determination to correct them.

It is possible that behind the move is an ambition to launch the Twentieth Amendment, one that will throw back the twentieth century to the seventeenth—an attempt to impose a Puritanical addition to the Constitution that will close on Sunday all places of amusements?

There's nothing illogical in the suggestion, and precedent actions of some of those invited to attend the sessions justifies it.

Among the remarks ascribed to Dr. Scanlon is a declaration to the effect that "We intend to have every religious, civic, patriotic and educational interest adequately represented in a thorough consideration of the film industry with a view to taking immediate and decisive steps in the interest of the moral welfare of the American people."

That is a most laudable objective, as pretty nearly every one will agree. But why should a moral welfare board, having assembled so representative a body of churchmen and professional prohibitionists, limit activities to consideration of the motion picture?

Reference is made here to prohibitionists because it is noted among the organizations invited to send delegates are the W. C. T. U., Anti-Saloon League, World Prohibition and Reform Federation, and National Temperance Society.

It would seem there must be many real evils in the life of today which would be deserving of attention from a gathering representing indirectly many millions of Americans.

We will not attempt to enumerate these evils, but it would seem that among them might be the fatalities and hospital cases as an outcome of the consumption of poisonous liquor during the holidays.

If it proves to be that the delegates really do approach a discussion of the motion picture of today with "open minds" much good may flow from the sessions.

If there be skepticism as to the preliminary at-
Pathe News Will Visualize Bok Peace Award

On each ballot will appear a small box, marked "Yes" and another, marked "No." The patron by simply making an "X" within the enclosure can conveniently record his sentiment regarding the prize-winning plan. These ballots have been printed in huge quantities by Pathe News and have been shipped to Pathe's thirty-five branch-offices for immediate distribution to the theatres.

After being collected from the patrons the ballots will be returned to the Pathe exchanges and immediately shipped to the headquarters of the American Peace Award Committee in New York for tabulation.

Prestige for the Screen

In this way it is planned to ascertain definitely through the cooperation of the thousands of motion picture theatres throughout the country the actual response of millions of America's citizens to the prize-winning proposal for the achievement and maintenance of peace between nations.

That the movement is one sponsored by individuals prominent in the affairs of the world and the nation, and, therefore, a movement that will lend increased dignity and prestige to the screen's co-operation, is evident from a perusal of the committees allied with the Bok Peace Award.

The Policy Committee consists of the following members:

- John W. Davis, former Ambassador to Great Britain and now President of the American Bar Association; Learned Hand, Judge of the United States Court for the Southern District of New York; William H. Johnston, president of the International Association of Machinists and executive officer of the Conference for Progressive Political Action; Esther Everett Lape, member in charge, and writer; Nathan L. Miller, former Governor of New York State; Mrs. Gifford Pinchot, active in political and social welfare movements; Mr. Ogden Reid, vice president of the New York Tribune, Inc.; Mrs. Franklin D. Roosevelt, vice chairman of the New York League of Women Voters; Henry L. Stimson, former Secretary of War; Melville E. Stone, counsellor of the Associated Press; Mrs. Frank A. Vanderlip, regional director of the New York League of Women Voters and Cornelius N. Bliss, Jr., treasurer.

Urges Repeal of Censorship

Governor Smith of New York in Message Takes Strong Ground Against Present Statute

NEW YORK state will once more be the battleground of attempted censorship repeal. In his annual message to the Legislature of that state Governor Alfred E. Smith on Wednesday, January 2, declared in no uncertain terms that the operation of the censorship commissioners in that state had shown there was absolutely no necessity for its further continuance. Governor Smith recommended that the present censorship law in the Empire State be repealed.

In his address to the lawmaking body assembled for the first time this year Governor Smith directed himself against censorship of motion pictures in the following words:

"Censorship out of harmony with our institutions should not be encouraged."

"I renew my recommendation that the law creating the commission for the Regulation of Motion Pictures be repealed.

"The Criminal Law punishes the publication of indecent and obscene literature and the commission of indecent or obscene acts. State interference with literary or artistic productions beyond this prohibition of the Criminal Law is contrary to the fundamental principles of democratic government."

"Censorship cannot exist without censors, and no purely administrative body should have the right to impose its opinion of what should or should not be published or exhibited, upon any citizen whose conduct does not transgress the law of the land."

Governor Fires First Shot

"The power in one group of men to prevent the publication or exhibition of anything which does not transgress the law is a power which is dangerous in the hands of initiative and shackles freedom of expression."

"In operation there has been shown no necessity for the support of this commission of censors, and I earnestly invite the attention of your honorable bodies to a careful consideration of this recommendation for its abolition."

Thus the Governor fires the first shot in what is generally predicted to be in all probability the stiffest fight which will be waged in the legislative halls of the state capitol during the current session.

Politically, the Senate and the Assembly remain practically the same as a year ago, when the bill calling for the repeal of censorship was defeated in both house, and during the closing hours was defeated in the Republican assembly.

It is generally conceded that the fight for the repeal of the present law will be led in the Senate once more by James J. Walker, of New York city, majority leader, and one of the clearest legislators in the entire state. There remains no question as to the outcome of the measure in the Upper House.

Bill May Be Non-Partisan

In the Assembly, or Lower House, more strongly Republican than a year ago, Charles Donohue, of New York city, is no longer minority leader, having been elevated to the Supreme Court at the last election.

This year, Mr. Donohue could be depended upon in his opposition to censorship, but in his place this year as minority leader, there will come Maurice Bloch, of New York, fully as able, and even more determined that the state shall throw off the shackles of censorship. It will probably be up to Mr. Bloch to introduce the bill. The bill was accepted for consideration, however this year, which played no part in the fight that took place last year. And that is that there is a possibility that the state seeking a repeal of the censorship law may be introduced as a non-partisan measure and depend entirely upon its merits.

During the past three months nearly every assemblyman in New York state has received a visit from some one of those who have been urging a movement to support the passage of this law. As the time for the introduction of a bill to repeal the law approaches the representatives in the Assembly are being urged by their constituents to lend themselves to the quicker passage of such a bill.
INDEPENDENTS PERFECT ORGANIZATION

Adopt Constitution and Appoint a Contract Committee

THAT good progress has been made during the past week in perfecting the organization of the Independent Motion Picture Producers & Distributors Association was proved by the reports of various special committees, presented at a meeting of the Association held at the Hotel Astor, Thursday, December 27, which was presided over by President I. E. Chadwick.

A special committee consisting of Joseph Brandt, Whitman Bennett, Dr. W. E. Shallenberger, Oscar A. Price, and President Chadwick filed a report recommending the constitution and by-laws as drafted by the committee and which, with a few minor additions, were unanimously adopted with the thanks of the Association.

Treasurer Bobby North, chairman of the finance committee, reported that all of the companies which had originally subscribed to the membership roll had paid their dues and had thereby so far as known established a precedent among film organizations.

Jack Cohn, chairman, Nathan Hirsh, and Executive Secretary Charles B. Hoy, comprising the membership committee, reported that fifteen companies have subscribed their intention to join the association and requested application blanks be sent to them.

This committee plans an immediate drive for new members and expects to increase the membership to fifty companies during the month of January. Harry Cohn of the C. B. C. Films Sales, who attended the meeting, promised to send in at least a dozen applications upon his return to the coast within a fortnight.

President Chadwick asked for the unanimous consent of the association to add to the charter membership list the Tri-Stone Pictures, Inc., and Monogram Pictures, Inc.

The Commercial Trust Company was designated as the depository for the association's funds.

A committee on standard uniform contract was appointed by President Chadwick composed of the following:

WALDEMAR YOUNG

On editorial staff of Preferred Pictures, who recently has completed the adaptation of "Poirot's Paradise.

Chairmen John Lowell Russell, Bobby North, Joseph Brandt, Andrew J. Callaghan, Nathan Hirsh, and the Association's President ex-officio.

This committee will meet during the week to consider the following suggestions relative to a standard form of contract for the independent market:

Contract between distribution and state right exchanges, buyers and exhibitors, contract between distributors and foreign buyers as follows: (a) for general foreign distributors, (b) for distribution in a specific country.

THEATRES TO HAVE PREFERENCE ON CHRONICLES

An official statement from the Pathe Syndicate on preference in buying exhibitors everywhere that "no arrangements have been consummated for the non-theatrical distribution of The Chronicles of America."

Rumors circulated in certain sections have conveyed the impression that these subjects would shortly be made available through independent exchanges to non-theatrical institutions. The Pathe statements give emphatic denial to these reports and shows how the arrangements for the subject to the theatrical accounts is actually being turned into increased box-office patronage for the exhibitor. The Pathe statement, quoting Arthur H. Bishop, president of the University Press series of productions. There is absolutely no basis of truth in any such assertion. Yale University Press, will send all exhibitors showing the Chronicles that non-theatrical distribution will not be permitted to interfere with the slightest degree with the success of the theatrical exhibition of these absorbing historical dramas.

ABRAHAM LINCOLN TO HAVE NEW YORK PREMIERE

Al and Ray Rockett announces that the title of their twelve reel picturization of the life of Lincoln will be changed from "The Dramatic Life of Abraham Lincoln" to "Abraham Lincoln," the former title being too cumbersome for use in advertisements and electric lights.

The use of the former title during production of the picture was for the purpose of preserving objection in the public mind of the motion picture with the stage play "Abraham Lincoln" produced by the English playwright, John Drinkwater, and which toured the United States during the period of production of the Rockett work.

The Rockett's further announce that "Abraham Lincoln" will probably be given its world premiere in a legitimate theatre in New York in January and that after the metropolitan run is established it will be sent into the country as a road show to exhibit in legitimate theatres.

DIXTER IS FIRST NATIONAL'S GUEST AT LUNCHEON

Bob Dexter, former advertising manager of First National, was ushered out of office with the aid of a luncheon given by his First National associates on December 28. When the last speech was spoken, it was generally conceded to have been the most successful of a long line of First National parties.

H. C. Schwalbe, R. A. Rowland, and all the department heads were among those who assembled to bid Dexter good-bye and wish him well in the field of fiction writing. E. Bruce Johnson presided.

ECONOMIC WAVE A BOOM SAYS SENNETT

Producer and Manager Looks for Big Business New Year

The economic wave which recently passed over the industry and caught many of the producers on its crest, is one of the best things which could have happened," says Mack Sennett. "The temporary closing down of those studios which could take advantage of the condition without serious effect to their schedules, will greatly benefit them and their fellow producers. It offers splendid opportunity for reflection. Consideration of the evils which have made "profits from production" almost an unheard of thing, will lend itself admirably to a plan of reorganization which will eventually lead to a solution of that hankered slogan 'Bigger and Better Pictures.'

With F. Richard Jones, his production manager, Mack Sennett has been reviewing the list of the year's releases, studying the public's taste for screen entertainment, and perfecting plans for further aiding the exhibitor. One of the big features of the present Sennett comedy organization, is the recent addition made to the staff of story and title writers, also gag men.

That the famous comedy lot in Los Angeles will be a mighty hive of industry during the twelve months beginning after the holiday season, is the obvious intention of Mack Sennett.

Several new faces have been added to the staff of writers, and, in fact every department has been strengthened so as to function without extra strain.

Harry Langdon, new comedy star recently signed, is already under way, having completed his second picture, "Picking Peaches," with Alberta Vaughn as his leading woman.

Langdon is proving all the claims made for his versatility by his excellent performances. That he is one of the greatest finds for the screen in many a month, promises to be the universal opinion when his pictures are unfolded for review.

The bathing girls, more beautiful and more charmingly alluring than ever in their dainty little costumes of advanced beach style, will fascinate with irresistible force those who will witness their screen endeavors.

All the Sennett favorites who have been identified in featured and leading parts, including Billy Bevan, Harry Griibon, Dot Farley, Jack Cooper, Billy Armstrong, Kewpie Morgan and Andy Clyde, will continue to be prominently cast in future comedies.

VICTOR SCHERTZINGER

Whose artistry was so poignantly displayed in the direction of Jackie Cooper in "Long Live the King," for Metro...
**DISTINCTIVE PICTURES CORPORATION** announces that Arthur S. Friend, for the last year its president, has retired as active executive head of the corporation in order to devote his full time to his law practice.

Mr. Friend, who is the largest individual stockholder in Distinctive, will retain his holdings and will remain as a member of the board of directors in a co-operating with the officers of the company in the development of its policies and plans. Mr. Friend's resignation went into effect with the new year.

In addition to the announcement of Distinctive Pictures, Mr. Friend issued the following statement:

"When I assumed the presidency of Distinctive Pictures Corporation a little more than a year ago I believed that I would be able adequately to handle the affairs of my law firm, in addition to my duties as a motion picture executive. I have found, however, that the demands on my time prohibited this, and as the law is my chosen profession I have decided that I must now devote a greater degree of my efforts to continuation and expansion of my practice.

"I will retain my stock holdings in Distinctive Pictures and as a member of the board of directors will continue to co-operate with the executive officers in all ways possible. For the time being I shall retain my offices at my present address."

The decision of Mr. Friend to retire from active participation in the conduct of the company which from its beginning has been closely identified with his name will be a matter of regret in the industry.

Mr. Friend has been associated with motion picture companies for about ten years, having begun with the formation of the Lasky Company as its treasurer and becoming treasurer of Famous Players on the amalgamation of the two concerns. He held this latter position for several years, taking up his law practice where he previously had laid it down to work with the pictures.

He was not content to lose contact with the picture industry, however, and soon afterward organized Distinctive. A year ago, upon the enlargement of Distinctive's activities, Mr. Friend became its president, although up to that time he had held no place in the organization. It will be noted that in his present action he does not dispose of his holdings in the company or retire from the board of directors.

Mr. Friend has a wide acquaintance in the industry, both among its men and its institutions and in all of its departments. His legal advice has been so widely sought in more recent months that he has found it impossible to give his attention to all his clients, so he has decided to return to the profession which he always has found most congenial and profitable as well.

Mr. Friend has been actively associated with the project for the construction of a great studio in Long Island, and at his office it was stated that his interest in this enterprise would be maintained.

When the retiring Distinctive executive was asked if he had anything to say in reply to a statement that Los Angeles would continue to be the center of production he declared the subject as a whole was controversial and one on which he did not care to comment except by an extreme.

He did say, however, he believed the real center of the industry would continue to be that point where were stationed the managing and financing and sales heads of the companies. That point, he said, would continue to be New York.

"The important considerations," said Mr. Friend, "are the conditions surrounding the particular enterprise in which a man or group of men are interested. Being near the home office is a matter of vital importance and surely a great convenience."

**THEATER OWNERS ENTERTAIN DURING HOLIDAYS**

Theatre owners in Albany and Schenectady, N.Y., did themselves proud during the recent Christmas holidays in the entertainment of children in their respective cities. In Schenectady William Shirley, manager of two of the leading theatres, staged a Christmas party for the children which resulted in over 250 baskets being filled with vegetables and fruit for the Salvation Army.

Any child was admitted who came bearing an orange, or two apples; or four potatoes, or two carrots and two turnips, while one tiny miss, presenting a huge head of cabbage, asked if she might not be given a large seat. The Fox Film exchange was furnished without expense the pictures which were used at the show.

Frank Breymaner, manager of the Barcli, in Schenectady, also gave a free entertainment to the children, which was so well attended that in many instances a single seat served for two occasions.

**ALTMAN SUCCEEDS MOONEY**

Immediately on his return from the Coast J. Robert Rubin, general counsel of Louis B. Mayer Productions, after a consultation with Mr. Mayer, appointed Al Altman, who has been identified with the company almost since its inception, as general eastern representative, succeeding Paul C. Mooney, who has resigned to accept a vice-presidency with the Hodkinson Company.

**ELIZABETH SCHILLER ENGAGED**

Mr. and Mrs. E. A. Schiller, 600 West One Hundred and Sixteenth Street, announce the engagement of their daughter, Elizabeth Mae, to J. Byron Akins, of Atlanta, Ga. The wedding will take place in New York in the early Spring. Miss Schiller is a student of Columbia University. Her father is general representative of Loew's Incorporated.

**SECURES MORE MATERIAL FOR FIVE STATES**

**Bromberg Takes Over Independents of Virginia First National**

LAST week saw the closing of one of the largest deals in the South among the film industry for some time, when Arthur C. Bromberg, president of Distinctive Pictures, Inc., serving eleven southern states, took control of the individual product of R. D. Craver in Associated First National Exhibitors Film Exchange of Virginia with the exclusive rights of all independent product released by this organization, for North and South Carolina, Georgia, Florida, and Alabama. The first two mentioned states were being served from the Progress Charlotte branch and the latter states from the Atlanta branch.

There are about seventeen feature subjects, three or four serials, several two-reel westerns, and ten or twelve one-reel comedies included in the rights.

Real Productions, which are exclusively colored subjects, consisting of five and seven reel features, also have been secured for all of the eleven states. These pictures are in demand in the south.

Atlanta is to have a new film building with accommodations for two exchanges. Construction is now under way. It is being financed by Mr. Bromberg and the Massei Realty Company. This move was necessary owing to the Bromberg expansion and the structure will have a 53 foot frontage and extend through to Nassau Street where the footage will be 26 feet, with two floors and basement.

The building represents an investment of about $80,000 and is expected to be ready for use by early in January. The southern branch of Progress Pictures, Inc., will occupy part and Educational Film Exchanges of Atlanta, of which Mr. Bromberg is president, will occupy the other.

**CROOKER IS NOW AFFILIATED WITH PELLEY COMPANY**

William Dudley Pelley announces that Herbert Crooker, well known publicist and advertising man, has joined the Pelley organization beginning January 1.

Mr. Crooker has been identified with the industry for the past eight years, during which time he has exploited and publicized some of the film's best products. He began his career as a special writer for the New York Globe, but he has become a member of the publicity department of Triangle.

He joined the navy during the recent World War. Afterward he became publicity representative for Charles Dillingham and also the Globe Theatre. He joined Pathe, specializing in fiction and syndicate material, a position which he held for four years.

Mr. Crooker will act, not only as a personal representative of the company, but also will aid in the promotion of exploitation, advertising and publicity ideas incorporated in Pelley's plan for the New Year.

**MARK KELLOGG TAKES UP DUTIES AT FIRST NATIONAL**

Mark Kellogg assumed his duties as the advertising and publicity director of Associated First National pictures Wednesday, January 2. Mr. Kellogg succeeds Bob Dexter, who has occupied the post since the resignation of Mr. Yeatsley on September 1. Mr. Kellogg is returning to Hollywood to return to the field of fiction writing, having accepted a contract to contribute regularly to a group of magazines.

Mr. Kellogg comes to New York and First National from Detroit and the Burroughs Adding Machine Company, where he served as advertising manager.
MAUDE ADAMS TO GUIDE 'ALADDIN' FILM

Guild Made Pictures, Inc., Secures Co-operation of Star

Miss Maude Adams has become a member of Guild Made Pictures, Inc., and her future activities in motion picture production will be identified partly with this organization.

"The schedule of the Maude Adams Production is not announced at this time," says the Guild. "The first picture under her own supervision will probably be 'Aladdin' in color, on the scenario of which Miss Adams has collaborated. The star will co-operate with the Guild in the preparation of all its pictures, including some of the Yale University series of the 'Chronicles of America.' "Miss Adams' association with the Guild not does interfere with her plans for the independent production of 'Kim,' the picture rights to which she recently acquired from Rudyard Kipling."

The public may now look forward to an early view of the results of the research work in lighting and color which Miss Adams has been prosecuting in the laboratories of the General Electric Company in Schenectady and at the Eastman Kodak Company.

The co-operative group with which Miss Adams has allied herself had its inception in 1921 when Fred Waller, technical expert for Famous Players, left that organization, and proceeded to gather about him a company of artists whom he deemed the most capable in their respective fields. Miss Adams himself has been co-operating toward the ideal of building up unusual entertainment in pictures.

* * *

TEXAS TO PRODUCE CENTENNIAL CELEBRATION FILM

The romantic and stirring story of Texas is to be put into motion pictures, as a part of the Centennial Celebration of the State. The first suggestion came from Theodore Price, editor of Commerce and Finance, who in making a series of speeches in Texas cities celebrating their golden or diamond jubilees, said that as a part of the State's Centennial in 1924 the record which is Texas history should be given to the World.

The idea struck instant response. Governor Neff and many prominent persons all over the State immediately endorsed the suggestion. As a result a picture of the history and development of Texas financed and produced by Texans will be a part of the Texas Centennial Celebration.

Gun Schlesinger, foreign manager of Warner Brothers, is the guest of honor at the annual convention and luncheon held by F. B. O. of London, at the Trocadero. Mr. Schlesinger, seated third from left in front, has just completed negotiations with the London firm for distribution of Warner product.

Henry Ginsberg, newly appointed head of sales by Preferred Pictures, who has just returned from a tour of Preferred Exchanges.

MIDWEST THEATRES BUY INTO MAJESTIC COMPANY

The Midwest Theatres, Inc., an Illinois corporation operating a chain of more than thirty theatres in Aurora, Rockford, Joliet, Decatur, Bloomington, Galesburg, Elgin, DeKalb, Ill., and La Crosse and Beloit, Wis., has purchased a substantial stock interest in the Majestic Amusement Company of Kanakakee, Ill. The company operates the Majestic, La Petite and Court Theatres in Kanakakee.

William H. Cadoret retains his position as president and general manager of the Majestic. Earnest Schmidt will act as local manager of the theatres, and all film contracts will be negotiated through the Chicago office of Midwest Theatres, Inc.

HUNTER PROMOTED BY PATHE

H. E. Hunter has been appointed special serial representative for Pathe, it is announced this week in a statement from the Pathe Home Office. Mr. Hunter will first cover the Eastern territory, starting active work in Boston on January 7.

Mr. Hunter for the past three years has been a Pathe salesman operating from the Washington branch office. His success in the handling of the Patheserial in the southern territory was responsible for his promotion to the newly established position.

SEEK SUNDAY OPENING IN MARYLAND

Effort to Obtain Rights for Each City to Settle Question

Advocates of Sunday moving picture performances will watch with a great deal of interest a step which has been taken by Howard Bryant, President of the City Council of Baltimore, and which may lead to an effort to have the Maryland General Assembly take action.

At the present blue laws of the State prohibit motion pictures on Sunday in Baltimore and elsewhere in Maryland.

President Bryant has written to the mayors of a number of large cities where Sunday movies are permitted and by this means expects to get detailed information in regard to the results, such as whether they lead to any disorder or are the cause of any other unsatisfactory conditions.

It is been suggested that a bill be offered in the Maryland General Assembly, which convenes in January, under the provisions of which each city in the state would be permitted to decide the question for itself through its Mayor and City Council. By this plan the General Assembly could put the subject up to each community as a separate issue.

* * *

EXHIBITORS NAME ADVISERS TO CENSOR BOARD

The names of Jules E. Mastbaum, president of the Stanley Company of America; Senator John Harris of Pittsburgh, and M. E. Comerford of Scranton will be submitted to Governor of Pennsylvania by the Motion Picture Board of Trade of Pennsylvania to serve as advisory members of the State Board of Censorship. Members will have no vote in determining on the admissibility or rejection of a picture, but will be in a position to reason and debate with the board on its merits or demerits.

The creation of the new committee was the outgrowth of an appeal made by the Pennsylvania exhibitors to the governor against the wholesale slaughtering of pictures by the censors during the past several months.

Although the names have not yet been approved by the governor it is assumed that they will be agreeable to him. This is the first forward step Pennsylvania has taken against arbitrary censorship since its inception.

'WELCOME STRANGER' READY FOR DISTRIBUTION

Word has just been received from the West Coast that the task of turning Aaron Hoffman's 'Welcome Stranger' into a film is ended, and nothing now remains but to turn it over to the public, to bring it to the screen.

Reports have it that Edward Belasco, under whose auspices the picture was made, has turned out a fine production. The reproduction of a New England street scene in particular is regarded as one of Hollywood's atmospheric marvels of the year.

The story is interpreted by Florence Vidor, Virginia Brown Faire, Noah Beery, Dore Davidson, Otis Harlan, Robert Edeson, Lloyd Hughes, William V. Mong, and Fred Butler.

As a play the subject was considered one of the box-office hits of Broadway, and later duplicating in Chicago its New York success.

* * *

HAIR TO SELL INDEPENDENTLY

Frank W. Hain, the well-known owner of large chain drug stores, makes his entrance into the motion picture field with a seven reel mystery drama entitled "Forbidden Souls." The production is said to contain thrills, with an element of suspense and mystery and an out-of-the-ordinary love theme.

The picture is to be placed on the state rights market by James Serpico, sales manager, of 116 Clinton Street, Newark, N. J.
UNIVERSAL SEeks HERO FOR 'THROWBACK'

Prize Script Which Won Scholarship
Prize Ready to Shoot

THE THROWBACK," the psychological adventure drama written by William Elwell Oliver, University of California student, which won the Carl Laemmle scholarship prize in an inter-collegiate competition, will be produced by the Universal Pictures Corporation within the next few weeks. The story will be prepared for screening under the supervision of Raymond L. Schrock, scenario editor of Universal five-reel attractions, and the right sort of a man to play the peculiar leading role of the story is now being sought by Fred Datig, casting director at Universal City. Other preparations will be rushed.

"The Throwback" was judged the best of the thousands of scenarios entered in the Laemmle Scholarship Contest, which was held for the purpose of interest the universities and colleges of the country in the motion picture industry.

That these educational forces were interested was shown by the hearty response from college students all over the United States and the world.

Based on this evidence of undergraduate approval, Mr. Laemmle received many letters of commendation from college presidents who almost to a man declared the scholarship idea a step forward both in educational and motion picture development.

It is definitely known, that as a result of the Laemmle contest, certain colleges and universities will add courses in the technique of motion pictures to their present curricula. Out of the many manuscripts submitted, the contest judges narrowed their choices down to 17 scenarios, three of which were bought for production and the other 14 were declared worthy of honorable mention.

Of the three purchased, "The Throwback" by Oliver was considered the best as judged from every screen angle and the scholarship prize of $1,000, together with $500 for the screen rights of the story, was presented to the winner by Mr. Laemmle at a special meeting of the University of California student body.

At the same time the University was presented with a $1,000 for the endowment of a chair of dramatics, the winner of which is Mr. Oliver's story of business and adventure, laid in California and the Orient, was inspired by a trip to China where he actually lived certain of the dramatic scenes which will appear in the finished picture.

The hero of the "Throwback" is a young man who is required to demonstrate that the sturdy blood which enabled his father to achieve success against great obstacles has not been lost in the second generation.

HALPERINS FINISH 'SOUVENIR'
AN ASSOCIATED RELEASE

Associated Exhibitors received word yesterday from Halperin Productions that the "shooting" of scenes for "Souvenir," the second Halperin feature for Associated distribution, has been completed, and the staff at Hollywood studios is now engaged in the work of cutting, editing and titling.

With Agnes Ayres playing the leading woman role, opposite Percy Marmont, a cast of peculiar excellence was recruited for this production, every player in a list of twelve being well and favorably known.

SHOOTING DAN McGREW' GETS UNDER WAY

Metro Expects Service's Poem to Make One of Season's Best Dramas


Thus after long planning and a careful selection of the players who are to enact the leading roles, work has started on what it is confidently predicted will be one of the great stirring dramas of the year. In addition to the vivid power inherent in the poem itself, it will probably be the greatest picture produced from the viewpoint of outdoor since these will be filmed way up north where few white men have ventured and where nature is said to be of unsurpassed nobility and grandeur.

The selection of Barbara La Marr to portray the big role of "The Lady Known as Lou" is now a matter of record as she was decided on for that part almost as soon as the picture was projected. It is hard to conceive of a better selection for this role. Miss La Marr has all the fire and great emotional powers that are required to make "The Lady Known as Lou" a living reality on the screen.

"The Shooting of Dan McGrew" was adapted to the screen by Winifred Dunn. During the past months when production plans for this picture were under consideration, several experts travelled up and down the West Coast in search of locations. It has been finally decided that the opening sequences will be filmed at Catalina Island which is only a few hours off shore from Los Angeles but which offers picturesque locations.

"The Shooting of Dan McGrew" will be released by Metro late in April. It is expected that production will take fully until that time.

"The Shooting of Dan McGrew" is a Saw yer-Lubin production for Metro. It is being produced under the direction of Clarence Badger who is spending his vacation to assist him and Rudolph Berquist as chief cameraman. All technical direction has been entrusted to the Metro studio staff.

FITS WELL AROUND THE NECK
Colleen Moore cuddling up to Milon Sills in a scene from First National's "Flaming Youth".

BIG SIGN FOR 'THE TEN COMMANDMENTS'
Will Light Up Broadway With Flash 200 Feet Long and 18 Deep

THE "Ten Commandments" sign on the face of the Putnam Building, Broadway at Forty-third and Forty-fourth Streets, erected by the Norden Electric Sign Company, is the largest theatrical electric sign ever erected and in the amount of current consumed exceeds any other electric sign in the world.

The sign runs the full breadth of the building, 200 feet, with the main part 18 feet deep, with wings at each end 28 feet deep. It is lighted by 4,600 20-watt lamps and $50,250-watt flood lights. The floods are thrown by 350 imported Mangin mirrors.

Twenty-seven miles of electric wire were used in the construction of the sign, which is dimmed and accelerated by motors of 150 horsepower capacity. This dimming equipment is equivalent to three times the output of the largest theatrical stage and causes the illumination to completely disappear every twenty seconds, gradually coming back to full light. The sign will require a current of 60,000 amperes and its weekly expense is estimated at $1,500.

Among the film fraternity it is freely admitted that the prestige given the industry by the big sign deserves a vote of thanks for Famous Players.

"Let Not Man Put Asunder"

Registering heavy emotion in one of the many tense scenes in Metro's "The Man Life Passed By," From all appearances Jane Novak is not over-distressed by Bosworth's overwrought feelings.
SHERRY RESTAURANT IN DISTINCTIVE FILM

"Blood and Gold" Also Enhanced by Real French Line Steamship

In making its new production, "Blood and Gold," Distinctive Pictures Corporation is going in for real life "sets." One of the most costly and magnificent sets used in the Sherry restaurant in Park Avenue, New York City, which was turned over from gilt-edged doorman to white-hatted and red-jacketed Nagel and Alma Rubens did a bit, aided by about one hundred extras, recruited from stage and society. Le- nora Hughes, the dancer, appeared in a group of London society girls and young men.

A set is used in the coming week cost about fifteen million dollars. This is the steamship Paris of the French Line, which Henry M. Hobart "borrowed" for the occasion. A comparatively simple "set" on which Miss Rubens worked last week was a Hudson River ferryboat, which was loaned to Distinctive for a day.

The cast for this production, which is being directed by Albert Parker, was further augmented last week by the signing of Miss Jewel and a newcomer named Antonio D'Algy.

Miss Jewel began her career with D. W. Griffith. She was a society girl of Rheims and Lake Superior, and about a half a year ago she studied with Griffith, working in the rehearsals for Lilian Gish. She finally became known as the "Third Orphan of the Storm." Recently Miss Jewel has appeared in "The Silent Command." She takes the part of an incorrigible girl in "Blood and Gold."

D'Algy came to this country only seven months ago. After thirty days he got a job as a moving picture extra, then got a bit and now he has a full-blown comedy role in support of Conrad Nagel. D'Algy was born in Madrid and, after establishing a reputation there, he went to South American countries and played in scores of musical and legitimate comedies in the Argentine, in Brazil and in Chile. He is a brother of Helen D'Algy, the famous dancer.

Wyndham Standing, son of Herbert Standing, who died last week on the Coast, is in Distinctive's "Blood and Gold."

"Sherry" and "His Last Distinctive," "The Steadfast Heart," left last week for the wildest part of the Canadian wilds, hopping to their inevitable location for "Blood and Gold" exteriors.

CRUZE TO DIRECT HUNTER IN "MERTON OF MOVIES"

"Merton of the Movies," George Kaufman and Marc Connolly's sensational comedy success in which Glenn Hunter has been starring on the stage for the last two years, is to be produced as a Paramount picture by James Cruze with Mr. Hunter in the title role.

The picture will be made in Hollywood, and production will start after the close of the play's present run in Chicago.

"Besides the tremendous publicity given to 'Merton of the Movies,'" said Mr. Lasky, "we expect this to be one of the most popular successes we have made. We feel this production on the New York stage. 'Merton' immediately became a part of the American language as typifying the screen-struck youth of America."

"We are particularly fortunate in having Mr. Hunter under contract to play this role, as his name has become indissolubly linked with the character."

His portrayal of the boy in the play has been one of the best pieces of acting seen on the stage in a number of years, and I am sure that on the screen he will more than duplicate his stage success.

"SHERLOCK JR.' TITLE OF KEATON'S NEWEST"

Said to be Screechingly Funny Story of Motion Picture Operator

SHERLOCK, JR., has been definitely decided on as the title of Buster Keaton's third and next Metro feature length comedy according to an announcement from the Metro offices.

Several striking titles have been under consideration these last several months, but they have been discarded for "Sherlock, Jr.," which is said to be far too descriptive of the text of Keaton's new picture.

Keaton has been busy right along organizing his producing forces and rounding out the complete story with his three famous gag men, Jean Havez, Joe Mitchell and Clyde Bruckman, and will probably begin active preparation shortly.

As announced some time ago Keaton has selected Kathryn McGuire to be his leading woman in this picture. The process of selecting the remaining members of the cast is now under way, and it will be composed of known players, recognized alike for their ability in comedy and in serious plays.

With this new feature picture Keaton again enters virgin fields. Buster has chosen the comic possibilities of the projectionist's trade as his underlying theme and on that he is said to have built a story that is great not only in comic values but in heart-interest and in numberless real thrills.

With "Three Ages" and "Our Hospitality" as samples of what Keaton has set out to do in his feature length Metro comedies "Sherlock, Jr." showing life in an operator's booth, should be about the funniest thing imaginable.

As to how Keaton decided to dramatize the operator it is interesting to note that it stems directly from a personal eccentricity. Keaton always attends the premieres of his comedies in the small towns around Los Angeles in order to find out for himself how the public likes them.

In that case he always heads for the operator's booth from which vantage point he looks through the peep hole at the screen and at the audience below. And having a projection room in his own home Buster well knows the troubles and the difficulties that beset an operator from his own personal experiences. Buster of course, impersonates the operator.

In the meantime "Our Hospitality," Keaton's second Metro feature length comedy is one of the truly great successes of the current season. The critics have reported it screechingly funny, it is built about a story which is historically correct.

WASTELAND TO BE FIRST ALL-COLOR FILM

New Zane Grey Story of Desert Announced Ready for Paramount

The first full length Paramount picture to be done completely in color was announced yesterday by Jesse L. Lasky, first president in charge of production of the Famous Players-Lasky Corporation.

It is Zane Grey's story, "Wanderer of the Wasteland," and it will be produced in its original locale, the deserts of Arizona, by Irvin Willat.

Jack Holt as the featured player will head a strong cast which Mr. Willat is now assembling at the Lasky studio in Hollywood, and production will start next month, shortly after the re-opening of the studio.

"The Wanderer of the Wasteland," said Mr. Lasky, "is Zane Grey's favorite story and is the most popular of all the books which he has given to the American public. Because the scenes are laid in the desert, Mr. Grey stipulated in his contract that the picture should be done in color, as that was the only way to get the full value of the story's remarkable setting.

In this picture we shall use the Technicolor process—the only one which has proved such a sensational success in the pictorial part of Cecil B. De Mille's "The Ten Commandments. To achieve the results we expect we are going to considerable expense and trouble, so that the coloring of the picture will be as nearly perfect as possible."

A special color studio organized by the Technicolor Company will be set up from Boston. This staff will take with it into the desert all of the intricate paraphernalia necessary to the photographing of color pictures, and as practically all of the picture will be photographed in the desert, the company will spend several weeks in camp.

"Not only because of the color photography but also because of the dramatic story which Zane Grey has written, we expect 'The Wanderer of the Wasteland' to be one of the outstanding pictures of the year."

**

BLANCHE SWEET SIGNS NEW CONTRACT WITH INCE

Blanche Sweet's success in "Anna Christie" has brought her a new contract with Thomas H. Ince to appear in his next production, "Those Who Dance," on which work has already begun. It is announced that Miss Sweet has earned a place in the front ranks of the outstanding emotional actresses of the silver screen through her portrayal in the "The Nil.""

"Those Who Dance" is announced as the \( Surprise \) picture of the year by Thomas H. Ince, Lambert Duvivier is directing and for the first time in the history of the Ince Studios, production is being carried on in closed stages and on barricated sets. It is stated that no attempt on the unusual theme will be made until the feature is ready for release.

At the Ince studio it was stated that "Those Who Dance" by George Kibbe Turner, is the foundation for the production. With it has been combined another story that is the "Surprise" which the producer is planning to spring. Through the combination of these two stories, Ince believes that he has hit upon a theme which will offer a real sensation.

**Let Not Man Put Asunder**

Exhibitors Trade Review
Music Tax Proposition

The music tax proposition seems settled in North Carolina, following a series of conferences between officers of the North Carolina M. P. T. O. and officials of the American Society of Authors, Composers and Publishers. President Varner has just mailed to all theatre owners in the State a complete compilation of all theatres and the compromise license fee agree upon at a recent conference held in Charlotte which averaged $29.50 a seat for the half Ist. The former demands of the Society. This agreement, however, is contingent upon all theatre owners accepting the compromise and taking out a license according to its terms and President Varner is now busy lining up the different theatre owners to pledge themselves to abide by the compromise. The Society agrees to withdraw the forty-one suits now pending against theatre owners in the State for infringement.

* * *

Sunday Movie War Ended

The Austin, Texas, Sunday movie war has ended. Miss Mary Hamilton, new owner of the Queen Theatre, having assumed the title of Assistant Ministerial Alliance that under her management no attempt will be made to operate the theatre on Sunday. J. J. Hegman, former owner of the Queen, had for nearly a year waged war for Sunday movies. Two score or more of complaints were filed against him in both city and county courts.

* * *

Dies After Long Illness

The Motion Picture Theatre Owners of America, through Sydney S. Cohen, president, announced with deep regret the passing of Dr. Francis Holley who died recently after a long illness at Dr. Mayo's Sanitarium at Rochester, Minn.

* * *

Second Runs Money Makers

A little theatre that is a veritable gold mine is the Fern Theatre, Ottawa, a neighborhood house in the Canadian Capital which has been specializing in good second run features and frequently a first run attraction. Week in and week out, this theatre, which has about 400 seats, packs them in. Herb. C. Benson is the proprietor.

* * *

Seek Opinion on Sunday Films

Howard Bryant, president of the City Council, Baltimore, has mailed out questionnaires to the managers of the cities throughout the country where films are permitted on Sunday, seeking their opinion on the matter. It may lead to a bill being introduced into the state legislature re-opening theatres on the Sabbath.

* * *

Negotiate for American Managers

Sir Oswald Stoll, head of one of the most important theatre circuits in England, is considering the introduction of American presentation ideas in all of his houses. He is at present negotiating to bring over a number of American theatre managers and has offered a post to William Fait, Jr., at present managing director of the Eastman Theatre at Rochester.

* * *

Buchanan Bought for $10,000

Sam Brown now has two theatres in Detroit, having bought out the Buchanan on the West Side for $10,000. He also owns the Astor on Hamilton Boulevard.

* * *

Manages London Universal

E. O. Weinberg, formerly manager of the Strand, Syracuse and the State, Schenectady, is now managing a theatre for Universal in London.

* * *

Shift of House Managers

Paul Hollen, for several years manager of the Oakford, Richwood, West Virginia, has been transferred to the Lyric, Beckley, the newest and seventh addition to the chain owned in West Virginia by the Allegheny Theatre Company.

* * *

Construction Starts February Ist.

Construction on the newest of the Saenger chain at Pensacola, Florida, will start February 1st. The new house will face the Journal Building, and will be ready for the Fall.

* * *

Reduced Group Tickets

In a recent speech at Peking, Illinois, the president of the State Federation of Women's Clubs urged one night a week to be set aside by theatre owners as family night with a special family program. If several members of one family attend, it is suggested that a reduced group ticket be offered by the manager.

* * *

Hervey Sold Out to Hart

With the change in ownership of the Unique, El Paso, comes the announcement that for the first time the house will have a first run. Mr. W. B. Hervey, has sold out to J. M. Edgar Hart.

* * *

Brentlinger Fully Recovered

A recent visitor to Indianapolis was Mr. A. F. Brentlinger, formerly of the Brentlinger chain of houses in Indiana. He has completely recovered from his serious illness.

* * *

Pickford Revival Shown

More than 17,000 Kansas City children, guests at the annual Christmas party given by the mayor, saw Mary Pickford in "Daddy Long Legs," at Convention Hall. The film was obtained for the performance by Frank L. Newman, owner of the Newman and Royal theatres, Kansas City.

* * *

New Theatre at Scranton

Scranton, Pa.—The Comerford's will build a new theatre in the Green Ridge section, an exclusive residential district. The house will be located at Sanderson Ave. and East Market St.

To Build Co-operative Theatre

Chicago—A new thing in the Mid-West is a co-operative community theatre, an outgrowth of the co-operatively-owned apartment houses, of which there are many in Chicago. The first in this city, will be erected in the west side, at the end of the Grand Ave. car line. It will be a 1,200 seat house to cost $100,000. Residents in the vicinity will finance the project, subscribing to 7 per cent bonds. Each stock holder will receive 400 admission tickets, good when accompanied by a paid admission, and will share in the profits, in proportion to his bond holdings.

* * *

Sparrow Theatres on Market

G. B. Sparrow, who recently resigned as president of the M. P. T. O. of Montreal, is going out of business. The two Sparrow theatres have been offered for sale to wind up the estate of J. B. Sparrow. They are the Majesty's and the Theatre Francais.

* * *

Better Pictures, Inc., Chartered

Sacramento, Calif.—Better Pictures, Inc., of San Francisco, has been chartered with a capital of $200,000. The incorporators are C. D. Dethiessen, M. P. Kitchen and E. A. Fitzpatrick.

* * *

Laddonia Theatre Closes

Laddonia, Mo.—The lay-off of the coal workers through the local coal belt has caused the Empire to close up on Jan. 1, until further notice.

* * *

Two Houses for South Bend?

Reliable reports state that South Bend will soon have two new theatres. A group of theatrical men, who operate a chain in the Middle-West have had representatives here looking for a site. They intend erecting a 1,800 seat house which will have a picture-vaudeville policy.

Another new house would have straight vaudeville.

* * *

Protest Showing Again

A delegation representing the various color organizations, waited on the censor commissioners with an appeal that they take action to prevent the showing of "The Birth of a Nation." in Kansas City. If, after reviewing the picture, the commissioners failed to prohibit its showing, an injunction would be sought to restrain local exhibitors from presenting it.

* * *

New Granada Owners Buy Hub

Woodland, Calif.—The National Theatre Syndicate, recent purchasers of the Granada, from S. Webster, have taken over the Atkins in Marysville, effective Jan. 1.
MAE MARSH plays the part of Paddy, whose father would have preferred that she were a boy, but accepts her as the "next-best-thing." She tries to handle her sister's love affairs, and is entangled herself.

PADDY'S sister, Ellen (Lillian Dorglas) loves Lawrence Blake, portrayed by Darby Foster, but gives him up when he confesses to her that his heart really belongs to her sister, Paddy.

LATER Paddy realizes that her heart really belongs to Lawrence, but she fears he will not forgive her. Wandering away with a desire to be alone, she is lost in a fog. Lawrence rescues her, and she confesses her love.

LAWRENCE tells Paddy that she is the girl he loves. She has always been so concerned with the affairs of her sister and her father, that love has not as yet entered her heart, so she sends him away in a fit of anger.

‘Paddy-the-Next-Best-Thing’

Allied Producers and Distributors Corporation Picture
Features the Captivating Mae Marsh
SELZNICK TO INCREASE 1924 PRODUCTION

Several Features to Be Released in First Quarter of Year

A somewhat of a shock comes the announcement that Selznick Distributing Corporation has increased its output rather than decreased in the amount of product to be released by this organization during the first quarter of 1924.

As is the custom, an announcement is issued stating that four features are already on the list either as completed products ready for release or as starting in production.

In one of these, "Prison Born" Betty Compson is to have the leading role. The contract for the services of this actress has just been closed with the Oakland Film Corporation of Oakland, Cal., and they will immediately start work on the picture.

The scenario is to be based on a story by Jack Boyle which appeared in the Red Book magazine. According to stories which are circulated in this direction, Miss Compson is afforded a very creditable opportunity to display her flair for the dramatic and vir burant emotional power.

A film which will devote its energies to the much discussed modern youth and involves a problem of tangled matrimony, is also scheduled for early release. It is known as "The Flaming Sign" and centers about two girls who marry—one a wealthy man, the other a hardworking, unimaginative mechanic. Both wives are unhappy in the restrictions of marriage and go out recklessly in an effort to satisfy their desires for gayety and pleasure. The complications which arise from the situations give zest and interest to the film.

NEW RELEASE PLAN ADOPTED FOR THE COURTHSHIP

The decision to release "The Courtship of Myles Standish" directly to the exhibitor instead of being roadshowed as is the usual procedure with long run productions, was announced recently by J. S. Woody, general manager of Associated Exhibitors.

The only exceptions in the enforcement of this rule in the cases of New York, Chicago, Boston and a few other great centers where local conditions make a departure virtually obligatory. Elsewhere, throughout the country, the regular motion picture exhibitor will be given the opportunity of deriving the benefits to be gained from early showings.

Commenting on the decision Mr. Woody said: "By every law of justice and fair dealing, the exhibitor is entitled to reap the harvest of big returns from a picture like 'The Courtship' while the attraction is yet fresh and the benefits are assured. To roadshow the picture after production begins, passing it over to the exhibitor after the cream has been skimmed off, as it were, would be to deny what is rightfully due the man who plays a very vital part in the life of our industry.

NEW YORK FIREMEN APPROVE 'CUPID'S FIREMAN'

New York firemen have put their stamp of approval on "Cupid's Fireman," the Fox screen version of Richard Harding Davis' "Andy Hardy's Chorus Girl," at a recent preview by their representatives at the Fox studio.

According to the president of the association, the representatives are highly gratified by the battering reflection the picture casts on the firefighters. The only objection they registered was that the fire apparatus bore the mark, L. A. F. D. and they maintain it should have born the New York fireman's insignia.

Speaking for his organization, the president said: "Copied after the excellent portrayal of a fireman's life both at home and at company quarters, and in the realistic scenes of alarm, of a building ablaze and in collapse, and in a rescue thrillingly presented, you have made a powerful appeal in behalf of our courage, good morals and honest intentions that should make the attraction of interest to the public in general and to the firemen and their families in particular."

HEDDA HOPPER

and her Russian Wolfhound as they appear in the Arrow production 'Gambling Wives.'

MARY PHILBIN IS STAR OF 'FOOL'S HIGHWAY'

FOOL'S HIGHWAY," is to be the title of the first Universal starring vehicle of Mary Philbin who sprang to fame by her work in "The Merry-Go-Round." The picture is an adaptation of Owen Kildare's romance of the Bowery, "My Mamie Rose," recognized as an actual biographical novel, with the hero, Mike Kildare, a prototype of Owen Kildare himself.

Made under the successive titles of "My Mamie Rose," and "Morality," "Fool's Highway" has now been completed and has been received in New York. It will be released under the name which has been last selected for it.

The selection of Mary Philbin as the star of the production, is being justified by her splendid characterization of the little Bowery orphan intensely in love with the hardest hitting slugger of the famous Bowery of a century ago. She is said to be absolutely sincere and real in the part.

There are even some, of those who saw her work in "The Merry-Go-Round," who declare her a second Mary Pickford, predicting a very promising future for her. She has also become very popular in England and on the Continent.

The film pictures the old Bowery with the steam "L" trains, the high, old-fashioned bicycles, the first horseless carriages, and the famous saloons of the day, among them Steve Brody's and Biss Flynn's. The activities and personalities of the old style Bowery toughs with their fist fights and political brawls, are shown in colorful sequence, while all through the ruggedness and squalor of the life, runs a sweet, touching love story.

BIG BROTHER' PREMIERE AT N. Y. RIVOLI

Rex Beach Story Features Fine Cast Including Juvenile

SUNDAY witnessed the opening of the "Big Brother" at the New York Rivoli where it is having its premiere. In the opinion of the Paramount executives, this Rex Beach story is probably the best crook drama they have ever produced. This they attribute to the fact that the story boasts humor, pathos, love interest, fast action and a theme of regeneration all of which added together make the one of the highlights of the release schedule.

Besides Tom Moore, Raymond Hatton and Edith Roberts who play the feature roles, there is also the little seven year old, Mickey Ben net, who does some remarkable work. It is predicted that the youngster will prove a sensation. With only two years' experience in comparatively insignificant child parts, he is said to work like a veteran. The rapidity with which he seems to grasp the requirements of his role, is truly amazing.

The story ran originally as a magazine serial and is the life of a little star in New York's East Side, with a gang leader befriending the little brother of a liable girl. Tom Moore plays the leading role and Raymond Hatter appears as a dope dealer.

The fact that "Big Brother" proves itself a picture with a soul is due in no small measure to the manner of its adaptation by Paul Sloane who wrote "Over the Line." The picture was recently previewed by the executive committee of the International Big Brother Movement and the organization is ready to put the entire weight of its influence, through the thousands of affiliated local organizations, behind the exploitation of the film.

SEVERAL BIG SHOWINGS FOR 'WOMAN TO WOMAN'

Somewhat unusual circumstances attended the showing of "Woman to Woman," the Selznick picture starring Betty Compson, at the Proctor Theatre in Washington, D. C. A print of the picture had been sent to the capitol to be shown for copyright purposes and Tom Moore, owner of the Kialto, happened to be present.

Apparently the picture appealed to him for he was moved to immediate action. He got in touch with the Selznick offices and ordered a print. The following Sunday the picture opened at his theatre.

AUTHOR PRAISES SCENARIO OF 'CAMEO KIRBY'

Producers swell their chests and strut pompously when an author praises the film that has been adapted from his own novel. The reason? Merely that it is not a usual occurrence. Much more common is it for the temperamental author to find fault than to praise.

Therefore, Fox consider they have added a feather to their hat since they have received from Booth Tarkington who, in conjunction with Harry Wainwright, has written "Cameo Kirby," his wholehearted approval of the manner in which the story has been handled. Not only did he maintain the splendid continuity of the piece and its fine presentation, but also the intelligence with which the text was followed. Mr. Tarkington even went so far as to express the opinion that the details could not have been better handled for his satisfaction if he had directed the picture himself.

UP AND DOWN MAIN STREET

January 12, 1924

Page 17
New Series of Wilderness Tales

Educational Films will soon begin release of the third series of Robert C. Bruce Wilderness Tales which will consist of eight single reel subjects. The first release will be "Jean of Heceta Head," scheduled to appear early in January.

Bruce has completed his cutting and editing of the material since this summer and is delighted with the finished pictures.

"More drama has been incorporated in these subjects than in any of the previous Wilderness Tales" said Bruce. "This has been done without sacrificing any of the scenic beauty which the northwest country affords. Each story has been chosen to fit the location in which it was filmed and many of the locations discovered and used during this past summer have never been seen before in pictures."

**

Colleen Moore in 'Painted People'

The new First National picture featuring Colleen Moore will be released under the title "Painted People." The picture was filmed under the working title, "The Swamp Angel" which is the name of the Collier's Weekly story by Richard Connell from which the feature was adapted.

The new picture is a comedy drama with Miss Moore cast as a tomboy of the poorer section of an industrial town. Clarence Badger directed the film and the cast includes, in addition to Colleen Moore, Ben Lyon, Mary Carr, Mary Alden, Anna Q. Nilsson, June Elvidge and others of note.

**

'Restless Wives' To Appear Soon

A number of first run bookings have already been reported by C. C. Burr on his latest picture, "Restless Wives." Some of the largest houses in the country have booked this society melodrama based on a story by Izola Forbes which appears in the Christmas issue of Ainslee's magazine. A large number of first run theatres in Ohio and Kentucky also in Boston, have arranged early play dates for this new film which features Doris Kenyon in the leading role.

**

'Three Days to Live' Mystery Film

Gerson Pictures Corporation are at present concentrating all their efforts on what they consider a particularly strong and unusual photoplay, "Three Days to Live." It is in some sense a mystery play but it does not depend wholly on this element for its interest. The note of Oriental lure, for instance, is a most attractive one and decidedly dominant in this great mystery picture.

The story concerns a girl and a man whose parents are threatened by a mysterious Hindoo who seems to exercise a peculiar influence over them. The pressure of this influence drives the father of the young man to suicide, and to save her father from the same fate the girl decides to get at the root of the evil and see what it's all about.

Her adventures in the atmosphere of Oriental craft and cruelty leads to a spectacular climax which is, at the same time highly dramatic.

AU REVOIR BUT NOT GOOD-BYE


Hoosiers Make Home Town Picture

It was Tarkington Baker, cousin of Booth Tarkington and a member of the famous Tarkington family of Indiana who saw the possibilities in "The Hoosier Schoolmaster," Edward Eggleston's novel, and recommended it for production to Whitman Bennett, who made the film for Hodkinson.

The idea sounded good to Mr. Bennett and he decided to use it. He embellished it with all the advantages of a fitting setting in the very spot where the story is laid and assembled a good cast to help him put it over. Consequently Henry Hull will carry the title role, and Jane Thomas will play opposite him.

The peculiar coincidence is that both Mr. Hull and Miss Thomas are from Hoosier families. The former's father and the latter's mother taught school in the Hoosier country and Miss Thomas was born there. The director, Oliver Sellers, is a born and bred Hoosier. How's that for local color?

**

Composer Writes 'After the Ball'

Carl Anderson has announced as his first release for the Theatre Owners Distributing Corporation "After the Ball" founded on the world famous ballad of a generation ago. The song has enjoyed an unusual popularity over a long period of years having first been sung thirty years ago on the concert stage by J. Aldrich Libbey. Since then it has been published in practically every language and sold all over the world.

The picture has been written by the author of the song, Charles K. Harris, the scenario having been prepared by James Colwell. The production was directed by Dallas Fitzgerald and features Gaston Glass, Miriam Cooper, Edna Murphy and Robert Frazer, in the cast.

The film will be ready for distribution through the F. B. O. Exchanges, early in January.

**

Farnum Finishes Work on 'Baffled'

News comes from the West Coast Studios of Independent Pictures that production has been finished on "Baffled" the first of a series of eight westerns, starring Franklyn Farnum. It is an original story written by Agnes Parsons and was directed by J. P. McGowan, and is scheduled for January.

Alyce Mills is the feminine lead and J. P. McGowan, Mack V. Wright, Andrew Waldron and Harold Austin have outstanding roles in support of Mr. Farnum.

In line with his announced plan to make this series of pictures "different" from the usual run of Westerns, Jesse J. Goldberg, who is in Hollywood, personally supervised the productions.

In addition to the Franklyn Farnum series, it is the intention of the Independent Pictures Corporation to produce at least four special productions for release on the independent market.

**

Tom Mix in 'Eyes of the Forest'

Tom Mix as a daring forest ranger will appear the week of December 30 in "Eyes of the Forest" according to the Fox release chart. This is a picture at which Mix was at work when he was caught in the premature explosion of a dynamite blast and painfully hurt. Work on the picture was held up until Mix was again able to go ahead with it.

Lambert Hillyer directed the film which is said to contain thrills aplenty of the typical Mixian variety. Numbering among these are no only his regular line which he pulls in conjunction with his pal "Tomy," but others that have been accomplished in an airplane.

**

Campaign Backs 'Unknown Purple'

For the purpose of putting over a special exploitation campaign that will make folks look up and take notice, Arthur Hoerl, director of publicity for Truurt, will go to Chicago to personally supervise the initial showing of "The Unknown Purple" at the Randolph Theatre. The showing is booked for the latter part of January for an extended run which is to be backed by an intense exploitation campaign.

The movie is a very novel stunt is planned and an effect will be made to put the picture over in the same big way that it was at its world premiere engagement in Providence, R. I., and its subsequent engagement at the California Theatre in Los Angeles.

The style of the picture—a mystery play—also suggests a variety of exploitation ideas which Manager McCurdy is already working preparatory to the co-operation of Truurt.
Page 19

Players We Know

YOU believe in word-of-mouth publicity, don't you? Here is something meaty that rolls off the tongue easily. Spice your programs with these little conversation starters.

The patrons of your theatre love to gossip about their favorite stars. And they will thank you for starting them going. Clip these little squibs week by week. Nothing will so stimulate the theatre-going habit of your patrons.

This is one of the little things that count in the aggregate. Your programs will not be thrown on the floor. They will be taken home and read and discussed. They will bring others and make them regular patrons.

NIGEL BARRIE, the pleasant mannered, is just about finished with his picture at the London studios of Gaumont. He is expected back in the country tomorrow in time to film. Clara Bow, who appears in both "Maytime" and "Black Oxen," is now working in Gaumer's production "Poisoned Paradise." Betty Blythe writes from Paris (where interiors of Goldwyn's "The Recoil" are being made) that American publications are hard to get and that she would appreciate any forwarded by a kindly friend.

Kitty Bradbury, remembered for her work in Chaplin's "The Pilgrim" and in the "Midnight Alarum" has got a new job now. The Universal has engaged the aristocratic Kitty for the significant part of Mrs. Vertress in "The Turmoil," a forthcoming Hobart Henley production.

ELMER CLIFTON and his company, making exteriors in San Antonio for "The Warners of Virginia," declare that "southern hospitalities" is a truism and not merely "rep."

MARION DAVIES, following her appearance in "Yolanda," will star in a Cosmopolitan picturization of "Janice Meredith" the rights of which have just been secured for her.

MARY EATON, who climbed to fame in the Ziegfeld Follies, has been initiated to the screen at the Long Island studios of the Paramount. Mary has made the important discovery that she is a real discovery, at least as far as screening capacity will carry. The Paramount camera staff is enthusiastic about the young lady, and predict great doings for her in her forthcoming vehicle "His Children's Children," by Arthur Train in which she takes the part of her former self—a Follies girlie.

PAULINE FREDERICK, so the rumor goes, has made up her mind to become a motion picture director—or should we say directress?—and soon—no, before the less. We prefer not to believe it. There are quite a number of competent directors, but there are precious few dramatic stars of adequate caliber.

GEORGE FITZMAURICE has just returned to the studio with a fresh coat of tan imported from Havana, Cuba, whence he went in search of special exteriors for his next picture "Cynthia," founded on the Hergesheimer story of the same name. Samuel Goldwyn is producing this attraction for the independent market. It has been aptly said that in this remarkable story Hergesheimer has amused himself "dressing a doll." From what we know of George's histronic bent there is no reason why he should not go the author one better!

D. W. GRIFFITH, as you know, has been made a Kentucky colonel, a title which has been bestowed on him since its erstwhile prisine aroma since Prohibition. We won't flick an eyelash if somebody makes D. W. an admiral, but it is quite a double somerset in case the great day should ever arrive when the perpetrator of the Chaplens' Ride would be nominated a Pickforded General in K. K.

LILLIAN GISH is probably, after all, the only star we may rely on to put the much-discussed part of Juliet on the screen now that Norma Talmadge has relinquished the idea. Lillian is right plumb in the atmospheric sphere of Shakespeare's immortal love drama being now on location in Italy. The inspiration people don't have to worry overmuch about a proper Romeo with Richard Barthelmess on the pay roll.

DINNY DEAN, STAR, CHOOSES HIS COMPANY WELL

Dinky Dean, star of "A Prince of a King," chooses his companions well—for here he has no less a person than Charlie Chaplin.

HAROLD Lloyd's next will be "The Girl Expert." This production is almost finished and constitutes the second of his two pictures for 1924. And there won't be "no more," says Harold. Two's enough.

MITCHELL LEWIS is mourning the loss of a fine head of hair, sacrificed for the character he plays in "Three Weeks."

M.

Mae Murray will soon frum-frout it to France where her scintillating personality has been cast for "Circe," the new Danzey story which the famous Spanish author has written directly for the screen. The first time this has been done by him. We hope Paris make inspired costume fast enough to keep up with Mae's sartorial appetite, which is going to be fully appeased in this production if such a thing is possible.

COLEEN MOORE, star of "April Showers," and "Flaming Youth," is still on a honeymoon trip with her husband John McCormick.

THOMAS MEIGHAN and company, while filming exteriors for "Pied Piper Malone," in the little village of Georgetown, S. C., appeared in the Town Hall for a benefit.

COLEEN Moore's new picture "The Swamp Angel" has just left the cutters shears and is being slipped into the cans for distribution. In this production the little star, who is just now honeymooning with the hero of her choice, dominates a cast of sure-enough players including Anna Q. Nilsson, Mary Carr, Mack Alleen, Ben Lyon, Charlie Murray, Reel Simpson, Sam De Grasse, Charlotte Merriam, June Elvide, Bull Montana, and Joseph Striker.

P.

BABY PEGGY and her supporting cast in "Captain January" are on location at Laguna Beach where the exteriors of a lighthouse are being filmed. The cast includes Hobart Bosworth, Irene Rich, Lincoln Stedman, Harry T. Morey, Barbara Trentan and Emmett King.

R.

THEODORE ROBERTS is reported rather seriously ill in Pittsburgh. We trust it won't be long before the grand old man of the screen can sit up again and reach out for one of those long, black weeds he made famous, and of which he was so rudely deprived in making his masterly creation of Moses in "The Ten Commandments."

S.

Nothing pleases the cameraman! Through a clever double exposure Ethel SHANNON as the twelve-year-old child put her head in the lap of Ethel as the grandmother, in "Maytime." Her next starring vehicle for Preferred will be "The Boomerang."

Mack Sennett's outfit of bathing beauty dolls, whose curly locks and many amount of salt water can dampen, will soon be seen again on the screen in a twosome variety entitled "Trifling." A mere man, Harry Langdon, will be starred, and his supporting cast will comprise a specialty galaxy of fun-makers including Dot Farley, Albert Vaugh, Jack Cooper, Irene Lentze, and Vernon Dent.

W.

GANN WALSKA's bonnet is in the ring, boys. The Polish opera diva, who has demonstrated to a gaping world that there is money in taming mere men, is going to tackle the Kliegs and show us something, we hope something new. "The Minstrel Boy" is the title of the vehicle. Sounds like pants, but that is a lot more than some productions can boast.
Mastodon Picture is Up-To-Date
Drama of Modern Life

ELIZABETH WINTHROP, played by Constance Binney, leaves home because her parents object to her wild friends. Hugo Von Strom secures her a position as a dancer in a New York cabaret.

LATER Strom makes advances to her. Clayton is put in prison for an automobile accident which she is responsible for, but when he is released, she goes to him and expresses her love.

IT is a jazz picture. The Bam-bolina girls from "The Wildflower" appear in the cabaret scene, and add spice and beauty to the picture, while Constance makes it complete with a solo dance of her own.

BUT added to the atmosphere of jazz and wildness is the dramatic element, excellently handled by Mary Carr and Edmund Breese as Mr. Winthrop, the father of Elizabeth.

The picture teaches a lesson as well; that parents should allow their children the freedom that they desire.

Mary Carr as the mother is the real sufferer, when the father attempts to restrict the daughter's life.

'Three O'clock in the Morning' is in Tune With the Times
"THE WANTAERS" LOOKS LIKE A REAL WINNER

Stahl Has Deftly Handled Story of Elevation of Maid to Position of Social Prominence


The CAST

Myra Hastings ............................................. Marie Prevost
Elliot Worthington ........................................... Elliott Nugent
Mrs. Van Pelt .................................................. Gertrude Atwater
Theodore ....................................................... Theda Bara
Sunny .............................................................. Richard Headrick
Mrs. Worthington ............................................. Lilian Langdon
Mary ............................................................. Louise Fazenda
Star Boarder .................................................... Hank Mann

By GEORGE P. PARBY

It looks as though First National has a sure box-office winner here. A story where the heroine occupies a humble position in life and finds herself suddenly raised to an undreamed-of social distinction has always a popular appeal when it is deftly handled. And Deftly John M. Stahl, assisted by a thoroughly competent cast and clever casts players, has certainly done all that keen judgment and long screen experience could suggest to make "The Wantaers" delightful entertainament.

The moral of the picture is that the things we desire most are not always productive of happiness when attained, and this idea is put across, without the slightest suggestion of sermonizing, in a story full of heart interest, sympathetic humor, relieved with efficient, timely comedy and terminating in a melodramatically effective, but happy climax.

The picture is well told, in fact it is its skilled treatment rather than its originality that holds the spectator's sympathy from the beginning and leads him or her to follow the fortunes of this clever, fine young girl with unfailing interest throughout her elevation to a higher sphere of society. The title provokes curiosity and it's a cinch that a fan once drawn by it inside a theatre will emerge with a conviction that "The Wantaers" is worthwhile boosting to other speculative patrons.

You are allowed glimpses of some remarkably beautiful interiors, the luxurious life of the Upper Ten is depicted in all its splendor. The generous display of the latest fashion in women's wear is especially warranted to catch the fancy of the feminine continent. Better photography could not be desired. But, if you'll listen, it's the transition of the humble grub into the gorgeous butterfly, as exemplified by the sudden change in Myra Stahl's circumstances, her love romance, disillusion, grief and subsequent happiness that supplies the real satisfaction.

For the director Stahl hasn't allowed the spectacular element to predominate over the human enzyme, rich as his settings and decorations are. Everything is in the charming, simple line of the lady, is refreshingly natural, dramatically perfect and good to look upon, whether clad in poor or glittering attire. Robert Ellis plays the lover; Mrs. Van Pelt and Miss Nunn, as the irrepressible star-boarder, lighten the gravity of the atmosphere with vivid flashes of humor. The rescue scene, where Myra crossing a railroad track, has her foot caught in a switch and 'faces what seems to be certain death in her husband's embrace, gives the picture a thrill fillip which winds it up with great effect.

The title will help in exploiting the feature. Go strong on the story's dramatic power, its human appeal.人工智能方面的对话内容，表现了东西方文化、历史和思想形成的巨大差异。在某种程度上，人工智能可以被看作是一种“人造”智慧，而人类智慧则是由数千年的人类经验、文化积累和历史传承共同塑造的。人工智能的发展和应用，需要我们认真思考如何平衡技术的快速发展与伦理、法律、社会等领域的挑战。AI系统的训练数据和算法设计都需要考虑这些问题。人工智能在医疗、教育、交通等领域的应用，也为人类带来了前所未有的便利和效率。然而，这也带来了隐私保护、就业结构变化等社会问题。因此，我们需要从更宏观的角度来思考人工智能的发展方向和应用路径，同时也要加强国际合作，共同推动人工智能的健康发展。
‘RENDEZVOUS’ IS ARTISTIC

Nelan Produces Thrilling Romantic Melodrama for Goldwyn


CAST AND SYNOPSIS

Walter Stanford.......................Conrad Nagel
Vera.....................................Lucille Ricksen
Princess Varvara Kornev.............Kathleen Key
Zieff......................Woinie Harrington, Sydney Chaplin
Mrs. Stanford.........................Kate Lester

Prince Tamiroff and his wife are exiled to Siberia by the Czar. His wife dies, her baby girl is left in a friend’s care by the father. In later years Cos- thoff the country. Walter Stanford, American officer, rescues the girl, Vera from a Cossack chief, in a skirmish. Later Vera goes to wed him but meets death. Vera and Stratford are united.

By GEORGE T. PARDY

This latest Marshall Nelan production is something of a novelty in the line of romantic melodrama. It offers a story with a plot so strong as to be almost a departure from the usual type of romantic story. It is a modern day story in which the hero is a Cossack chief, a descendant of the former galloping horsemen of old. It is a story of action and love interest which develops into full bloom in an unusual and exciting climax. Combined with the title of “Rendezvous” should have a wide, popular appeal.

Artistically, the picture registers one hundred percent. It is beautifully photographed, the camera has caught the very spirit of the narrative and the result is compelling atmosphere and an accuracy of detail which will delight critical audiences. So that, with its combination of melodramatic force and technical beauty, the film can safely be listed as a fitting to fill the bill of the high class theatre of the coming season, with every chance of scoring heavily on the box office target. Nor has the comedy element been neglected, although the feature’s trend is distinctly serious.

As events progress the suspense tightens and one’s attention is held steadily from the beginning. Mr. Nelan is particularly fortunate in the leading players, which gives the impression of being the real thing, there is a quaint foreign flavor to everything that makes you feel as though you had been temporarily transported to a foreign land. A great deal of realism sharpened to a razor edge and it cuts deep into the imagination. That the hero nails his good old U. S. is, of course, an important factor in winning an American audience’s favor.

Both in the world of art and in the daily press there is constant reference to what has happened and what is happening in Russia, and “The Rendezvous” consequently strikes a popular note, not the least interesting of its situations being those dealing with the Czar at the height of his power, and cast down from his high estate. In this latter connection, the make-up of the Czar, with Pen- nell’s very character sketch of the un- fortunate monarch.

Nagel as the hero, and Lucille Ricksen, as Vera, give excellent performances. Nagel registers as a likeable, clean-cut speci- men of the American officer and Miss Ricksen has him well for her future screen career. Sydney Chaplin’s com- edy is immense. Elmo Lincoln figures as the bridegroom, and plays the role with such vicious intensity of purpose, that it comes as a distinct relief when he is trapped in the shrine and left to die, a peculiarly interesting incident.

In houses where it is feasible, a prologue with Russian color, perhaps introducing one or more folk dances of that country, might be staged. For the rest, the co-operation of ex-service men’s organizations or that of the American Legion should be sought, attention can be called to the picture’s originality of strength, the excellence of the cast and names of principal players.

An Old-Time Thriller

“The Love Bandit,” Viagray Photos, Adapted From the Stage Play by Charles E. Blacy and Norman Houston. Director, Dell Henderson. Length, 5,800 Feet.

CAST AND SYNOPSIS

Jim Blazes......................Victor Sutherland
Frederick Van Clayton.........................Gardner James
Amy Van Clayton.........................Doris Kenyon
Madge Dempsey.........................Cecil Spooner
Buck Ramsdell............................Christian Frank
Herk Bartell.........................William F. McGinn
Mae McLoughlin.........................Minnie Matthews

Amy Van Clayton is saved from drowning by Jim Blazes whom she meets in a lumber camp. In New York she finds her brother in danger of jail for robbing his employer, who turns out to be Jim Blazes. She saves her brother Jim from going to jail by telling him she does not love him, goes back to the camp. There he is wounded in a gun fight. Amy, after being kidnapped and rescued, finds happiness with her husband.

By GEORGE T. PARDY

REAL genuine melodrama, a full-length stage thriller of the days when the gallery gods swooped it up for the hero and heroine and rej ected everything else. It is a highly novel property that what was coming to him, “The Love Bandit” retains in screen form all the standby, hokum melodrama’s, but in popular modern style, with the additional lure of the spectatorial details and scenic effect contributed by the camera.

It isn’t the type of picture likely to appeal favorably to the class of fans, the plot being a bit too obvious and far-fetched for severely critical audiences. But there are many theatres where it is pretty sure to be given a difficult time and register satisfac-

tory box office results.

Even those who refuse to take the feature seriously doubtless find much amusement in viewing it from the mock heroic angle, or setting aside its seeming impossibilities, rejoice in its wild hurtly-burtly action and time-hon- ored stock situations. Here are a dozen or more kinds of people who will enter into the spirit of its romantic urge and exciting situations.

There is a high speed, featuring the awes-inspiring dive by Jim Blazes from a bridge into the foaming cur- rents to rescue the girl who afterwards be- comes his wife. Here are many other such colorful incidents, including the kidnapping of Amy, the dash of the burlesque queen to her aid, the episode where the girl is snatched from sure death at the teeth of the revolving saw in the mill—all presented with praise-

worthy vim and energy by the players and vividly outlined by the camera.

Victor Sutherland registers as a likeable hero of the true fighting brand, Doris Ken- yon is physically attractive and impressively as the girl in the case, Christian Frank stands forth as a repulsive villain of the deepest dye, and the work of Cecil Spoon- er, Buck Ramsdell, and a host of others is recognition for unlimited ginger and astonish- ing make-up.

Make your patrons understand that you are offering them a straight, fast-moving “melod,” alive with thrills, color and swift action. Play up the revolving saw incident, the big fight with the villain, the hero's “I'll catch you in that bridge dive, the kidnapping, etc. The names of Victor Sutherland, Doris Kenyon and the heroine and “The Love Bandit” has those qualifications.

‘GRIT’ IS STRONG DRAMA

Story of Underworld Is One of Really Gripping Interest

“Grit,” Released by the W. W. Hodkinson Corporation, Produced by the Film Guild. Directed by Frank Tuttle. Written by F. Scott Fitzgerald. Length, 6,500 Feet.

CAST AND SYNOPSIS

Kid Hart.................................Glenn Hunter
Annie Hart...............................Helenka Adamsowka
Boris Giovanni Smith......................Osgood Perkins
Van Carter...............................Donald Martin
Orchid McGonigle..........................Clara How
Martin Brown............................Bennie Finkel
Martin Broder............................Martin Broder

His father a reformed gunman killed by the gang; the son is born with fear in his heart and brought up in the gang. Inspired by his love of Ondina, another girl, he determined to reform, he overcomes his fear at the critical moment, saves the day and marries the girl.

By JOSEPH SCHANK

THE Film Guild has produced a highly dramatic story of gripping interest and given it a cast of actors who know how to interpret it. The life of the underworld seems to interest the American public and the Guild has given the theme distinctive treat- ment. There are many striking outdoor shots of the East Side and old New York. And the story, of course, is a drama of the real world.

As "Kid" Hart, the scared youngster who was "born with fear in his eyes," Glenn Hunter is a delight. Osgood Perkins as the two-knife leader of the gang leaves nothing to be desired, while Doré Davidson does notable work with the part of Pop Finkel, the king of the underworld's furni-

ture dealer. Helenka Adamsowka as the girl of the story does well.

The name of F. Scott Fitzgerald undoubtedly has drawing power. Anyone who likes a straight story, well acted and without any extra cost, a comforting little moral.

Several ideas as exploitation possibilities suggest themselves. It seems to the writer that it might be made with the hardware dealers and lock- smiths in town. A window-card tie-up as follows is suggested:

Here’s One Lock ‘Kid’ Hart Couldn’t Pick! But any other kind—

Well, just Watch him in ‘Grit’ at—

Also, the bookstores in town will doubtless be glad to cooperate in order to push F. Scott Fitzgerald, who has become a great name, especially with the younger gener- a

ation. His book, “This Side of Paradise” had an enormous circulation and his short stories which have been appearing in the Saturday Evening Post have made his name well known wherever people read and go to the picture house. In the window cards the point can be emphasized that this picture is the only form in which the story can be enjoyed as it has not been published. Your theatre then will be a magnet for lovers of Fitzgerald’s work. A good stunt to work, suggesting a scene in the picture is to secure the services of some local Houdini and stage a demonstra- tion of getting free from ‘Grit’ or some similar stunt. A demonstration of this sort can be worked to the limit in your adver-

tising.

Handcuff paraphernalia can then be nicely tied up as a lobby display.
GIBSON SHEDS COWBOY OUTFIT
Puts on Fire Ladder's Uniform and Mounts a Bucking Motor


CAST AND SYNOPSIS
Ace Cooper .................. Hoot Gibson
Sally Cooper ................. Elizabeth Nixon
Frank Beale .................. Smoky Denny
Captain Sedgwick .......... Grimes
Big Tim O'Rourke .......... Edward S. Sainpolis
Gun Hog ....................... Dinky Dean

Cowboy Ace Cooper comes to the city and joins the fire department having fallen in love with Sally, daughter of Captain Smoky Joe Denny. He meets with opposition from Gus Henshaw, ward heeler, who is in love with Sally. Henshaw plans to get even with O'Rourke and helps Sally to the love's residence. When the house catches fire Ace and his mate respond to the call. Ace fights his way through the flames, saves and wins Sally.

By GEORGE T. PARBY

GOOD BOX OFFICE ATTRACTION
'Cupid's Fireman' Should Be Strong in Neighborhood Houses

Andy McGee .................. Charles Jones
Agnes Evans ................. Claudine Douglas
Bill ......................... Brooks Benedict
Mother ...................... Alice McAllister
Old Man Turner ........... Charles McGraw
Molly Turner .................. Mary Warren

This is a capital program attraction which ought to bring highly satisfactory boxoffice results in the neighborhood and smaller theatres. The story is a trifl too obvious to insure wide patronage from cultivated audiences, but pictures dealing with the activities of the fire department, alive with thrills, sentimentality and action, have proved good money-makers before now, and there is every reason to suppose that "Cupid's Fireman" will score as heavily as its predecessors.

The men of the fire brigade are, in a sense, part of everyone's life, any citizen, old or young feels his blood respond to the whistle and clanging of the firemen's apparatus answering a call. So it follows that films with plots built around these everyday heroes possess what may be termed genuine "local pulling power," in all sections of the country. Even in large cities, outside of the more pretentious theatres, such features are much in demand and win widespread popularity.

The picture starts off at a moderate pace, gathering speed and working up its heart interest with wistful touches depicting the hero's affection for his mother and the child he adopts, the love romance grows stronger with each passing scene; it reaches in the final rescue scene. It is all familiar matter but uncommonly well done, the direction and the acting being so interwoven and so well distinguished the production from start to finish.

The big scene is undoubtedly that in which Andy McGee makes his desperate effort to save the girl he loves and her worthless husband from the devouring flames. Charles Jones puts an amiable dash and vigor into this well filmed rescue stunt, his struggle with the drunken Evans and the "shot" where the floor collapses underneath them are the most clever of realism and sure to hit the popular taste.

Marian Nixon shares dramatic honors with the star. She possesses a very pleasing personality, and the character she adopts is filled with charm and sincerity. The work of that talented juvenile, little Eileen O'Malley, as Elizabeth Stevens, deserves unlimited praise and the support is adequate.

The exhibitor will naturally turn to his local fire department for help in exploiting the film. A department newspaper, a display of fire boys might be arranged and the co-operation of clubs or organizations interested in municipal welfare services. History is by Richard Harding Davis is worth noticing and the name of the star can be featured as fighting in the most sympathetic and thrilling picture of his career.

Every city, town and hamlet has its fire department—and every fire department has a Benefit Fund. Needless to say, every fund needs more money and this is one of the clever for effecting a tie-up with your local department.

SELZNICK PICTURE HAS CHARM
'A Prince of a King' Will Particularly Appeal at Matinées


CAST AND SYNOPSIS
Prince Gigli .................. Dinky Dean
King Lorenzo .................. Eric Mayne
Queen Pardi .................. Elizabeth Nixon
Chief Drent .................................... Jack Sullivan
Bettina ..................................... Josephine Crow
Andy O'Malley .................. Andrea Andrade
Chief Sir Roderick .................. Mitchell Lewis
Duke Roberto .................. Sam De Grasse
Abbie ....................... Louis B. Hawes

A revolutionist who covets King Lorenzo's throne, attempts to get rid of the heir, the young Acrobats and frieze where they live, are sentenced to death. A young Acrobats and frieze where they live, are sentenced to death. The picture will be well received by the feminine patrons who will enjoy the adventures of little Prince Gigli, but the feature cannot be listed as thoroughly satisfactory entertainment for audiences consisting mostly of adults. The showman must estimate its boxoffice value according to his class of patrons.

From the outset interest centers on the personality of Dinky Dean, the tiny star. Originaly introduced to the screen by Charley Chaplin, in "The Kid," Dinky gained a host of admirers by his clever work in that very successful film and those who watch his performance in "A Prince of a King" will leave well satisfied that the youngster is living up to the glowing prophecies of the critics on his behalf when he made his movie debut.

In this mythical-kingdom-fairy narrative Dinky contributes a host of gay, bright little misadventures which are wonders in their way, considering the diminutive size of the performer. And he gets your sympathy because he manages to convey a sense of realism, a mute appeal for fellow-feeling in dexterous, natural pantomime that there is no resisting. No child can make such fast to women as Dinky as one of its own kind, for he is first of all, a perfectly natural kid.

Brutus, the dog, is a member of the cast which should not be overlooked when the distribution of dramatic honors is in order. A great canine actor this, who disports himself with amazing zeal and agility during some of the climax, his most exciting act is when the comedy element is clean, bright and wholesome, suspense is not lacking and the action moves briskly to a satisfactory climax.

Virginia Pearson returns to the screen after a considerable absence, appearing in the role of Queen Claudia and giving a portrayal of the royal lady which recalls some of her best work in the past. Mitchell Lewis has his announced hit as the giant, Andrea; John Sainpolis, Eric Mayne, Josephine Crow and Sam De Grasse are excellent in their respective roles.

The aid of mothers clubs can be solicited in exploiting the picture, play up the little star, refer to his work with Chaplin in "The Kid," feature the support of the star, the beautiful photography and fairy atmosphere.
EXCITEMENT AND FUN IN 'THREE MILES OUT'

Madge Kennedy Through Her Light Comedy Acting Makes Winner of Bootlegger Story


CAST AND SYNOPSIS

Molly Townsend → Madge Kennedy
John Locke → Harrison Ford
Louis Ricard → Marc MacDermott
"Bull" Jordan → Ivan Linow
"Smoothly" Smith → Walter Lewis
"Champion" Higgins → M. W. Rale
Dandy → Joseph Henderson
Sustie → Edna Moors
Mrs. Ormsby Townsend → Marie R. Burke

Molly Townsend on the eve of her marriage to handle situations as she does. All through the story Ricard's part is that of a bootlegger, follows John Locke, whom she really loves, onto a steamship bound for Rio. He is thrown overboard, and she is at the mercy of a crowd of bad men. Only by her skill and trickery is she rescued by John and her mother. When the police come aboard to the story, and those who are not too greatly excited, the character of Ricard, and Molly and John are happy together.

By HELEN V. SWENSON

THREE MILES OUT is a picture that will give everyone a good time. It will not be an artistic story, but it is an interesting one. It may not be spectacular, but it has in Madge Kennedy one of the most beautiful and talented stars on the screen. And although the story, as usual, the thrills may at times seem almost too gripping, at the end even school teachers will have to admit its logical situation.

There is nothing unusual about the plot. Without Madge Kennedy it would be a very ordinary drama, with nothing especially to commend it except its excitement and gags. It has nothing startling in the way of scenery. There are no lavish costumes. There is nothing fantastic or poetical about it. But it is an entertaining picture. One that takes you, that keeps you interested. And one that is far from dull as to seem at times just a little bit overlong. However, even this criticism is explained at the end by the fact that the latter part is only a dream.

Audiences of all ages will like it. The love element, the thrills, the excitement will captivate the younger people. And the story, the comedy and the star will appeal to the older people. This plot is not anything about it which will be offensive. And has been taken to keep it entirely above reproach.

There are many stars who are as pretty, as clever and as "cute" as Madge Kennedy, but there is no one with her flair for light comedy acting. It takes unique talent to handle situations as she does. All through the story Ricard's part is that of a bootlegger, follows John Locke, whom she really loves, onto a steamship bound for Rio. He is thrown overboard, and she is at the mercy of a crowd of bad men. Only by her skill and trickery is she rescued by John and her mother. When the police come aboard to the story, and those who are not too greatly excited, the character of Ricard, and Molly and John are happy together.

By MARQUETTE A. BRUMMER

THIS picture has plenty of heart interest and so-called audience appeal and Jane Grey makes the part as realistic as possible. There seemed to be a good deal of dwelling on her inability to keep away from the mop and broom, but it gives her an opportunity to show off her decidedly appealing nature in the person of Mary Slade.

The home scenes in the little miner's cottage are beautiful in their homely atmosphere with Jane Grey as Mary Slade busing herself out of her home to make it a warm, cozy place for her man when he returns from his labors at the mine.

There is a very dramatic moment when Mary hears that there has been an accident at the mine and rushes to the scene and faints when she sees that her husband has been killed. Another dramatic passage comes when Mary has left the town house and gone back to her little home alone. Katherine Strickland, "the other woman," (for her own selfish purposes) comes to advise her to leave that part of the country so that there may be no scandal attached to Daniel Slade while running for office.

Mary agrees at first, but when realization comes that she is being put aside for a younger woman comes, she is spurred on with all her spirit and with scathing, bitter words says she will give him up but wants the other woman to have his heart and to know that she has missed the youthful Daniel Slade—and all this not knowing that Katherine Strickland is the woman.

The sympathetic characterization of Jane Grey can be counted on to send your audience away with that satisfied feeling—that they have seen a picture of real life.

The main love interest triangle in the story suggests all sorts of catch lines and the fact that "The Governor's Lady," was one of Belasco's big stage successes should be played up strongly. As a Child's Restaurant, the setting for their final reunion, it might be a good idea to tie-up with the Child's in your locality.

TRUEX IN HIS STAGE SUCCESS

Screen Version Every Bit as Good as Legitimate Production


THE CAST

Gilbert Sterling → Ernest Truex
Marilyn Sterling → Jennifer Etrick
Richard Burton → Donald Meek
Geraldine McMeen → Virginia White
Phyllis Burton → Anne Mckitrick
Marie Burton → Margaret Milton
Bertram Rogers → Thomas Mitchell
Humphrey "Chief" Stryker → George Stapleton
Berton Churchill → Burton Churchill

The Gilbert Sterling, new tows, make their home in a pleasant suburb. The young wife wants an auto badly. Her husband mortgages their house, buy a machine. They get in with a fast set. Gilbert embezzles money. His employer discovers the theft, but accepts his promise to work hard, make good and atone. Gilbert gets rid of all his posing acquaintances, moves to the city, keeps his word and all ends well.

By GEORGE T. PARRY

THIS is one of the most promising productions from the Fox screen that has come from the Fox studios. As a stage play "Six Cylinder Love" made a tremendous hit. This film version registers 100 per cent entertainment. It is biographical and intermingled with deftly turned bits of pathos, diverting and appealing, alive with sparkling off-hand gags and some fine stuff. This is a well directed and splendidly acted by a superb cast.

Also, there's a significant moral derived, a plain plexus punch in the face of living beyond one's income, and no preening handicap to mar the amusement values either. It's a feature warranted to suit all tastes and the needs of big and little theatres.

There is scant change in the original plot, which runs true to the stage form, excepting for the addition of a little flesh on the character of the heroine, as a result of the camera, even the dialogue being in greater part preserved and served out in witty subtitles which the picture itself gives.

This comedy drama gets clear away from old, familiar patterns. It impresses one as a bit of actual life in which humor and serious struggle for the mastery with telling effect.

The ups-and-downs of the newly-weds, the purchase of the fast car which leads to Truey's divorce, his party with a woman. The story is a knock to help the Sterling's spend all their spare cash and something more. Gilbert's false step when he "borrows" from his employer's funds, his fright on detection and mindful climbback to social position via the rough trail of hard work, are all set forth with such clever technical skill and artistic power that the interest never lags.

Looking at this film you catch yourself unconsciously muttering—"why that might happen to me!" Tense human stuff, the kind the screen needs more of.

It is worth while mentioning that three of the leading players have been featured in the "legitimate" attraction are in the cast. They are Berton Churchill, who impersonates Mr. Burton, and Donald Meek, as Richard Burton. That their work is thoroughly effective goes without saying. And the Truey-humphrey stuff, the well-meaning but misguided hubby "gets across" with all of the power which made it such a Broadway drawing card for two years.

A tie-up with auto-dealers is suggested in exploiting. The success of the play on Broadway and on the road should be prominently advertised. Dwell on the picture's unbridled fun, its compelling heart interest and don't forget to feature Ernest Truex and his principal support.
HAL ROACH
presents
STAN LAUREL
in two reel comedies

Coming events cast their shadows before!

You know a "comer" when you see him or her, don't you?

Didn't you prophesy the coming greatness of practically every big star of the screen today? Didn't you say to yourself when you played them, even though they were unheralded, "So and so is going to be BIG, some day?"

You know you did. You know you can pick 'em. There is something that makes 'em different.

All right. Put Laurel on your screen. Watch him. Watch the crowd. Hear the laughs, the comment. You'll repeat yourself; you'll say "Sure. That's right. Laurel is going to be BIG because he's there!"
Truth is even more dramatic than fiction.
There was so much that was stirring and sensational in the settlement of Kentucky by the whites, that if it were all put into a novel people would smile at the author's imagination. "Daniel Boone" is stirring, sensational; and it is also true. True in story, detail and atmosphere. That's why it is such excellent entertainment.
See the great pioneer carve out a big empire by sheer grit; by stubborn determination to be driven out by no force however big, Indian or British. See him battle with both,—and win!

_The Chronicles of America Series_
STANDARD ANNOUNCES NEW SHORT SUBJECTS

FOUR series of short subjects are on the releasing schedule of the Standard Cinema Corporation for the first part of the new year, L. J. Darmour, president of the organization, announces.

The Standard Cinema Corporation, physical distribution of whose releases are made through Selznick, is only a few months old, but its development has been rapid.

The Standard will release a series of thirteen Hollywood Comedies, two-reelers with such comedians as Chester Conklin, Alice Howells and Victor Potel; twelve Jimmy Aubrey comedies and twelve Bruce Barton one-reel editorials.

In addition, Mr. Darmour stated, the organization is arranging to handle two-reel dramas and single-reel novels.

A new Family Aubrey collection called "A Fishy Tale." is now in production at the Coast, under the technical supervision of Joe Rock, according to word received by the Standard, official release.

Further production activities in Standard products are going on full blast. The latest of the "Heeza Liar" cartoons to be made ready for release has been titled "The Nature Faker."

Because of the increase in activities of the Standard organization, two additions have been made to the staff. Mr. Darmour announced that B. J. Brandon has been appointed salesman for the New Jersey territory, and L. Weinstein for New York.

CENTURY'S JANUARY BIG LITTLE FEATURES

FOR the month of January, Universal is going to release five audience appealing Comedies nationally.

Each picture stars a different comedian or group of comedians—such as Century Follies Girls, etc. Further, five capable directors, such as Al Herman, Bob Kerr, Noel Smith, Arvid Gillstrom and Charles Lamont, are responsible for the making of these subjects.

They are: "Obey the Law" with Jack Earle, the seven foot giant-comedy star; "The Rich Pup" with Pal the dog, which, incidentally, was listed as one of the "exceptionally good pictures for December by the National Board of Review; "The Caddy," with Buddy Messinger in the role of that necessary golf-evil, the caddy; "Own a Lot" with the fascinating Century Follies Girls and Harry Sweet; and a Baby Peggy short subject, namely "Such Is Life."

The first release of the five is ready January 1st.

Societies Endorse Shorts for Children

The first three of the series of "Secrets of Life" subjects produced by Principal Pictures Corporation and distributed by Educational Film Exchanges, Inc., "The Ant," "The Bee" and "The Spider," are listed in the bulletin circulated by the Chicago Woman's Aid Better Films Committee as endorsed and especially recommended for the child, adolescent and family group.

"Flying Finance," the current Mermaid Comed, distributed by Educational is recommended by the National Motion Picture League.

FINLAYSON COMING EAST

Jimmy Finlayson, one of the best known of the Hal Roach comedians, is taking a temporary leave of absence from the Hal Roach lot at Culver City. The respite is in the nature of a vacation, during which Mr. Finlayson will visit Canada and New York.

Jimmy Finlayson has been appearing in the current series of Stan Laurel comedies for Pathé release, usually playing the villain roles in the star's support.

ISSUE SPECIAL PIANO ROLLS

For the convenience of exhibitors whose theatres include machine operated pianos playing from rolls, the Film Music Company of Los Angeles has issued rolls on the first three of the "Sing Them Again" series of song-novelty pictures distributed by Educational Film Exchanges, Inc.

NEW INDIAN FRONTIER SERIES FOR PATHE

PATHE has acquired for distribution a new series of two-reel subjects to be released under the general title of the "Indian Frontier Series."

There will be six pictures in the group to be made available at the rate of one every other week.

The first of the series, titled "The Man Who Would Be King," has been scheduled for release on February 3.

In a statement issued this week from the Pathe home office, it is pointed out that these pictures while embodying all the thrills and fast action of the screen Westerns are a distinct novelty in their manner of presentation.

Each picture, according to the Pathe statement, depicts an actual happening, authenticated by the signature of the Indian Chief around whom the action centers.

The series took their rise from the conviction that among the Indian Chiefs now living on government reservations were to be found tales of actual experiences surpassing anything conceived in the realms of fiction.

Research work and interviews conducted among the Indian Chiefs substantiated the theory, and a producing organization to transfer these authentic stories of Indian life to the screen was immediately formed.

The pictures of this series were made with the assistance of Col. T. J. McCoy, well-known ranchman and recognized as an authority on Indian history and customs.

Through his co-operation the services of a large number of full-blooded Indians from the reservations were secured for the making of the productions, including several Arapahoe Chiefs—Painted Bear, Powerful Eagle, Little Ant, Painted Wolf and Old Eagle.

As of these areas, extremes of the frontier warfare waged between the Red Men and the Whites for the possession of the West. Painted Bear was one of the leaders of the attacks on the cavalrymen, and was killed in the massacre of General Custer and his band of gallant cavalrymen.

HARRY McCOY SIGNED FOR CENTURY COMEDIES

Julius and Abe Stern announce, from their New York office, that a long term contract with Harry McCoy has been entered into by their West Coast representatives.

This, the Century Comedy officials claim, is one of the most important signatures to be added to their list of comedians for the year. McCoy had been appearing with Jack Earle in several of the giant's pictures, under a short term contract, but his work was considered of such a high standard that Stern Brothers instituted long-distance telephonic negotiations with McCoy and several of the later Century studio representatives. Report of the interviews had been sent in favor of McCoy's appearance in this organization's two-reeleers for some time to come.

McCoy will continue to work as the "keeper" of the Earl-McCoy team for awhile, although plans for producing suitable Century Comedies with him as featured comedian are now being drawn up. His last pictures with Earle were "Obey the Law," "Keep Going" and "Sons-in-Law." His latest, in which he is now working, has not been named as yet.

TRAINING FOR LATER LIFE

Stan Laurel in "Mother's Joy" occupying a throne that's known to all who have launched daring attacks on the pie and coffee counter.

It's All Here!

Everything in the short subject field.

Not only the reviews but all of the news.

Not only what's being done but most everything that's going to be done.

What the brains of the short subject think about it.

How to use it most effectively.

What it has done for others. What it will do for you.

It's all here!
RICH JANUARY PROGRAM FOR EDUCATIONAL

My Friend," the first picture made by Lloyd Hamilton since his return from New York where he worked in the Griffith Studios in the black-face feature comedy, will be the outstanding picture on Educational's January program. In addition there will be released during the month fourteen reels, comprised of two single subjects and six single reel pictures and also the twice a week news reel, Kinograms.

Diversity distinguishes the releases for this month. There will be two Christie Comedies of widely differing types, "Ride 'Em Cowboy," released the second week of the month, is a fast action comedy of the West, with the rapid action and subject-material types on the slapstick. Bobby Vernon, supported by Charlotte Stevens, will be starred.

"Stay Single," starring Dorothy Devore, will be the second Christie Comedy. It is a comedy of married life, with the inimitable Miss Devore in the role of a girl who tries to rear two young ones at the same time. Harrison and Felix Valle will be seen in her support. It will be released during the week of January 27.

The Mermaid for the month will be one of Jack White's best "Flying Finance," which features a cyclone said to be the most realistic comedy storm scene ever placed on the screen. Neely Edwards and Lillian Hackett will have the leading roles. Mack Swain, of Ambrose fame, also has a prominent place in the cast. This Mermaid will be the first two-reel comedy released during the year, being on the program for the week of January 10.

The Tuxedo Comedy for the month will be "One Night It Rained" with the two vaudeville stars, Harry Tighe and Ned Sparks, in the leading roles. This is a comedy of the polite type, with a mystery element somewhat out of the ordinary.

The single reel subjects will be led by "Jean of Herein Head," the first release of a new series of Wilderness Tales by Robert C. Bruce. This is the first of the subjects secured by Mr. Bruce during the past summer's expedition into the wilds of northern Oregon and Washington. "Don't Hesitate," a Cameo Comedy will be the second single reel subject for the week. Clift Bowses, Earl Montgomery and Virginia Vance have the leading roles.

During the week of January 13, "The Spider," the third of the Louis H. Tolhurst "Secrets of Life" subjects produced by Principal Pictures Corporation, will be the single reel subject. This subject was recently shown at Town Hall by the National Board of Review as an exceptional picture.

The second Cameo Comedy for the month will be the single reel release for the week of January 20. It is "Paris Lights," and will present in addition to Cliff Bowses and Virginia Vance, Sid Smith, lately acquired by the Cameo Comedy for leading parts. Sid Smith will be remembered as one of the fighting Boys in the first series of comedies of the same name. The comedy shown the funny side of the adventures of two Yankees in Paris.

"Let Me Forget" and the Lyman H. Howe's Hodge-Podge, as yet untitled, will complete the single reel subjects for the month. "Let Me Forget" is the last of the "Sing Them Again" series introducing the old favorite songs for audience singing.

All of the predictions now being made by the various leaders of our industry point the way to the greater ascendancy of the short subject during the year of 1924—Al Christie.

Midshipman Cruise Produced by Navy Department

The Capitol Theatre, New York, this week presented, by special arrangement with the United States Navy, a one-reel film entitled "Midshipman Cruise." While the purpose of this short subject is of course to stimulate recruiting, it is a picture of great interest and if presented with the special musical arrangement used at the Capitol will without doubt contribute to the attractiveness of any program. The picture shows not only life on shipboard but scenes in the countries visited.

The picture will have a nation-wide release. It has not yet been decided whether the distribution will be through the branch recruiting offices of the Navy or one of the regular distributors.

Christie Gets Gig Man

Al Christie has added two new members to his prolific scenario staff. Archie Mayo, who has been active for years in the field of comedy both as a writer and as a director, and Earl Rodney have been signed by the Christie organization in the capacity of gag-men. Frank Conklin, Robert Hall and Walter Graham, veteran Christie writers, have long been working overtime in preparing Christie Comedies and the new members were welcomed with open arms. The writers are now preparing stories in which Bobby Vernon and Jimmie Adams will star.

One Night It Rained—Educational

Effects of eating lobster at night and husband's jealousy are the ingredients of this dish. What makes it notable is the originality of the treatment and the way whether it's comedy or serious. It's both at the same time! There are laughs all along and yet a serious story is told.

The comedy is produced by the facial expressions of Harry Tighe and Ned Sparks and the titles. The sort of stuff that will make them chuckle rather than laugh.

The picture will make a strong appeal especially to young married couples. It is a comedy treatment of the old triangle theme, but made a little lighter, a lot more peppy style. You can get them to come in especially to see this picture.

The Rich Pup—Universal

Lots of Animal Dogs

Pal, the Century Dog makes his usual appeal to animal lovers and plays like an experienced actor all through this one. Baby Dawn O'Day adds humor and attractiveness of the film. There is a story too, a miniature triangle, in which the villain is finally worsted with the help of Pal and the other canine characters. This picture will give a few thrills and a good many laughs. The appeal of this picture is so universal (all punning aside) that it may be considered "safe" booking in any class or locale anywhere.

The Call of the Game—Pathé

An Entertaining "Spotlights" 1 1 Reel

This is another of Grantland Rice's series of screen "Spotlights." The theme of the picture is briefly that man shows his taste for variety in the field of sport as well as in everything else. At the same time the variety of action and atmosphere worked into the picture makes it very suitable for the diversified program. The producer has taken tense moments from the various sports and entertainment centred around them from views of the wild excitement that prevails in the baseball stadium at a crucial moment in the World Series. Action shots from the game itself are interspersed. Then there is a switch to the silence and solitude of the mountain forest where the hunter stalks in pursuit of his prey. No action and the atmosphere are different but the thrill of sport remains the same. Back again to boisterous enthusiasm of the thousands of football rooters shrieking their cries of encouragement to the battling teams on the field of the great Yale Bowl. While the thrill of the gridiron struggle is still with you, the picture brings you again to the peace and quiet of the shady stream and the angler. Action, variety, pleasing backgrounds—these go to make "The Call of the Game" a subject of real merit for the diversified program.

Tire Trouble—Pathé

Good Comedy 2 Reels

Some comedies resort to mechanical effects to get a laugh; some depend on straight "gags" and ludicrous situations; others pack most of their fun into the sub-titles. "Tire Trouble" puts its laughs over by making use of every one of these methods. A motor vehicle of the "Gang's" own original design and construction is a marvel of ingenuity and has made the basis of all the good laughs. There are some very clever and at the same time amusing mechanical effects. The story depicts the adventures of the kids at Emerald Beach, a pleasure resort, and the youngsters employ some of the park's amusement contrivances to get over some good gags. On top of that there is the situation of the "Gang" playing host to J. William McAlister, "known to be the richest and supposed to be the sickest man in town." After the kids treat J. William Mc to a ride on their
speed wagon and insist on his playing leader in their diversions at the Amusement Park, he comes forth from the adventure well in mind and body. The titles take the laugh up where the action leaves it off. "Tire Trouble" comes up to the "Our Gang" standard of fun in every respect which we answer it is good comedy.

* * *

'The Leather Pushers"—Universal

Great! 2 Reels

This is No. 2 in the fourth series of the Leather Pushers, and it fully upholds the reputation these pictures have established as being among the best ever released in the field of short subjects. There is everything here to grasp the imagination, to fascinate. A gripping story, a dandy fight, love.

Letters That Can't Be Bought

NUMBER ONE

(Original in Circulation Dept.)

ELITE THEATRE

W. H. and W. A. POPHAM

Kankask, Ind., Dec. 21, 1923

Exhibitors Trade Review, New York,

Dear Sirs:

An enclusing $2.00 for subscription to Review for year 1924. I find the Trade Review a wonderful help to me in selecting pictures, and it also keeps me in touch with the rest of the movie world. I have been in this business 13 years and am finding out every day through your paper that I know very little about it, or in other words, learning something new every day. Wishing you a prosperous 1924.

Yours truly,

W. A. POPHAM.

We like this letter!

The first sentence convinces us that we're right.

But what follows is also interesting. For W. A. Popham is no novice at the game.

A letter like this and hundreds of others like it that we have received encourages us. It makes us go ahead with the good work.

And always with the thought of how we can serve the exhibitor best.

That is our first and foremost business in life!

EXHIBITORS TRADE REVIEW

INTERNATIONAL NEWS No. 2—

Graveyard of Pacific claims another victim; Big Bear Cal.—Foxes shipped west to start new colony; Tinty Snapshots from the News of the Day, Hollywood, Cal.—Introducing Perry Lucas who claims the six month's old acrobatic championship of the world; Tokyo, Japan—Latest picture of Prince Hirohito, Regent of Japan, who barely escaped an assassin's bullet; Groesbeck, Texas—Express train smashes in spectacular wreck, but all passengers escape; New York City—Baldheaded delegates hold their last convention of 1923 to wish each other a "Happy New Year"; New York City—Mayor Hylan and Mrs. William Randolph Hearst, famous civic worker, aid in the distribution of the American's Christmas cheer to New York's poor; Washington, D. C.—Mrs. Coolidge helps the Salvation Army distribute cheer to the Capital's poor; San Francisco, Cal.—Here's the smallest pistol ever made, used by criminals to blind intended victims; San Pedro, Cal.—The French cruiser Jeanne d'Arc makes non-stop trip to Los Angeles Harbor from Brest, France; Bridgeport, Conn.—Here's the world's greatest golfer—18 months old Martin Leighton; Shanghai, China—Mah Jong craze keeps army of Chinese children busy; Bridgeport, Conn.—Raises Bengal Tigers in her back-yard; Toulton, France—Another dirigible tragedy, French airship Dixmune, vanishes with crew of 20 survivors.

INTERNATIONAL NEWS No. 3—

Yokohama, Japan.—Water rationed in Japan as famine threatens; Dunning, Ill.—Appalling tragedy as state asylum burns; Washington, D. C.—Capital statesmen in real milking contest; Weehawken, N. J.—All the dogs in this town must be vaccinated; Astoria, Ore.—Wrecked craft blown up as menace to shipping; New York City—Roosters trained as stage performers; Lake Placid, N. Y.—U. S. Olympic skaters hold final tryouts; New York City—Looping-the-loop over Manhattan skyscrapers; Washington, D. C.—Ex-President Wilson honored on 67th birthday; Washington, D. C.—The American Reparation Commissioners, headed by General Dawes, all write trips to Europe before sailing to adjust Europe's troubles.

* * *

KINOGRAMS, No. 2315—New York—As Babson sees the New Year—Summit, N. J., Uncle Sam's Warriors prepare for battle—New York, Bang; New Theatre is given its name: Schenectady—Teaching electricity to ring the door bell; New York—Lord Beaverbrook here; San Francisco—Great Mogul diamond brought to America; Coney Island—Little drops of water, little grains of sand; Long Beach, Calif.—Handcuff and tied, dives from bridge.

* * *


* * *

PATHE No. 105—Toulton, France—Dixmune pictures taken just before its disastrous flight—also a film record of other dirigible tragedies; Apizaco, Mexico—Pathe News exclusive pictures of Federal troops leaving for center; Indianapolis, Ind.—Sgt. Woodfill, greatest of World War heroes officially mustered out; Brooklyn, N. Y.—U. S. fleet prepares for winter cruise in the South: St. Moritz, Switzerland —The Bernina Railway equipped with powerful engine, to plow snow; San Francisco, Calif.—Pathe cameraman rides on "world's crookedest road"; In the Limelight—Universal homage paid Mme. Curie, discoverer of radium; Athens, Greece—Eleutherios, former Greek Premier recalled to organize new government; New York City—"Uncle Robert" crippled children—Huntington; San Francisco, Calif.—Great Mogul diamond brought to America; Mauch Chunk Pa. Fire wrecks car barn.
Displays That Are Winners at a Glance

Lobbyology -- That Says "Stop, Look, and Buy 'Picking Peaches'."

PATHÉ'S "Picking Peaches," featuring Harry Langdon, is the picture this lobby display exploits, and one is almost forced to say, "Picking Peaches, Indeed," with a thought to the choice of the display as well as the picture. The device is a merry-go-round, with a spindle attached which sends the wheel awhirl at a slight push of the finger. It suggests the world of displays available for luring the passerby into the house.
SHOWMANSHIP

When and How to Use Advance Advertising

The Birth of the Proper Campaign Leads to a Long Life of Patronage for Your House

By F. Heath Cobb

For every business there has been one man whose genius and ability has made him its leader. Thus, at the mention of the name Rockefeller is instantly brought to mind—finance; J. P. Morgan—motor cars, Henry Ford. And although he has long been dead, the name P. T. Barnum still stands for what is probably the greatest showmanship the world has ever seen.

P. T. Barnum—what memories are connected with that name! I doubt that there is an American child today who has not seen that survivor of Barnum's last circus, "Barnum and Bailey." There is probably no grown man who does not feel the same attraction for the circus as he felt when a child. It has not been accidental that this nation-wide feeling has arisen. It is the result of almost unbearably hard work! From the time when Barnum started his first show in 1835—he was only twenty-five years old at the time this perseverance made for him not only tremendous wealth but to fame. He was not one of those men who were favored by providence, his luck was consistently bad, yet he did his best in every reverse of his career to turn what seemed to be ill-luck to profit. For instance, five times his entire circus was totally destroyed by fire and five times he collected a new one, each an improvement on the last.

In this he discovered one fact which was of vital importance to him and should be to every showman. He found that one show must be built upon another—that by advertising his next show to the audiences attending the preceding one, his business materially increased.

HIS thing can be done by every exhibitor. He need not spend so much time and money advertising the show when it comes. It would be better spent advertising his next show to those who are satisfied with the show they are seeing or have just seen. The back wall of the theatre for instance, would be an ideal place for a twenty-four sheet of the next attraction. If a twenty-four sheet is too big, use a three sheet.

As Barnum found in the wonderful exploitation of his shows, it is not necessary at once to set down every detail of an advertising campaign. All that is really essential is a formulated policy on which to base the innovations and novelties which will be the outstanding features of a campaign. The exhibitor must decide in a general way how he intends to advertise and when. He must know in advance those tools with which he will work and those mediums he will employ.

Thus, if he decides to use his house exclusively, he need only think in terms of his house and if he wishes to use his local newspapers, he must plan advertisements which will draw the utmost attention in whose run is nearly over must be largely wasted.

The right moment for a campaign to begin must be decided before its composition and mechanical details are developed.

A_n idea which Barnum found very profitable but which has since grown into diuse is that of making personal talks to his audiences, telling them in a few clever words why they should see the next attraction. Such a talk given in an intermission serves better than the usual advertising for a number of reasons. One is that one's attention is for those few moments entirely directed toward the speaker and naturally the thoughts which he expresses are certain to be remembered for a greater length of time than they would if the same thoughts were expressed in a newspaper or other printed page. Another is that it adds to the theatre a certain romance connected with the speaker which may be entirely dissociated from the plays produced.

Announcements of this sort delivered from the stage are particularly suited to the smaller neighborhood houses catering to a less transient clientele.

It is often an important thing to come into some kind of personal contact with your audience for from them you can keep in constant touch with the changing tastes, their preferences and their dislikes. In this way you have a much greater opportunity to satisfy those who advertise to your theatre and consequently draw more through the word of mouth advertising your pictures will inevitably receive.

Men in other business have found that men trained in advertising alone, advertising agencies, service agencies, etc., are able to help them very considerably. And the largest advertising accounts in the world are left to them. Why not know that field alone? Many a said experience has befallen the manufacturer who thought he could advertise his own business better than anyone else just because he knew the better.

The Exhibitors Trade Review wants to do for the exhibitor just what advertising agencies have done for manufacturers. A special department has been organized and men thoroughly familiar in advertising are ready to devote their time to the advertising problems of exhibitors. They will tell you when to advertise, how to advertise to your theatre and consequently will write for you the type of advertisement which time has proven the most successful.

Some alert exhibitors, who have recognized the value of a service which incorporates the knowledge and wide experience of a group of highly trained specialists, have already written in and availed themselves of the service rendering by their acknowledge, they seem to have been well repaid for their trouble.

The inquiries and acknowledgments of this sort simply add to and further broaden the experience of the men devoted to formulating the ideas and suggestions offered for the exhibitor's disposal. This means that when you write in to avail yourself of the invitation extended, you get not only an idea or a suggestion, but one identified with a current history, so to speak. Or, in other words, an idea or a suggestion, or a piece of advertising copy, or a form of letter to be used in direct-mail advertising that perhaps has lately been sent to some other showman, who in turn used it and found it effective and productive in every respect.

Get in touch with this department and let it help you pack your house just as Barnum packed his tents.
FREE GERMAN MARKS ARE USED EFFECTIVELY

Manager Also Uses Local Talent With Excellent Results

A very unique exploitation plan has been put across by Ralph W. Peckham, branch manager of the Hodkinson Detroit office, for lining up the key towns of Michigan for "The Old Fool.

One of the first exhibitors to put Mr. Peckham's plan into operation was Mr. Wehle for the Isis Theatre at Grand Rapids. A prologue was staged with a local celebrity. This old man is the one whom Henry Ford took to Thomas Edison's studio to make records of his violin playing, and who secured much newspaper publicity at the time that Mr. Ford sent his private car to take the old fellow from Paris, Michigan, to the Edison studio in New Jersey. As "The Old Fool" has an old man for the hero, the prologue was a most apt as well as interesting one.

Another novel stunt was the flying of a large balloon on top of a building at a line from three to four hundred feet. The balloon was silvered and carried a huge banner advertising the picture. It was illuminated with a spotlight from the top of the balloon and was seen from all parts of the city.

The use of German marks as advertising matter was also very effective. The marks were purchased at a nominal sum and the theatre name printed on the back. When distributed, they proved to be a fine advertising medium. The Hodkinson offices have arranged for a special exploitation man to help put across these stunts. They are meeting with the approval of exhibitors in all the key cities and wherever used have brought in big returns.

* * *

'THE HOOSIER SCHOOLMASTER' HAS NOVEL LOBBY STUNT

A unique lobby display has been prepared for "The Hoosier Schoolmaster," the screen version of Edward Eggleston's famous novel. A blackboard is represented with various misspellings of the word 'daguerreotype.' Around the board are pasted weirdly cut scenes of the picture by which the most striking effect is achieved. It is calculated that when on display the idea will attract lots of people who will attempt to decipher the proper spelling, with obvious advantages to the treasurer's department of the house.

NEATLY UNIFORMED USHERS PLEASE PATRONS

That theatre dress, of a kind that pleases patrons, is not confined wholly to the lobby or marquee or the inside of the house is the opinion of Manager Raymond Willie of the Dallas Palace Theatre, who has just outfitted his girl ushers in neat uniforms.

Mr. Willie states that the innovation of nattily clothing his ushers was immediately noticed by the first folks to enter the house, and that right then and for some time after he was the recipient of laudatory remarks relative to the occasion.

This business of clothing employees, particularly ushers, in neat uniform attire undoubtedly has a marked psychologic effect upon patrons who immediately feel that a cleanliness and wholesomeness emanate not only from the particular usher but from the house as a whole. There is an agreeable quality to it that leaves in the patron's mind an afterthought most beneficial to the theatre in the future relations between the management and patron.

In Mr. Willie's case, word of mouth advertising played no small part in bringing folks who had been lagging in patronage, to see the effect of the new uniform innovation.

MANAGER'S ENTERPRISE WINS ADVERTISING

Showman Helps School Function With Benefit to His Theatre

Manager McMurray of the Star Theatre, Montebello, Cal., used something really new to get his showing of "Merry Go Round," the Universal super-Jewel production, featuring Mary Philbin and Norman Kerry, publicity in the local papers. Montebello is building a new high school and with elaborate ceremonies and the help of the local Masons they laid the cornerstone the other day. McMurray heard about it of course and also learned that they intended to put several documents in the cornerstone to be removed in 2023. He had sold the local paper the idea of using the special rotogravure herald for "Merry Go Round" as a supplement to their regular edition, and thought that it would be a good idea to include a copy in the cornerstone.

The result was a nice story about "Merry Go Round" going into the cornerstone of the new high school so as to afford an interesting comparison to the movies as they will be made one hundred years hence.

It needs very little imagination to visualize the surprise and specifications the folks of a century later will indulge themselves when they dig up what will then be a historic document of unusual research value.

A LETTER THAT CAME IN THE MORNING'S MAIL

Queens Theatre, McAllen, Texas. December 21, 1923.

Showmanship Department, Exhibitors' Trade Review, Knickerbocker Bldg., New York, N. Y.

Gentlemen:

I am interested in the article I have just finished reading on page 31 of the Review for December 22nd with reference to building a larger patronage with a weekly mailing list.

I have strong competition just across the street from my theatre, and although I have all the best pictures on the market lined up, have a well equipped show as my competitor, yet he gets enough of my business to hurt me a great deal. I am like a number of other exhibitors, don't have a great amount of capital and with everything else to do around the show have very little time to get up a programme each week.

Any suggestions from your showmanship department will be greatly appreciated.

I am a subscriber to the Review and consider it to be the best trade journal that I get. It has helped me a great deal and I wouldn't be without it.

Yours very truly,

J. MASON, Queen Theatre.

I.J.M.

Needless to say Mr. Mason gets all the facts and figures for which he asks. They are yours, too, for the asking.
MARRIAGE MARKET CLUB FULLY ORGANIZED

Newly Launched Club Plan Is Leap Year Innovation

The machinery has already been put in operation for the formation of a club which shall have far-reaching results—namely, a Marriage Market Club. It was to be formally instituted on the first of the New Year. This, according to C. B. C. Film Sales Corporation, is an especially fitting time, for 1924 is Leap Year, and therefore of special interest to marriageable ladies.

The object of The Marriage Market Club will be similar to that of the famous Green Ribbon Club in Paris—namely the furthering of honorable matrimony among people who are ready and willing to marry, but who, because of the fact that they are strangers in their locality, or for other reasons, do not have an opportunity to meet people they would like to make their life-partners. The Green Ribbon Club helps them to get acquainted and become friends by launching numerous picnics, dances, and other mediums for social intercourse.

The Marriage Market Club has the same object in view and according to plans already outlined will offer every town and city in the country. It will have as its local organizers and backers in each locality the various franchise holders of C. B. C.'s other clubs. The Marriage Market will have as its honorary head Miss Pauline Garon featured in that production. Miss Garon who is now in New York, is enthusiastic over the plan and has announced her intention of assisting in the club's organization and the furthering of this idea.

In answer to inquiries, "Marriage Market" franchise holders have expressed themselves as ready to get behind the plan one hundred percent, and have submitted ideas on it. Headquarters will be opened shortly in the key cities, which will be in the nature of social centres for the community where men and women may come to become acquainted.

There will be a slight membership fee for members which will go toward the social activities of the organization.

NOVEL CONTEST RESULTS IN LARGE PATRONAGE

It is not too often that mothers-in-law go over big, but Maurice Oppenheim, manager of the Hippodrome, in Seattle, Washington, recently put them across with a bang. It all happened this way. In connection with the showing of the Premier picture, "Mothers-In-Law" he conceived the idea of a contest for the most popular of the species.

Two weeks preceding the picture's run, Mr. Oppenheim announced through the local newspaper, that on the day the picture opened prizes would be awarded for the following $100 to the most popular mother-in-law in Seattle, $25 to the oldest mother-in-law and $15 to the youngest mother-in-law.

Ballot boxes were set up in the lobby, each ticket purchased in the intervening two weeks entitling its holder to one vote—with Saturday and Sunday tickets good for two votes. Much advance publicity was gained at the theatre and the six prizes so enthusiastically entered into by the public that it grabbed a very decent share of newspaper space. The local editors gave an average of half a column daily to the progress of the contest and in many cases printed pictures of the entrants. The net result of the contest was a high attendance average sustained during the entire run of the picture.

BEVERAGE CO. HANDS UP WITH "TO THE LADIES"

There is a made-to-order tie-up lying on the shelf for all exhibitors in the Atlanta territory who book "To The Ladies." The idea originated with Kenneth Renard of the Paramount exploitation staff, and Raymond Jones, director of publicity of the Howard Theatre in Atlanta, Georgia. The hook-up includes the Nu Grape Company of America.

The Howard was the first theatre to cash in on the plan, when "To The Ladies" was playing there during Christmas week. Three thousand window cards, suitable also for outside placarding, were placed throughout the city. The illustration showed a man offering a toast, "To The Ladies." Underneath was the Nu Grape trade mark and slogan: "A Flavor You Can't Forget."

All this occupied only the top third of the card. The rest of the space carried a straight ad of the picture reading as follows: "To The Ladies"—A Paramount picture you won't forget."

In addition to these a complete street car card campaign was used, and the Nu Company placed big advertising banners on all their trucks.

AUTHORITIES AID IN FILM EXPLOITATION DRIVE

Newburgh, New York needs a new post office and the inhabitants have been agitating for one for some time. Consequently, when "The Mailman" came to the Park Theatre and Postmaster Brundage was approached on the subject of getting behind the picture, he saw a good opportunity to try to further the campaign for the new building.

He therefore consented to the placing of three-sheet signs on the principal downtown corners as well as on the post office steps, thanking the public for their cooperation in mailing their packages early. The signs, of course, also called attention to the showing of the "Mailman."

NEWSPAPERS HOLD JACK COOGAN CONTESTS

Similarity Contests Increase Business for Showmen

If you should ask Marcus Loew, he'd tell you that there was one and only one Jackie Coogan. But the Washington Herald and the Washington Times would have a different version of the story. Through a recent experience they have discovered that there are about 10,000 Jackies in the national capital alone. Here's how it happened.

When "Long Live the King" was playing at the Columbia in Washington, the Herald and the Times ran a "Jackie Coogan Similarity Contest." Daily coupons appeared in the papers and each one entitled the girl or boy who clipped it, to membership in the "Jackie Coogan Club" and the official button.

Sixteen of these entitled the holders to free admission to the special performance of "Long Live the King" held for club members. The contest almost resulted in a riot. The stunt was to split $100 in gold among the thirteen girls and boys who looked most like Jackie. The judges soon found themselves swamped with young "doubles," and the dailies found circulation mounting steadily. The final result was wonderful business for the papers and record breaking attendance at the Columbia all during the showing of the film.

Apparently, however, the Washington dailies aren't the only ones that see advertising value in Jackie's name. The Evansville Press of Evansville, Indiana, saw in the young star an excellent circulation builder so it announced a circulation contest open to all the boys of Evansville.

To the three boys who secured the most subscriptions to the press, it offered as first prize, a Jackie Coogan suit, as second prize, a Coogan overcoat, and as third prize, a Coogan cap.

The object was to increase business for the Evansville Press but incidentally the Evansville exhibitors will profit by the scheme. The advance publicity on Jackie is going to mean a great deal when "Long Live the King" comes to Evansville.

In Tulsa, Oklahoma, the Tulsa Daily World also added its support by running a "mis-spelled word contest" in conjunction with several of the leading merchants who supplied an entire page of advertising. The Criterion Theatre of Oklahoma chose a different angle, and secured a co-operative page in the Daily Oklahoman, in which the merchants tied up their advertising with the "Long Live the King" title.
STEALING the front page of an after daily, cajoling the chief of police into letting the campaign, appropriating windows of the city's best department stores and the roof of a large five and ten cent emporium and getting a new exploitation angle by a co-operative campaign with a theatre in a city an hour's ride distant——

All these were features of the campaign that Manager Tod Browning conducted on First National's "Flaming Youth" at the Olympia Theatre, New Haven, Conn., and that established new marks for exploitation not only in New Haven but throughout New England.

The picture was given advance exploitation through the Olympia's Circulating Library at Judd's book store. Three days before the opening (which had been duly advertised) the store ran out of all copies of "Flaming Youth," and had to send in a rush order for more, so great was the demand.

The chief of police made a point of a pre-view examination of the picture and Manager Browning accordingly had no co-operation without trying to publicize it; but when the guardian of the town's morals objected because a wax model was "immodestly undressed" he found justification in profiting by the ruling.

A tie-up had been made with Mendel and Harris department store that showed a "Flaming Youth" window with youth herself garbed in a film star costume. This was the model that aroused official indignation and naturally, of course, a heavier draping was supplied after objections had been entered. By the time the draperies were completed, however, ample publicity had been given the protest, its reply and the official decision.

Manager Browning stole the issue of the New Haven Times-Leader the afternoon of the Yale-Princeton football game when the town was crowded with visitors and almost every one read a paper. Across the top of the front page in red, he persuaded the publisher to insert the line: "See 'Flaming Youth.' First Showing in the County. At the Olympia, New Haven, Week of November 18th." More than 10,000 copies of this edition were sold.

Another startling novelty was the hoisting of a piano to the roof of Kresge's five and ten cent store from which a pianist and two song pluggers entertained large and changing crowds with "Just a Girl That Men Forget" and "I'll Take You Back Old Pal of Mine," songs that were tied up with "Flaming Youth" for the run. A large sign alongside that advertising the songs outside the building announced the opening of "Flaming Youth."

The old capricious announcement was made. A branch of the circulating library was set up in the theatre lobby during the run. One thousand copies of the book were sold by Mendel and Harris during the week. In all respects the engagement was a "knockout."

Manager Browning announcing 5,200 patrons for the opening day, a new record for the house, and predicting a record breaking week.

* * *

MERCHANT TIE-UP ON THE PRINTER'S DEVIL

The possibilities inherent in a legitimate hook-up between a nationally distributed specialty, a local movie house and a local dealer, were recently splendidly demonstrated. Six boys most closely resembling Wesley Barry, the five handsomest, the five homeliest, the five thinnest and the five fattest kids. The audience acted as judge.

The kids were made eligible to admission by presenting ten pencil stubs at the door of the Farnum Printing Company whose window featured "Scaramouch." The affairs were several days in advance and was held Saturday morning so as not to interfere with the regular performance or with school hours. The novelty of the idea created comment in the newspapers in the amusement, school and juvenile columns and later was the subject of news photos. The general public was very keenly interested in the event.

"MAILMAN" IS EXPLOITED BY POSTOFFICE

Postmaster Leads Co-operation in Putting Film Over

MANAGER NAT HOLT of the State Theatre, Oakland, California, decided to do something really worthwhile in the line of exploitation when he ran F. B. O's "Mailman" and he went ahead and did it. The first step was to arrange a conference with Postmaster Rosborough. At the appointed hour the ambitious manager arrived and explained at length the merits of the picture and its value to the post office department since it was dedicated to the government employees.

The postmaster agreed to place seventy-five banners on the mail boxes and also secured a permit from the city allowing the State Theatre to place 1-sheets on all the principal downtown corners and distribute four hundred others about the city. Cards were printed and tied around three sides of the mail boxes. Others were carried by mail carriers and placed in store windows. This resulted in six Oakland banks accepting theatre advertising in their windows, a heretofore unaccomplished stunt.

At the same time a tie-up was effected with the Oakland Evening Tribune for an essay contest. "How much does the Mailman mean to our community?" was the subject of the contest. The theatre offered cash prizes and free tickets to contestants. The winners received cash while everyone who submitted an essay was sent a pair of admission tickets. The judges were the postmaster, superintendent of schools and the editor of the Tribune.

The net result for the State was a noticeably increased volume of business, the cooperation of the entire post office department and a considerable share of newspaper space in the news columns. * * *

ALICE TERRY SENDS KISSES VIA POSTCARDS

There's not much chance of a star keeping her correspondence schemes secret when there are exploitation men around. Recently Alice Terry conceived a highly original idea of gently roughing her lips, then pressing them firmly on cards. The imprint is then sent as a pressing greeting to her closest friends. The message is decidedly novel and different. But Miss Terry soon found that the Metro exploitation department was close on her heels (should we be happy her lips are on her lips?) and there are now available thousands of cards each carrying Miss Terry's kiss. On both sides of the card the title "Scaramouch" is made to stand out clearly, and these are being used in the exploitation of the film. The idea, however, can be used with equal effect for any Alice Terry picture.

* * *

CALLING CARDS TO EXPLOIT "LUCRETIA LOMBARD"

A simple calling card, on which was printed "Lucretia Lombard" with the theatre name in the lower left hand corner, and on the other side in handwriting, "called but you were not in—Lucretia," proved a fine exploitation stunt during the showing of "Lucretia Lombard," the Warner Bros. production of the Kathleen Norris novel, at the Seattle (Wash.) Strand.

Let Not Man Put Asunder
EXPLOITATION IDEAS

Calling Cards Bring Results

R. C. Charles, manager of the Columbia Theatre, at Portland, Oregon, used a calling card reading "A Lady of Quality" in exploiting the Universal Jewel picture of the same name starring Virginia Valli. He had a young man leave them under the doors of the houses in the best residential districts of the city. On the reverse side is written: "So sorry you were not at home when I called. Phone me at Broadway 7106. L.I. The cashier at the theatre was instructed to answer any calls from this card by saying, 'Yes, the Lady of Quality' is Virginia Valli appearing at the Columbia Theatre, etc. etc. The stunt created quite a bit of interest in the showing and brought out many people who would otherwise have stayed at home.

Bogus Sideshow Gets the Crowds

Exhibitors are still thinking up new and original ideas for the exploitation of First National's "Circus Days." Out in Waterloo, Iowa, Manager Arthur Weld of the Strand got the happy idea of staging a side show in the lobby. Passersby were invited to see the lobby transformed into a large tent that sheltered a live wild man nearly seven feet tall, two frisky clowns, a fat woman and a dwarf.

Special attention was given to the bunco menuagerie which included a Mexican Chin-chilla (a bowl of Chili Sauce), a Grecian Groundhog (hamburger sandwich), an Irish Red Cat (brick), Antedeluvian Cooties (rats) and a Caucasian Whutitzit (mirror to reflect face of patron) the latter the label: ‘Don’t get too near; it’s almost human.’

The patrons took it good naturedly and apparently enjoyed the joke, judging from the box-office receipts.

Song Publishers Tie-up

The playphoto edition of "Black Oxen" First National’s forthcoming release will be issued by A. L. Burr and Company, who have purchased the reprint rights on the book. Illustrations will be made from production stills. At the same time a tie-up has been effected with Waterston, Berlin and Snyder on "When Romance Wakes" which will be published as the theme song of "Black Oxen." Walter Douglas, for the music publishers, is arranging a sheet edition that will feature Corinne Griffith on the front cover. For "Boy of Mine," J. K. McDonald’s latest picture, First National is arranging a song edition of "Dear Little Boy of Mine" with Witmark Publishing Company and Ben Alexander’s photograph will adorn the cover.

Wheel Revolves for ‘Six Days’

H. B. Clarke, manager of the Garing Theatre, Greenville, S. C., and a local jeweler put their heads together one day and this is what resulted: Four days in advance of the opening of Goldwyn’s "Six Days" the jeweler dressed his window with a large revolving wheel as the centerpiece. A card announced that the wheel would be in continuous motion for six days and that the one coming nearest to guessing the number of revolutions made in that time would receive a gold watch.

Tremendous crowds gathered to watch the wheel. Naturally they noticed the wares which the jeweler had displayed as well as the publicity for the picture which was given generous space in the window.

'A Man of Action' Cut-Outs Helpful

Cut-outs make inexpensive but very effective lobby decoration. Any numbers of exhibitors who have used them will attest to this fact. Only recently Manager H. B. Clarke of the Casino Theatre, Greenville, S. C., again demonstrated this when he used this means of exploiting First National’s "A Man of Action."_

Douglas MacLean and his leading lady faced each other up in the air. They were planted above the huge sign, half the width of the lobby, that announced the attraction. Below a smaller cut-out group balanced the display and gave the entire lobby an harmonious appearance.

Amateur Acts Invite Attendance

If you want the crowds to come to you, you have to go after them. Le Roy Johnson of the Liberty Theatre, Seattle, Wash., has learned that and he’s not letting the grass under his feet. He has announced that at his special New Year’s Eve midnight performance there would be a series of three minute acts provided by amateurs. These would be representative of all of the smaller districts of the city, there being one representative from each community.

The contestants could do anything they desired. The announcement aroused civic pride and each district was aroused to produce the best amateur they could secure.

Let Not Man Put Asunder
Army Boosts Showing of ‘Blinky’

How he got the Army Intelligence Department and Recruiting Service to co-operate on his exploitation scheme is the personal secret of Manager George C. Marrow of the Bunny Theatre in New York, but he certainly pulled a wise one when he did it.

The Universal production, BLINKY, was scheduled for showing and patrons noticed the lobby was chock full of interesting looking machine guns, rifles, helmets, grenades, shells and other war paraphernalia. Eased posters informed patrons that these were war trophies loaned to the theatre by the government, and also invited men to join the army.

An official of the Recruiting Bureau helped put over what Marrow termed “a darn good patron puller.” A similar arrangement can be made by any exhibitor with the Army Recruiting and Information Service in any part of the country for the exploitation of this film.

* * *

Amateur Acts Invite Attendance

If you want the crowds to come to you, you have to go after them. Le Roy Johnson of the Liberty Theatre, Seattle, Wash., has locked up Seattle’s largest stock of Ritz posters which was grown under his feet. He announced that at his special New Year’s Eve midnight performance there would be a series of three minute acts provided by amateurs. These would represent all of the several districts of the city, there being one representative from each.

The contestants could do anything they desired. The announcement aroused civic pride and each district was aroused to produce the best amateur they could secure. Moreover each district strove to outdo the other in attendance in order to give the entrant the best possible backing.

The rivalry didn’t do Manager Johnson any harm either, judging from the results at the box-office. His advice to other managers is to give the stunt a trial.

* * *

Merchant Tie-Up for ‘Drivin’ Fool’

When the Hodkinson speed-picture, THE DRIVIN’ FOOL, was given a four day run at the Capitol Theatre in Hartford Conn., Manager J. C. Clancy, with the aid of Sam Friedman of the Hodkinson offices, put over a fine advertising tie-up with the automobile accessory dealers of the city. A two page spread of ads in the Hartford Daily Times called attention to the fact that the accessories mentioned would prevent those who used them from becoming DRIVIN’ FOOLS. The ad proved to be a source of profit to the dealer and a business getter for the Capitol.

Links Up With Salvation Army

The Rialto Theatre in Tulsa, Oklahoma, and M. G. Bishop, Metro exploiter, engineered a very successful tie-up with the Salvation Army in putting over Jackie Coogan’s latest Metro picture, LONG LIVE THE KING. Four Jackie Coogan booths were erected at important business and social centers of the city. In each booth was a crown which rested on a tambourine. Anyone who succeeded in pitching two coins in succession into the crown received a pass to see the picture. All the money collected in this way was turned over to the Salvation Army which, together with the police force lent its hearty support to the plan.

* * *

Goldwyn Effects Stetson Tie-Up

Goldwyn Studios and the Stetson Hat Company are both celebrating the completion of a national advertising campaign which both parties are confident will prove well worthwhile. The arrangement was engineered by Joseph Jackson and Tom Reed, publicity men of Goldwyn’s West Coast Staff. The advertising will include billboard, newspaper and window card media, and stars of the picture company will pose as models for the hat concern, receiving in return name and company credit.

* * *

Chicago Has ‘Big Brother’ Party

In conjunction with their annual Christmas “Goodfellow Campaign,” The Chicago Tribune gave another of the Chicago Theatre a mighty show. The Paramount production BIG BROTHER was booked at the Midway for the benefit.

“Make this a ‘Big Brother’ Christmas” was the slogan of the campaign and was used as a catchline on a huge banner which floated on the side of the theatre building. Moreover, five hundred music stores in Chicago carried the window streamer announcement of the catchline calling attention to the showing of the picture and the song called, BIG BROTHER.

On Christmas day several hundred poor and untrained children attended the movie as guests of the Chicago Tribune.

* * *

Effective Bally for ‘Innocence’

In the campaign book for C. B. C. film INNOCENCE a number of real snappy exploitation ideas are suggested. That are attention arresting without involving a great deal of expense. One suggestion, for instance, is to get a pretty girl and a good-looking man and dress the girl in white with a sign on her reading DANCING, Dr. Goldwyn should be entirely dressed in black with a black mask over his eyes and a card on him reading: “Guilt.” He should also carry a fistlet the inscription being that he is trying to enmesh someone. On the net should be a sign: “The web of circumstantial evidence.” They should also arrange to have the girl glancing back occasionally to give the impression of being very much frightened.

* * *

Steamboat Exploits ‘Wabash’

He built and mounted on a truck, a steamboat such as the one used in the climax of the story. That was the mode of street bally used by Charles Blaine, manager of the Morgan Theatre, Henryetta, Oklahoma, to exploit J. Stuart Blackton’s ON THE BANKS OF THE WABASH OUT.

The truck also carried a banner giving the name of the picture, and was pared for several days before the showing of the film. The results were startling. But still more startling was the almost negligible cost of the ballyhoo. Mr. Blaine built the novelty for exactly $12.50. Can you beat it?

Boys Aid in ‘Long Live the King’

During the showing of LONG LIVE THE KING in Asheville, N. C., the Imperial Theatre ran a “King of the Newsboys” Contest for the furthering of the cause. The Asheville Citizen donated a large amount of space in their news columns together with a front page cartoon. Newsboys wore cards on their lapels telling their number in the contest and asking for votes.
THE brains of the entire Pelley organization are now centralized in creating one of the most unique and unusual press books ever seen in the trade on "Woman Glorious," Pelley's novel now placed before the industry for approval. This novel idea in press books is called a "shooting book," giving the story from the original idea in the author's brain to the musical prologue in the theatre.

Pelley has decided that the one way in which to impress the public, exhibitor, and the producer of the value of his stories is to present them with the facts, and then sit back and let them judge for themselves. Following along this line of thought he has devised this unique press book which presents facts and nothing more.

This press book has been designed with the expressed purpose of being an aid both to the man who produces a Pelley picture and also the exhibitor who screens one in his theatre. For the producer, Mr. Pelley has taken the story and has boiled it down to the actual facts. He has itemized the sets that would be required to properly film this story. He has computed figures and costs. He has outlined the characteristics, giving the producer first hand information of the author's conception of the various characters in the story. Following this he has squeezed the story bare of all advertising possibilities showing the wonderful chances for the injection of real showmanship, both from the exhibitor and the producer angle. Pelley feels that a keen perusal of this press book will convince anyone of the unusual entertainment value found in "Woman Glorious.

** Three Thousand teaser "Sweetheart" letters mailed to the leading citizens of Milwaukee set the whole town talking about the Preferred Picture, "Maytime" and helped send up the box-office receipts when this Gasnier production played Leo A. Landau's Alhambra Theatre there last week.

The Milwaukee Journal and Milwaukee Sentinel added to the publicity by carrying stories about the letters which are devised to shock the reader at first, but which—on second glance—turn out to be a "Maytime" advertisement.

** Advertising Aids

The letter, reproducing a woman's handwriting and enclosing an imitation diamond ring, reads on the first page as follows:

"Dearest:

I am returning your ring and we must never see each other again. My eyes are filled with tears and I am trying so hard to tell you why it is best that we part forever—but I can't. The words won't come.

"All I can say is that you will understand all if you will just

Here the first page ends and turning over the notepaper one reads on the other side:

"— see that wonderful picture 'Maytime.' It tells, oh so well, just what is in my heart. The love story of Harrison Ford, Ethel Shannon and Clara Bow is just like my own. It is a wonderful picture. See it and you will understand why though my heart is breaking, I am still your

Sweetheart."

The department that prepared ideas and stunts for C. B. C. Film Sales Corporation advertising and exploitation ideas, sees to it that the exhibitor can put them over cheaply.

All ideas, before they go into the various campaign books which are issued in connection with C. B. C. features, is tested out practically, with a view to seeing that exhibitors can use them with a gross expenditure of not more than five or ten dollars. "Too many so-called 'aid books' are just written to fill up space," according to the C. B. C. advertising department. "But when it comes to working out the stunts, they're not practical, or cost a great deal of money. This is the thing we want specially to guard against.

Posters are always made so they can be used as "cut-out" material for lobby display. This has been especially effective in the case of "Forgive and Forget"—the twenty-four sheet having two big central figures which can easily be cut out and mounted. All twenty-four sheets are planned with this idea in mind, by C. B. C.

The concern makes it a policy to see that all advertising and layout accessories on its features are in the hands of franchise holders well in advance of the actual picture so that they may have sufficient time to think the picture over and gauge carefully its possibilities. Announcement is made that posters, lobby displays, oils and slides, are already completed on "Discontented Husband," the newest C. B. C. Columbia Picture.

J. W. HAWKINS, of the Capitol Theatre, New Bedford, Mass., put over some excellent advertising on the C. B. C.—Columbia Pictures production "Yesterday's Wife," when the feature played there. They started the campaign about a week before the showing, with a picture of Irene Rich, and the line "She was Yesterday's Wife." Nothing more than that. The next day came a picture of Eileen Percy, in exactly the same location on the same page, with the line beneath it "She was today's Wife." The following day, in the same space, was the question, in type "Would you rather be Yesterday's Wife, or the Wife of Today?" and, in the woman's page, a special "sub-story" on divorce and remarriage. The next day, the regular production ads began to appear in the same space, and, so high was public curiosity, that they attracted an enormous lot of attention.

When the picture played there it did fine business against big competition, and won fine newspaper reviews.

HODKINSON has prepared a broadsheet of exploitation stunts which will be sent to ten thousand exhibitors. The latest one of the greatest advertising stunts for the picture is a feature story which will be run by seven hundred newspapers throughout the country. Under the head "Is Woman Man's Mental Equal," Gene Stratton-Porter gives her viewpoint of the war of the sexes. Ample mention is made of her picture "Michael O'Halloran." Because of the multitude of people it will reach, this is calculated to be of untold advertising value to exhibitors, and will rival the Kiwanis tie-up in making seat-selling an easy task.

ADVERTISING

PIONEER TRAILS

High Power Advertising

The two side panels are reproductions of a shirt bodice that the Northwest Laundry of Winnipeg used in the linings, and by the Garrick Theatre when it played the Vitagraph picture. The center spread shows the lobby dress of the Thresher, at Wichita, Texas. Both stunts suggest publicity of a high order.
Talking About Marriage—

MARRIAGE begins when the honeymoon ends. There's no telling about husbands until they've been tried and proved! With pictures it's the same. If they've come through once, they'll come through again.

Perhaps the exhibitor has got to produce a few new tricks from his think box in order to make it go. But so has the young wife!

And with the added experience and knowledge of the first run behind him, the exhibitor ought to be able to make it go over bigger than before.

Book Tried and Proven Pictures.

Book the new ones too but don't be afraid of the old ones. The bulk of them are more than good.

The public always wants something new. That's true. But they'll like the new ones better if you give them the right version, once in a while. And they'll sit down to see that sure fire picture with confidence and a pleasant anticipation.

* * *

'Racing Hearts'

Auto Picture - Released by Paramount

BRIEF: Virginia Kent believes that her father's automobile concern needs publicity to save it from ruin. She tricks him into consenting to have a special car built and when Chaske, the traitor manager of the concern who has been hired by a rival concern to throw the grand prix race, tries to quit just before the event, Virginia takes his place and drives the car to victory. A love affair between Virginia and Roddy, son of the rival concern's owner, who drives one of his father's cars in the race is cleverly woven in.

SPEED is the keynote of this entire picture and what is it they love! It's a comedy of Cupid and cars and the picture is sure to go well anywhere from Broadway to the tiniest village. The record of this picture verifies the nationwide interest in autos and speed. It rode over to success on the gasonelinemania wave. And it's the kind of picture they'll come to see again because they can get the same thrill and satisfaction it gives them.

Plenty of tie-ups and exploitation stunts are possible. Dress up a racing car with the legend, 'This is the car that won the Grand Prize Race. Seen at the __________ Theatre in 'Racing Hearts.' A Cadillac car is also used in the picture. Tie-up with Cadillac dealers. Try to get hold of photographs of famous races for a good lobby display. Your local newspaper or automobile agencies may help you.

For novel advertising, a motor car corporation in the picture hitches one of its machines to a large balloon and sails it over the top of the city, getting attention of thousands. This suggests the idea of having a balloon ascent and a car arranged to be a panorama like apparatus. On the car can be a large banner that can be read for miles around. The wording should be to the effect that this is a miniature of the balloon used in the Paramount picture 'Racing Hearts' starring Agnes Ayres and showing at the Blank Theatre next Monday.

This Page and Your Bank Roll

They have a close and important connection! We're worried about your missing it. If you can't make money by consulting this department—by using it, there's a hitch somewhere.

Try this on your Thinkola: read this department and give it fifteen minutes thought. Have it at your elbow when writing out your schedule of future bookings.

It means money to you!

'On the High Seas'

Sea Thriller - Released by Paramount

BRIEF: Returning from the Orient, the ship battling fire and Leon Devereaux is rescued by 'Low Dorn and Joe Polak, stokers, the third casting off in a small boat. After three days, they sight a plague ship derelict, throw the corpses overboard and make themselves at home. Polak desires Leone and in a storm one night attacks her, but she is rescued by Dorn with whom she falls in love. Polak is killed by a falling mast. The two lovers are rescued by battleship and taken home. Leone is engaged to be married and she loses trace of Dorn until, on her way to church she is abducted by a masked man who turns out to be Dorn. It is then revealed that Dorn is really a man of position and wealth, and the usual ending takes place.

LIKE most pictures that present a good story well told, "On the High Seas" has established a reputation for being a "safe" picture. Since its only purpose is to entertain, its appeal has been universal. The sea is connected in the minds of everybody with adventure and romance. A play on this idea in laying out your exploitation plans will put the picture across as big as it has gone over in the past.

The entrance to the theatre can be appropriately dressed with nautical designs for this picture. A coil of rope here, a lifebuoy there, an anchor somewhere else; this should be the procedure. If your lobby is wide enough, and you can secure it, procure a rather battered boat and label it to the effect that it is a boat in just as good a state as the two men in the picture. Two men and a young woman were cast adrift in mid-Pacific and only rescued after a series of thrilling adventures, all of which will be depicted in "On the High Seas." Compasses, a sextant, marline spikes, blocks and tackle and other articles common to a ship, can also add to the lobby display.

There is the possibility of a slogan in the title of this picture, one to be used along the lines of a business boost. For instance, there is such a slogan as "This Town is 'On the High Seas' of Prosperity. Buy Now!!!" This is an idea for local business men to adopt, and your suggestions will undoubtedly be of great value to them.

There are exceptional possibilities for shop tie-ups, especially if you happen to be in a shipping town. In such places the majority of stores carry some line or another of marine supplies and you can immediately link the fact of the picture with articles used on the high seas, with the picture. Should there be a particular display of compasses and sextants, you might have a card prepared, with a neat diagram tracing the way from this particular store to your theatre. The card can be so worded that the compasses can be shown as the director of man's path "On the High Seas," while the diagram can be referred to as showing the way for anybody to "On the High Seas."

‘The Shock'

Underworld Life - Released by Universal

BRIEF: A poor cripple, who worships from afar a beautiful young girl, is ultimately the means of saving her life. She is being attacked by gangsters when he enters, but his crippled body is no match for their healthy ones and he is being overpowered when the California earthquake breaks, destroying the gang and leaving these two to find happiness together.

COMBINED with the thrills and excitement of a stirring story is the splendid acting of Lon Chaney and Virginia Valli, which does much to make even a greater attraction of this fine picture. Its success

They got the Money
They’ll GET the Money

“Reported Missing”

“One Week of Love”

“Love is an Awful Thing”

“Pawned”

The Talmadge Revivals

Book any or all of them at prices that assure you a real profit.
Here is another suggestion that you may be able to work out. If there is a vacant building lot, centrally located and near your home, you might sell the owners to place a lighted lantern in the lot at night. Set the lantern on an ordinary box and place near it a sign reading: This is The Light in the Clearing. Set the picture next week at the blank theatre.

It will also be possible for you to effect tie-ups with the stores in your town which will offer you a prize of $5 or free tickets, for the best essay on "The Light in the Clearing." By appointing the editor of your leading newspaper judge of the contest, and only the prize through his paper you will pave the way for a really valuable amount of publicity.

‘Drifting’

Optimum Drama Released by Universal

BRIEF: Cassie Cool, in the optimum selling game, becomes remorseful, wishes to save her chum from the habit, and leave China. She was the confidence of a white woman, tells her what her case is there to fight the evil. Cassie feels like a cheat and a liar. Battle takes place between the two factions out of which Cassie comes cleansed and with a clean and honorable love.

This is an ‘atmosphere’ story with an exceptionally good cast. Priscilla Dean pulls out her all and does it as a Chinese. The life of the Orient is a never failing source of interest and people who have missed seeing this picture before will see it along with those who have already seen it.

The exploitation possibilities in connection with this picture are particularly rich. A street ballyhoo in the form of a jiriksha, the Japanese carriage can be used. Your local blacksmith can construct the jiriksha for country shows. The old carriage wheels and a compo-board backing for the seat. Any large Japanese or Chinese umbrella will complete the outfit. The girl in the carriage is to be dressed as an American. A pair of pajamas and a Chinese hat will turn any man into a “Chink.”

Several different forms of your showing of “Drifting” flash a radio slide on your screen worded: “How many words can you spell from the letters of ‘D-r-i-f-t-i-n-g,’ the big Universal-Jewel coming here (date). A reason pass will be given to the person turning in the greatest number at the box office.”

Ask the druggist to make a display of innumerable caricatures and illustrate the display with stills and a card noting that this is the incentive being used at the Capitol for the presentation of "Drifting," etc.

A number of our biggest newspapers have launched very successful circulation building campaigns of interest to the amateur reporter. Tie up with your local newspaper on a "Drifting" reporter stunt. Arrange to offer daily cash prizes for the three best "Drifting" stories sent in by readers. These stories must tell: (a) How I became a drifter; (b) how I regained my foothold upon success; (c) the turning point in my drifting career.

In addition, the cash prizes offer a pair of tickets for "Drifting" for each letter published.

You can advertise the newspaper contest on your billboards for the newspaper publicity you will receive. The newspaper editor is not giving you something for nothing. He will be getting the advantage of a well publicized tie-in in his data column.

An effective tie-up can be arranged with the Victor dealers in town, there being two songists on the Victor catalogue with the title "Drifting." They were once specially written for the picture but will be just as effective in helping the Victor dealer sell these

The Best Show in Town

Cheat

(6,323 feet). Star, Pola Negri. Splendid picture; patrons liked it, and it was well received in many ways. Miss Negri is becoming Americanized. Moral tone okay and is suitable for Sunday. Also good railroad class in town of 7,750.


Exciters

(668 feet). Star, Bebe Daniels. Another swell picture with just lots of clean action and (though galore can’t get it) a swell fill-in. There is a lot of interest for the newspaper editor to publicize through his paper. Has good moral tone and is suitable for Sunday. Admit class in town of 7,000. Nod Pedigo, Polhard Theatre (180 seats), Belle Fourche, Oklahoma.

Great Impersonation

(6,658 feet). Star, cast very good. Picture will please nearly one hundred per cent. Has good attendance, H. W. Matthes, Morris Run Theatre, Morris Run, Pennsylvania.

Grumpy

(6,521 feet). Star, Theodore Roberts. This one pleased ninety-nine per cent, for us. Roberts’ work was great and he made many friends in our audience. There are some fine touches of comedy in this one, but had good attendance. Draw better class in town of 4,500; Admission 10-15. A. Angiloff, ‘Y’ Theatre (406 seats), Nazareth, Pennsylvania.

Hollywood


Homebound Bound

7,000 (feet). Star, Thomas Meighan. A one hundred per cent production that pleased them all and received many compliments. Pleased as well as “Back Home and Broke.” Moral tone okay and is suitable for Sunday. Had very good attendance. Draw better class in town of 800. Admission 10-15. Frank G. Lee, Leal Theatre (246 seats), Livingston, California.

Prodigal Daughters

(6,216 feet). Star, Gloria Swanson. This is the best Gloria has come in a long time. Drew well and pleased one hundred per cent. Good newspaper tie-ins in this one. Sunday. Had above average attendance. Draw all classes in city of 14,000. E. W. Collins, Valentine and Liberty Theatres (720-600 seats), Jonesboro, Arkansas.

Experience

(7 reels). Star, Richard Barthelmess. An old one for us, but it pleased them all. He received an A. A. The same old great deal to satisfy. Barthelmess was good in this one. Had good attendance better on Sunday. In town of 4,500. Admission 10-15, C. A. Amendt, ‘Y’ Theatre (406 seats), Clarks-}
records and at the same time help you. A window card might suggest: "See 'Drifting' at the Blank Theatre—Hear 'Drifting' on the Record."

** **

'Thorns and Orange Blossoms' Love Triangle. Preferred

BRIEF: Alan Randolph and Spain's idol, a singer, fall in love while Alan is in Spain. But reminded of his fiance in Louisiana, he goes back. Rosita follows to make an American tour. They meet again and Alan, realizing the danger, marries Violet at once in her hotel room. Threatens to kill him with a revolver and in the scuffle she is wounded, in determining not to let anyone else have him, she has him sent to jail for five years. Rosita outlines a plan of escape to Alan, but he refuses. However, when he receives word from Violet of the birth of his baby, he accepts the plan and escapes, going back to his wife. Consumed with jealousy, Rosita informs on him and he is returned to jail, but when she sees the baby, she relents and has him freed.

THORNS AND ORANGE BLOSSOMS" is fully of pictorial beauty—a really artistic picture. Gassner has provided an appeal to the eye and Bertha M. Clay who wrote the original book makes her usual strong heart appeal. This is a "class" production and will appeal to the highest type of audience that visits the picture theatre.

When Gasner made "Thorns and Orange Blossoms" he paid particular care to the radio scenes, one of which shows Estelle Taylor broadcasting and another, Kenneth Harlan listening to her voice over the wire.

The interest evidenced in the development of the radio can be capitalized by the exhibitor. One manner of doing this is described below.

Hire a small automobile or a horse-drawn vehicle. Have the horn mounted on top with a tube connecting with the radio set. It is possible for the man manipulating it to be heard but not seen.

The point to bring out, of course, is that the radio has been put to a new and novel use in "Thorns and Orange Blossoms." By a careful routing of your neighborhood or town, you will reach not only the people out of town but fellow down the street has been getting in.

This radio stunt should be doubly effective in the event you have the man in the automobile announce that the Spanish opera singer will appear at the Blank Theatre on Wednesday evening. Arrange with some important radio dealer or electrician for a radio display and see that he gives you plenty of window space. If you go in for this, be quite sure you use an authentic set and not one that is faked. There is a real chance here for an effective display. Secure not only a receiving but a broadcasting one as well. Describe the parts with properly labeled cards and have a lot of technical paraphernalia scattered around to give the display added interest. From your exchange get the still showing Miss Taylor broadcasting and Harlan listening to "La Paloma" which the former really sings in the picture and then display them prominently. This could be made still more effective if an arrangement of the horn could be used to carry the voice to the pedestrians passing in the street. By its use attention could be called to the use of the radio, the production, etc.

The speaker might be placed behind the screen provided by the back of the window at the rush hour only, or during the shopping period of the afternoon. He should remain unseen giving the impression that the voice comes from a receiving station.

It might be more advantageous to have the speaker make a little talk of the value, and future of the radio and then talk of the picture.

The biggest book store in your city doubtless will be glad to arrange a tie-up that will involve a big display of the book in the store window. The store probably will have the book in stock and numbers to make such a display possible.

If it has not, however, it doubtless will be glad to obtain them from the nearest jobber if you show them that your advertising of the title will arouse a demand for the book.

You might provide some of your best still pictures, with portraits of the players who have visualized the characters for the production. Such a display of portraits, production stills and books is bound to arouse interest of the very class of people you want to patronize your theatre.

** **

'Reported Missing' Comedy Melodrama Released by Selwick

BRIEF: Richard Boyd comes into possession of the Boyd Shipping Co. by inheritance. This causes the outbreak of a huge fleet of ships much sought after by the shipping magnates. Boyd, a habitual idler is disinterested in the matter until Pauline Dunn makes him get down to business and save the ships for his inheritance. Oman, a shipowner, makes plans to save the ships for himself. Boyd and Pauline Dunn, however, manage to save the ships and deliver them to Oman. Dunn makes the girl captive on his ship while Boyd, who is a naval officer, pursues in a Navy destroyer. Oman wins the race, but Boyd goes to his house and rescues the girl, the Oriental being killed in the fight.

A GREAT story, full of action, interest, humor and mystery. These, briefly are the reasons why this picture has taken its place with the pictures that have been tried and that have proved themselves to be a real money maker.

A good idea in exploiting this picture is the use of novelty goggles made of paper peep holes for the eyes and a nose flap giving the title and the theatre. An interesting teaser campaign covering the disappearance of Richard Boyd and Pauline Dunn can be laid out.

You might offer this picture for the discovery of either of the two and, of course, they will be discovered in your theatre on the night of the opening.

In addition you might offer any of the countless different ways you have probably used before to exploit a picture dealing with an effective "teaser" or "joke" ad may be used by having an artist design a display of jumbled letters contained in the two words. R-E-P-O-R-T-E-D M-I-S-S-I-N-G. One of these letters would, of course, be omitted and the accompanying announcement could read as follows: In this advertisement there is just one letter reported missing. To the first ten (or twenty, or fifty) persons identifying this letter by correctly spelling the two words to which it belongs will be issued two complimentary tickets to the first night's performance of the picture by that name at the Blank Theatre next week.

** **

'THE SPIKE OF THE PROGRAM'

(EDUCATIONAL PICTURES)

"THE SPICE OF THE PROGRAM"

WHEN YOUR FEATURE FAILS, WHAT THEN?
Production Chart and Press Opinions

In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the Highlight Opinions of the Press on Current Features.

Critics Disagree on 'Flaming Youth'

Merits of First National Film Doubt by Reviewers

In their reviews of "Flaming Youth" several of the critics took exception to the manner in which the characters were drawn, some maintaining that the film did not do the book justice, while still others stamped the film with their wholehearted approval.

The Indiana Star, commenting on the picture points out that Colleen Moore "burns up just as rapidly and makes just as much smoke as the best of them." The audience, he observed, seemed to thoroughly enjoy the amusing situations, of which there are a number. And yet:

In spite of an awkward story, Miss Moore, a director much more apparent on the occasion and Elliott Dexter and Milton Sills, handle the story lines of the film a certain degree of stability.

The Chicago News is all for the picture apparently and has registered their favorable terms in favor of the picture "one of the best-told screen novels that has come along. As opposed to others not nearly so flattering in its criticism of the book has not been devoted followed to the detriment of the film, this reviewer by saying "the story lines handle is rather long and involved story, rather complex with human motives, with remark- able simplicity."

"Flaming Youth" is one of the best-told screen novels which has come along. As opposed to others not nearly so flattering in its criticism of the book has not been devoted followed to the detriment of the film, this reviewer by saying "the story lines handle is rather long and involved story, rather complex with human motives, with remark- able simplicity."

The Cincinnati Inquirer, however, is critical of the film. The reviewer believes that "the manners of the present age of high living and low thinking are rather sen- sationally depicted in "Flaming Youth." While admitting that the picture is "to some extent related to the age" it is, in the words of the reviewer "far from being a faithful translation of the book on which it is based." This he attributes to the fact that movie censorship would make necessary the elimination of some of the scenes which appear in the book.

Throughout the production, scarcely a single director much more apparent on the occasion and Elliott Dexter and Milton Sills, handle the story lines of the film a certain degree of stability.

The New York Journal reviewer admits that since he has seen "Flaming Youth," he can no longer consider that Colleen Moore does not belong to what classifies as "the topnotchers."

Current Productions

<table>
<thead>
<tr>
<th>Scenario</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>September</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>October</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

To the Ladies Superb Screen Satire

Critics Award Paramount Comedy High Praise

According to the New York Times, "To the Ladies" is one of the few pictures which have started the reviewer laughing and kept him laughing throughout its entire length. This seems to have been the general effect on all the critics, to say the least, with very enthusiastic about the film.

The Times says in part:

Nothing much frowner has ever been created. Fans are in no doubt of the charms of Miss Cruise, the director of the production, and has not missed the opportunity to lead up to this sequence, always holding anything in the nature of slapstick comedy. All the regards were exceptionally well cast in this new film.

The Baltimore Md., Sun calls the picture "a delightful satire" and in speaking of its authors Connellcy and Garst breaks of them as the coming satirists of the stage and the screen who "take gentle cracks at the present society. Of the film itself this reviewer says:

The banquet scene and its denom- nunciation is an unbearable situation and is worth ten times the price of admission. The whole film is a composite of humor- ous hogs of the homely sort that make the audience laugh at the men are foolish but then, "Aren't we all?"

"To the Ladies" is "all champagne" according to the reviewer of the Los Angeles Times. He expresses the point of view by saying "it is one of the most de- lightful comedies ever screened. The cast, he says, "is the big business," and so he well presented that "you actually feel as though you were viewing it from the stage."

His further comment is:

If you like champagne (or used to) don't miss this bubbling, this delightful and satiris built on the plane written by the hands of "Dulcy." It is one of the most delightful comedies ever screened. That amusingly, the director, who has created such wildly different pictures, also apparently, a personal wish he would stick to the satiricalstuff as he has a flair for it.

"To the Ladies," according to the Philadelphia Ledger, is "almost as adequate an expression on the silver sheet as the stage produc- tion. The reviewer writes the piece as a "typical cross-section of American life."

Much of the success of the play was due to the brilliant chemistry of its characters. Though many of them are talented, they work against each other.

Obviously, "To the Ladies" is one of the few screen productions which has called forth the nume- rous and unmitigated praise of the entire army of film reviewers. Such a recommendation is certainly not to be scoffed at.
Hart Welcomed But His Story Criticized

"Wild Bill Hickok" Follows Old Time Methods

The public seems to find amusement in watching the two-gun artist, Bill Hart, and did not seem to recognize that he really did get his fourteen men at a time. But perhaps they have never heard of Wild Bill. The reviewer who wrote about him in the New York Times, knew the history for he says:

"And Wild Bill was tender, too, and loyal. He was a friend and just Bill Hart made his upper lip tremble and lowered his heart to his heart's content."

Later he says:

"Those who love Bill Hart will love this. The artist will come out for a happy ending. As one woman said on her way out of the theatre, 'Why didn't someone make him marry the girl?"

The New York Times also contains itself saying that although they are glad to see the 'old-time series' is no longer of the type to interest the public. From the Public Ledger of Baltimore they say:

"Bill Hart is back—and for motion picture fans that is just about the best news they've heard of late. Something additional needed to arouse interest of the public and Hart Hickok's picture in two years is the same type of thrill that has made the two-gun star famous."

The St. Louis Dispatch speaks on the subject of his gun play. They refer to the circumstances under which he got "Back Jack" as:

"One of the most thrilling parts of the programme of the morning is the hands of 'Wild Bill' acts just like a rapid-fire man. The trick is done in the dark but the audience can see the flashes and when the guns are switched on again the dead and wounded are lying in heaps and 'Wild Bill' is standing alone in the center with his arms folded.

Many are enthusiastic in their worship of the 'old-time' films. The Chicago Post says:

"It is the same substantial, virile Bill. There is still that man, whose courage and quick aim is the key to his success. The same piano pow. Pain and his beautiful woman, called devotion to Bill. We would back Bill anytime."

He showed he understood his audience and took the opportunity to talk in the phases of the picture. It was an unusual occurrence in a picture house. The Los Angeles Express states:

"The film probably is at least ten years younger than he did at the time of his retirement, but with all this old-time vigor he flashes up and out with the dexterity of former days.

It also praises Ethel Grey Terry as the leading lady, the girl of the dance hall. As does the Los Angeles Times.

Cleveland's welcome was much the same as received by the hero- corded by Los Angeles and the Cleveland Plain Dealer asserts that the new master of the screen has been called the Western photoplay, citing as an example the popularity of "The Covered Wagon." It is stated that this picture is sure to interest the public everywhere and particularly the Bill Hart fans.

Current Productions (Continued)

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Little Old New York</td>
<td>Marion Davies</td>
<td>Sidney Scott</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Man Woman, Temptation</td>
<td>Robert Montgomery</td>
<td>Branner</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Maytime</td>
<td>Special Cast</td>
<td>Delle</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Million Dollar Rake</td>
<td>Special Cast</td>
<td>Talmadge,</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Monna Vanna</td>
<td>Special Cast</td>
<td>Fox</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>On Wings of Whispers</td>
<td>Special Cast</td>
<td>Vitagraph</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Pleasure Mad</td>
<td>Special Cast</td>
<td>Reg. Barker</td>
<td>Metro 6,000</td>
</tr>
<tr>
<td>Scars of Hate</td>
<td>Jack Livingston</td>
<td>H. O. Woody</td>
<td>Independent 6,000</td>
</tr>
<tr>
<td>Shingle Shaker</td>
<td>Howard MacGregor</td>
<td>Goldwyn 6,000</td>
<td></td>
</tr>
<tr>
<td>South Sea Love</td>
<td>Viola Dana</td>
<td>Not credited</td>
<td>Metro 6,000</td>
</tr>
<tr>
<td>Social Code, The</td>
<td>Special Cast</td>
<td>Fox</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Social Code</td>
<td>Dana</td>
<td>A. C. Fox</td>
<td>Goldwyn 6,000</td>
</tr>
</tbody>
</table>

DECEMBER

<table>
<thead>
<tr>
<th>Name</th>
<th>Feature Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna Christie</td>
<td>Blanche Sweet</td>
<td>H. T. Ince</td>
<td>First Nat. 6,761</td>
</tr>
<tr>
<td>Acquittal</td>
<td>All Star</td>
<td>Kirkland</td>
<td>C. B. Fox 5,769</td>
</tr>
<tr>
<td>Baretto Boy</td>
<td>All Star</td>
<td>Kirkland</td>
<td>C. B. Fox 5,769</td>
</tr>
<tr>
<td>Country Kid</td>
<td>Harry Beaudine</td>
<td>Paramount 5,993</td>
<td></td>
</tr>
<tr>
<td>Call of Canyon</td>
<td>Dix-Wilson</td>
<td>Fox</td>
<td>Gold-Cos. 8,000</td>
</tr>
<tr>
<td>Dance of Life</td>
<td>C. Myers</td>
<td>Earle</td>
<td>Gold-Cos. 8,000</td>
</tr>
<tr>
<td>Darling of N. Y.</td>
<td>Dapperfield</td>
<td>All Star</td>
<td>Sandberg 6,282</td>
</tr>
<tr>
<td>Day of Faith</td>
<td>All Star</td>
<td>Browning</td>
<td>Gold-Cos. 6,000</td>
</tr>
<tr>
<td>Delicate Destiny</td>
<td>All Star</td>
<td>Shepard</td>
<td>Selznick 6,663</td>
</tr>
<tr>
<td>Eulalia</td>
<td>Extra Girl</td>
<td>Jones</td>
<td>Ass. Ex. 5,700</td>
</tr>
<tr>
<td>Farm Pastor, The</td>
<td>Extra Girl</td>
<td>Jones</td>
<td>Ass. Ex. 5,700</td>
</tr>
<tr>
<td>Fashionable Fakers</td>
<td>All Star</td>
<td>Wotton</td>
<td>F. B. Fox 6,000</td>
</tr>
<tr>
<td>Flying Blade</td>
<td>All Star</td>
<td>Star</td>
<td>Gold-Cos. 8,000</td>
</tr>
<tr>
<td>Gold Mania</td>
<td>Post</td>
<td>Thyne</td>
<td>Univ. 2,068</td>
</tr>
<tr>
<td>Her Wild Billy</td>
<td>All Star</td>
<td>Meritos</td>
<td>First Nat. 6,761</td>
</tr>
<tr>
<td>Her Tempy Husband</td>
<td>All Star</td>
<td>McDermott</td>
<td>First Nat. 6,761</td>
</tr>
<tr>
<td>Hiding Grouse</td>
<td>Rawlison</td>
<td>Robt. F. Hill</td>
<td>Univ. 2,068</td>
</tr>
<tr>
<td>In Palace of King</td>
<td>Seven</td>
<td>Ross</td>
<td>Gold-Cos. 7,453</td>
</tr>
<tr>
<td>Lazy Quail</td>
<td>Vaill-Sills</td>
<td>Sedgewick</td>
<td>Univ. 2,068</td>
</tr>
<tr>
<td>Let's Go</td>
<td>Aiello</td>
<td>Trumbull</td>
<td>Univ. 2,068</td>
</tr>
<tr>
<td>Loyal Lives</td>
<td>Special Cast</td>
<td>S. Bennett</td>
<td>Vitagraph 6,000</td>
</tr>
<tr>
<td>Ma Man</td>
<td>F. B. Fox</td>
<td>Wotton</td>
<td>F. B. Fox 6,000</td>
</tr>
<tr>
<td>Man From Broodways</td>
<td>Special Cast</td>
<td>David Smith</td>
<td>Vitagraph 7,100</td>
</tr>
<tr>
<td>Man Life Passed By</td>
<td>Special Cast</td>
<td>David Smith</td>
<td>Vitagraph 7,100</td>
</tr>
<tr>
<td>Man Next Door</td>
<td>Special Cast</td>
<td>David Smith</td>
<td>Vitagraph 7,100</td>
</tr>
<tr>
<td>Man Of Men</td>
<td>Special Cast</td>
<td>David Smith</td>
<td>Vitagraph 7,100</td>
</tr>
<tr>
<td>Maytime</td>
<td>Ford-Shamno</td>
<td>Gashier</td>
<td>Univ. 2,068</td>
</tr>
<tr>
<td>Midnight Alarm</td>
<td>Nome-Tow</td>
<td>David Smith</td>
<td>Vitagraph 7,100</td>
</tr>
<tr>
<td>Modern Matrimony</td>
<td>Nome-Lake</td>
<td>Smith</td>
<td>Vitagraph 7,100</td>
</tr>
<tr>
<td>Name Near Lady</td>
<td>All Star</td>
<td>Easton</td>
<td>Universal 4,812</td>
</tr>
<tr>
<td>Nine and Nine</td>
<td>Special Cast</td>
<td>David Smith</td>
<td>Vitagraph 6,900</td>
</tr>
<tr>
<td>Our Hap Honeymoon</td>
<td>Special Cast</td>
<td>David Smith</td>
<td>Vitagraph 6,900</td>
</tr>
<tr>
<td>Pioneer Trails</td>
<td>Special Cast</td>
<td>David Smith</td>
<td>Vitagraph 7,000</td>
</tr>
<tr>
<td>Porch</td>
<td>Special Cast</td>
<td>David Smith</td>
<td>Vitagraph 7,000</td>
</tr>
<tr>
<td>Pure Grit</td>
<td>Roy Stewart</td>
<td>Nat Ross</td>
<td>Universal 4,571</td>
</tr>
<tr>
<td>Quiet Adams Sawyer</td>
<td>All Star</td>
<td>Badger</td>
<td>Warners 7,250</td>
</tr>
<tr>
<td>Red Warning</td>
<td>John Hople</td>
<td>Bradley</td>
<td>Universal 4,753</td>
</tr>
<tr>
<td>Red Warning</td>
<td>John Hople</td>
<td>Bradley</td>
<td>Universal 4,753</td>
</tr>
<tr>
<td>Rendezvous</td>
<td>All Star</td>
<td>M. Nelson</td>
<td>Goldwyn 7,800</td>
</tr>
<tr>
<td>Reno</td>
<td>Monte Blue</td>
<td>Goldwyn 6,000</td>
<td></td>
</tr>
<tr>
<td>Richard the Lion Hearted</td>
<td>Beery</td>
<td>Woods-Broch</td>
<td>Ass. Nat. 8,000</td>
</tr>
<tr>
<td>Second Hope</td>
<td>John Walton</td>
<td>Wells</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Second Youth</td>
<td>John Walton</td>
<td>Wells</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Silver Liner Love</td>
<td>Trues</td>
<td>McClure</td>
<td>Fox 700</td>
</tr>
<tr>
<td>Temple of Venus</td>
<td>All Star</td>
<td>Easton</td>
<td>Universal 4,812</td>
</tr>
<tr>
<td>The Near Lady</td>
<td>Gladys Walton</td>
<td>Herb. Blache</td>
<td>Universal 4,812</td>
</tr>
<tr>
<td>Thunderbolt</td>
<td>All Star</td>
<td>Davids</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Thunderbolt</td>
<td>All Star</td>
<td>Davids</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Thunderbolt</td>
<td>All Star</td>
<td>Davids</td>
<td>Goldwyn 6,000</td>
</tr>
<tr>
<td>Under Red Robe</td>
<td>All Star</td>
<td>Groves</td>
<td>Cosmopolitan 7,000</td>
</tr>
<tr>
<td>Under Red Robe</td>
<td>All Star</td>
<td>Groves</td>
<td>Cosmopolitan 7,000</td>
</tr>
<tr>
<td>Under Red Robe</td>
<td>All Star</td>
<td>Groves</td>
<td>Cosmopolitan 7,000</td>
</tr>
<tr>
<td>Virginia</td>
<td>All Star</td>
<td>Forman</td>
<td>Schwaberg 8,000</td>
</tr>
<tr>
<td>Virginia</td>
<td>All Star</td>
<td>Forman</td>
<td>Schwaberg 8,000</td>
</tr>
<tr>
<td>Whipping Ross</td>
<td>All Star</td>
<td>McGowan</td>
<td>Monogram 5,800</td>
</tr>
<tr>
<td>White Tiger</td>
<td>Dean</td>
<td>Browning</td>
<td>Metro 3,177</td>
</tr>
</tbody>
</table>

Tom Mix's New Vehicle Interests Many

NORTH of Hudson Bay is a story of the North woods and the chief interest lies in its wonderful scenery. The flowers are carpeted under heavy snows; swift canoes gliding over beautiful rivers; and the film has all the charm of the north country—squaws, half-breeds, villains and a beautiful girl. But best of all is Tom Mix's departure from the horse and type of characterization. To quote from the Detroit Free Press:

"The horse is his vehicle, and his accent and talent and daring in essaying the chief role of this picture. His characterization is different from anything he has attempted hitherto and the song frolic with which he assumes the new type is remarkable."

The Chicago Post says:

"Your new motion picture hero is here in this picture. And you mightn't expect to see Tom Mix in a horse and buggy riding quick on the trigger character for it is not Mix the cowboy yarn, but Mix the motorist. He has cast off all his familiar trappings and retained only a motor car, a photographer, another interest personality. If you want thrill stories after another name and a motor car, and some very good acting and most beautiful pictures, you have the new hero Tom Mix in "North of Hudson Bay."

Here is a film where thrills are there for thrill's sake only. They are many but the biggest comes when Mix fires a pack of six-shooters, unerringly. He takes them as they come, slugging and kicking the weaker ones and riding on in the engine as smooth as the snarling pack. No weighty or lofty theme clamps the style of this snowy melodrama. It is another scene where Mix and another innocent one, both erroneously convicted of murder, sent on the "journey of death"—sent out without food, arms or equipment of any kind, to wander in the wilderness until caught and the wolves make away with them.

Tom Mix is certainly a distinctive type—as Bill Roger's "Little King." The public identifies him in a recent comedy and as the Cleveland Plain Dealer says:

"He is the actor who has decided to be something more than a mere stunt performer and stick-up back rider—and he seems to be being recognized that he is one of the major attractions at the box office."

The Denver Post does not concern itself with any criticism of play or players. Merely dwells on the fact that Tom Mix as the bloodthirsty hero, wishes to kill his movie villains, but country boys are too wise to keep shooting all day without seeing something fall.

Not much more can be said of the "new vehicle" picture. However for the person inclined to look to the motion pictures for a fairly complete,-through. Not to forget the Tom Mix fans.

Mix, minus his sombrero and chaps is a Mix your audience will want to see. Let them know this is a Tom Mix film and don't forget to tell them of the beautiful snow scenes and the bone-chilling scenes of the dark nights with a pack of wolves and the heart interest played by a beautiful girl.
COMING PRODUCTIONS

UNIVERSAL

The Fast Express...Duncan-Johnson-Wm. Duncan...Universal...12th wk.
The Sinner...All Star...H. Hendley...Universal...12th wk.
The Torch...All Star...F.  H. Ridgely...Universal...6th wk.
Confiding...All Star...H. H. Scott...Universal...6th wk.
Courting Calfanity...Hoot Gibson...Gedwick...Universal...8th wk.
The Thrill Girl...Laura La Plante Rutter...All Star...15th wk.
The Drifter...Holze...Brubury...Universal...12th wk.
The Red Father...Wm. Mack...Universal...6th wk.
Pirates and Plunder...Pritcella Dean W. Ruggles...Laurel...4th wk.

METRO

Title Star Director Producer Progress
Revelations...Viola Dana Geo. Baker...Metro...7th wk.
Happiness...L. Taylor King Vidor...Metro...7th wk.
Canada...Pitts & Poulter's M...Metro...9th wk.
A Boy of Fishermen...Jackie Coogan Schertzinger...Metro...Preparing

FIRST NATIONAL

Secrets...Norma Talmadge F. Borgez...Jas. Schenck 6th wk.
The Swamp Angel...Colleen Moore C. Badger...First National editing
Temptation...All Star...Jean Harlow...Talbot editing
Flowing Gold...All Star...J. De Grasse R. Tully...editing
Against Bullet...All Star...Bert Lytell...4th wk.

WARNER BROTHERS

Daddies...Mae Marsh Wm. Seltzer Warner Bros. editing
Babe...Babe...All Star...H. Beaumont Warner...editing
Welcome Stranger...All Star... Jas. Young Belasco...2nd wk.
Mrs. Ferguson...All Star...H. Beaumont Warner...editing
Babbitt...All Star...H. Beaumont Warner...Preparations
Lovers Lane...All Star...W. Beaudine Warner...Preparing

PARAMOUNT

The Next Corner...All Star...Sam Wood Sam Wood...9th wk.
The Stranger...All Star...Henshaw Henshaw...8th wk.

FOX

Shadow of the East...All Star...Archibald Fox...Fox...3rd wk.
California Express...All Star...R. d. Lundy...Fox...6th wk.
Gilda-Bird is the Word...All Star...Helen Morgan...Fox...6th wk.

GOLDwyn

Title Star Director Producer Progress
Nelle, Clock Model...All Star...E. Pumphrey Goldwyn...editing

UNIFIED ARTISTS

Title Star Director Producer Progress
Thief of Bagdad...Douglas Fairbanks Rudi Valeh Fairbanks...7th wk.
Vernon Haddon Hall Mary Pickford Man...Nellian...Lloyd...9th wk.
[...]

PATHÉ

Title Star Director Producer Progress
Poisoned Paradise...All Star...Ganmier...David Smith...2nd wk.

VITAGRAPH

Title Star Director Producer Progress
A Tale of Red Roses...All Star...Dale Rack...D. Rack...[...]
Let Not Man...Fred'k T'gall'n J. B. Blackman E. Elayne Printing
The Love Bandit...Doris Kenyon Del Henderson W. Paton 2nd wk.

INDEPENDENT

The Sea Wolf...Murphy Miller...Geo. Selig...C. W. Patton editing
Sheriff of Tombstone...Fred O. Brown...H. L. Brown 6th wk.
Discontented Hubbard Jas. Kirkwood...Ed. Le Saint Paul...[...]
Gambling Wife...All Star...Leno Russell Ben Wilson...6th wk.
Rodeo Mixup...Ed. Cobb...Freddy Ford...[...]
Sagebrush Irene...H. A. Gerber...[...]
Some Man...All Star...Wm Bertram...Art Howard 7th wk.
The Wall Men... Geo. Chessebro Chessebro...Ryan Bros. 7th wk.
Sovcnd...All Star...Chaplin...Chaplin...[...]
The Raged Robin...Madison Rich...Madison...Sanford...4th wk.
Ashes of Waste...Lavale Haines Roy Hughes Hughes...Location
The Fire Patrol...All Star...Stromberg...Stromberg...[...]

Among the Showmen

A. Powell has recently purchased the Star Theatre at Guthrie, Okla., and will present first run pictures as the policy.

After several weeks at the mountains and the seashore, recuperating from a threatened nervous breakdown, G. A. Woodard has returned as manager of the Fox exchange in Albany, N. Y.

Los Angeles—B. P. (‘Bernie’) Fineman has been appointed general manager of the Robertson-Cole studios which have changed their name to the F. B. O. studios.

Kansas City—W. W. Miller, succeeds E. D. Tate, as educational manager here.

L. Liverpool, O.—George L. McClintock has sold the Columbia to W. B. Uraling.

TOMORROW, D. C.—Harry Price and Mark Bernstein have joined the Universal sales force.

Liberty, Mo.—C. R. Wilson has opened his new Liberty which replaces the Lyric, burned down about a month ago.

INDEPENDENCE, Mo.—Work has begun on the new theatre on Lexington Street. A. E. Elliot is behind the project.

St. Louis—Miss A. L. Ketchum, owner-manager has taken over the Aubert and Chippewa. The A. L. Ketchum Theatre Co., capital stock $30,000, has been chartered.

Mount Olive, Ill.—Jimmie Lawson has opened the New Grand.

MONTRÉAL—Paul R. Vincent has joined Trans-Canada Theatres. He formerly managed the New Empire, Edmonton, Alta.

DALLAS—E. C. Leeves, has taken over Preferred’s Atlanta and New Orleans offices, in addition to the company theatre here.

BUFFALO—John J. Maxwell, Jr., has been appointed general manager of the Border Amusement Co. He formerly managed the New Olympic.

CHICAGO—Louis St. Pierre has become manager of the Midwest Circuit, operating a chain of houses in Rockford, Beloit and Decatur.

LANSING, Mich.—Peter Hall, manager of the Plaza, was shot and killed by a holdup man who entered his office and demanded the cash box containing the evening’s receipts.

BEET ENSN, director of publicity for Associated Pictures, who has been on his holidays here, leaves for the Coast today.

DALLAS—R. J. Ingram, manager of the Progress exchange, has returned from a sales trip through Oklahoma, Arkansas and Tennessee.

John H. Kunsky is in town from Detroit serving on the rotating committee of First National.

St. Louis—Jim Drake has leased the Gem, which he is running on 10 cent admissions.

H. E. Hunter has been appointed a special serial representative for Pathé, covering the Eastern territory.
Exhibitors Trade Review

ACROSS THE POND

John S. Martin has announced his resignation from the Famous Players-Lasky organizations in Great Britain in order to establish a special service to renters and importers of American and foreign films, and British and American producing organizations. Mr. Martin states that he makes this announcement with a keen feeling of regret at the discontinuance of his long association with his friend, J. C. Graham.

While only a year ago, the world's most famous pictures could never be screened in Germany and some of the most widely-known international stars were still practically unknown to the German public, big foreign productions are now coming to be released here at an increasing degree. Nearly all of these films are of American origin.

* * *

A cinema display was given last week in the chapel of Duke Street Prison, Glasgow, to the prisoners. The programme, provided by Fox Film Company and arranged by Leonard Goldstone, consisted of "The Fighting Fool" and two short subjects. The audience showed an eager interest in the performance which was accompanied by musical selections. At the close the thanks of the assembly were conveyed to the representatives of the Fox Company by the Governor of the Prison and one of the senior prisoners.

* * *

Karl Grune, the German producer who made "Trapped in the Mine," is going to set out on a rather interesting venture next spring; he intends to produce two pictures in Greenland, using partly Eskimos, partly an international cast. The expedition is scheduled for one and a half years, and a ship has been started for the purpose already by Stern Films, Limited, the producing company.

* * *

Word has floated in that Maurice Maeterlinck, the French dramatist and author has been inspired to write a story for Baby Peggy. No hint of what the story will be has been as yet made its way here, but rumor has it that the public can expect another "Bluebird."

* * *

According to the statement of a British film authority, English film stars come to America because they feel there is greater opportunity for them here. This he ascribes somewhat to the fact that film firms do not back up their stars with sufficient publicity.

Current First Run Programs

ATLANTA


Baltimore


BROOKLYN


CALIFORNIA


CHICAGO


TIVOLI—Overture, "Grand Fantasy" from "Rigoletto" by Verdi, Weekly, Feature, "Boy of Mine," "On the Fence."


ROOSEVELT—Lloyd in "Why Worry?" enters the sixth week.


CLEVELAND


STATE—Sherwood's Singing Orchestra, Feature, "Circus Days."

LOS ANGELES


PHILADELPHIA

STANLEY—Overture, "Light Cavalry" by Suppe, Topical Review, Feature, "To the Ladies," Comedy, Will Rogers in "Uncensored Movies."


NEW YORK

RIVOLI—Overture, "William Tell" by Rossini, Rivoli Pictorial, Feature, Glenn Hunter in "West of the Water Tower," Pat Sullivan Comic "Felix Out of Luck."

BIALLO—Overture, "If I Were King," by A. Adam, A Post, Scene "Vienna," Biallo Magazine, Feature, Madge Kennedy in "Three Miles Out," Lloyd Hamilton Comedy, "F. O. B."


ST. PAUL

CAPITOL—Overture, "Pique Dame" by Suppe, Capitol Digest, Comedy, Ham Hamilton in "My Friend," Urban Movie Chats, Feature, Booth Tarkington's "Boy of Mine."

ST. LOUIS


SERIOUSLY SPEAKING

He Smiled—He Smiled—and his home was a place of happiness. He Smiled—and children ran out of their way to meet and greet him. He Smiled—and his co-workers in business worked better than in any other place of employment. He Smiled—and his business clients and callers spoke well of him; and business increased.

He Smiled—and all who entered his office door were pleased to be greeted as a friend and equal. He Smiled—and followed the smile with a brotherly handclasp; and those who were discouraged and downcast went out and took a new grip on life and their work.

He Smiled—and while the years rolled on, he grew younger—because he smiled.

—Charles T. Lief.

* * *

"You are so beautiful."

"My sister, who is coming for me, is much more beautiful than I am. Go and make love to her."

The man turned back and saw a woman with an ugly face, and being greatly displeased, returned and said:

"Why should you tell me a falsehood?"

The woman answered: "Neither did you tell the truth; for if you were in love with me, why did you look back for another woman?"—Musical Courier.

* * *

"You are a genius," is a compliment said to have been paid Paderewski, after he had exercised his art for the late Queen Victoria.

"But your Majesty," replied the great Polish pianist, "Before I was a genius, I was a drudge."

* * *

"You're a pessimist, Shap, and think the world rotten." "Oh, no; I know it is. And, being an optimist, I don't give a hang." —Judge.

* * *

Aggressive fighting for the right is the greatest sport in the world.—Roosevelt.

* * *

Procrastinators are often carried out—but their plans are not.

* * *

Don't try to reform the world—until you have mended the broken hinge on your front door.
Attractive Fronts for Country Theatres

How to Give Patrons a Good First Impression of the House

Of most essential importance to the exhibitor, in planning to build a theatre in the rural districts, is the construction of the ornamental front be let to the concerns that make a specialty of such work. Only in few cases are the local contractors in small towns capable of arranging the work artistically, or even economically. It should be remembered that the appearance of the front is of most urgent moment to the exhibitor, for it is from this that the patrons receive the first impression of the house. It is poor economy to cheapen this part of the work or to employ incompetent labor in its construction.

Though designs may vary according to taste and the desire to effect an harmonious theme between the theatre and its immediate surroundings, white is almost universally adopted as the color of the front. White is to be preferred not only because it stands out in relief against the usual dark background by which it is surrounded but because it is cheerful and pleasing, especially at night.

Nothing is prettier than a well kept, clean white show front, providing that the architecture is in keeping with the simplicity of the color scheme.

White enameled brick is a splendid material for construction, for it is brilliant at night, easily kept clean and never requires repainting. A dark structure does not suggest the character of the place and is usually passed by the transient, especially in the day time.

While it is not necessary to have an elaborate or highly ornamental front, it should always be neat and attractive and free from the gee-gaw arrangements affected by the penny arcade or shooting gallery. Bulletin boards for the heralds may be placed on the side walls or on easels placed slightly in front of the ticket booth. Program boards show to distinctive advantage on the front edge of the wall near the sidewalk.

Care should be exercised in arranging the displays so that they will present a neat appearance. Carelessly placed posters can easily ruin the architectural effect of the theatre.

At night the show front should be well lighted both by incandescent ceiling lights and by an electric sign. In a purely residential section a very simple sign is sufficient. In this case even a single word in four-candle power lamps will usually be sufficient. But in busy towns, where the theatre is located in a section that has other signs to distract the eyes, a more elaborate sign would be in order. A sign with more lights, or a fanciful design, or perhaps one of the flashing variety, that intermittently lights and extinguishes.

The flashers are the more expensive, as they must be provided with a motor driven switch that automatically switches the lamps in their proper relation, but are by all means the most attractive.

This treats in specific detail of the most important essentials in the construction of the attractive theatre front, suitable in size and design to the standard of rural town requirements. For extreme disgressions from accepted type, when something absolutely individual and unique is desired, the exhibitor must have a preconceived plan based on a natural ingenuity of his own and carried out by an architect to whom he has conveyed the idea comprehensively and intelligently.

Character and atmosphere are often thus carried out by suggestive landscapes in keeping with the effect desired. A striking instance of individuality worked out by a clever architect is that depicted in the accompanying photograph, which conveys an irresistible appeal of homeliness and beauty, Walter F. Pleuthner, of New York, designed the house.

This theatre was fashioned after the English cottage plan, and is obviously suited only to a location in which rural atmosphere plays a prominent part. However, it illustrates very aptly how disgressions may be made from the conventional design without sacrificing any of the essential merits that a theatre should have.
A MUSICAL INNOVATION OF PROVEN APPEAL

Symphonized Jazz Goes Big With Patrons
Prologue of Music and Dance Numbers Rounds Out Program
and Suits Varied Tastes of Audience

THE importance of the prologue as a factor in rounding out a show brings to light that most showmen concede the fact. And then what?
The question leads to an analysis which infers that many showmen are satisfied merely furnishing a prologue as an extension of the evening's entertainment, and if the presentation of the prologue in question is well staged, goes through its performance without a flaw, and receives a requisite amount of applause, the height of satisfaction has been achieved.

Therein lies the important point at issue. Satisfaction as the result of a merely satisfactory prologue will never develop a theatre to qualify for that very important distinction—MODERN.

As has been stated on previous occasions, there are prologues and prologues. A prologue can be produced which will entertain, and stop right there. But prologues can go a great deal further. They can sell the rest of the program to the audience. They can sell good will towards all future programs. And, most important of all, they can sell a flavor of individuality associated with the management of the house that can produce an effect equal to loads and loads of advertising.

What sort of programs are these, one asks? Why, simply, the kind with an innovation. The kind that shows a new twist in presentation. In content. In style.

Folks are ever alert to innovations. Something new, something different—these are the things that make them talk about it afterward, and produce a result for which word-by-mouth advertising is noted.

A case in point is an innovating prologue that had produced no end of comment on the part of pleased audiences is instanced by the one staged at the Brooklyn Mark Strand Theatre, under the supervision of Manager Edward L. Hyman.

The photograph above illustrates concretely the picturesque effect of the setting and the general theme of the presentation. Music. But not mere music. It would take not so much of a creative mind that would think of staging a prologue of a musical character. But it would take a distinctive type of showman to pounce on an idea that would portray something absolutely brand new in the manner and kind of music produced. And this is what makes the Brooklyn's Mark Strand affair distinctive.

Like other first-class houses Mr. Hyman's theatre has a symphony orchestra. An orchestra that has established itself, below the shadow of a doubt, within the favor of the audiences that patronize the house. Mr. Hyman, might ordinarily have been satisfied with such a tribute, and permitted the noted orchestral assemblage to rest on its laurels. But, with the instinct of a true showman, Mr. Hyman studied his audiences minutely, and concluded that though for the most part symphonic music met with unstinted enthusiasm, there was still a tiny element whose tastes demanded a digression from the conventional program of symphonic harmonics.

So the astute manager went about creating a new unit within, yet apart from the larger unit of musicians, which constituted a symphonized jazz orchestra. In other words, he achieved an orchestral organization well calculated to suit the various and diverse tastes of a mixed audience.

The idea of incorporating the new music innovation into the form of a prologue followed, when Mr. Hyman saw how pleased his patrons were with the new arrangement. With a few deft production touches here and there—such as adding a dancing stunt to the symphonized jazz program, the house manager formulated a prologue act which met with instantaneous appeal and enthusiasm.
Let This Machine Pay for Itself

The convenience of your patrons is a big item in getting \"packed houses\". From coast to coast the Brandt Universeo is figuring in good theatre management as an economy to the theatre owners and as an attraction to patrons who appreciate good service.

Brandt Universeo

Instead of sorting change by the cumbersome hand and hand method, the Brandt Universeo pays instantly any amount from one cent up by simple key depression—makes change in seconds. It hurries up the line, avoids errors.

Free Trial at Your Risk

Let the machine prove its worth. Order one on free trial. Use it ten days free. Then if you are satisfied that it is time and money saver, pay in easy installments or cash as your prefer. Satisfaction guaranteed.

BRANDT MANUFACTURING CO.
Dept. U., Watertown, Wis.

---

LAMP COLOR SPECIALTY BEAUTIFIES HOUSE

**NEW PROCESS FOR COATING LAMPS MADE \nIN TWENTY-SIX SHADES**

A NOUNCEMENT has just been made by the Austin Chemical Company of New York City that the concern has perfected a new type of coloring that has stood all tests and is in many ways superior to the various other lamp colorings on the market.

A distinctive feature of the new coloring is that it is positively waterproof and weather-proof. The process includes shades of various colors and descriptions all of which are devised to add attractiveness and appeal to marquee lights, sign lights and house lights.

Keith and Moss and other leading theatres in New York City are availing themselves of the use of the Austin Chemical Service, and judging by the concern\'s statement of orders from these houses, the product is proving of established merit.

The transparent colors in which the commodity is manufactured are red, light blue, violet, scarlet, deep blue, yellow, green and amber. The opaque colors are red, deep green, light green, deep blue, orange, canary, venetian red, sunset glow, milk white, golden glow, amber, purple, violet, flame, straw, rose, flesh, red, amber and yellow.

The concern invites those interested in the product to send for a small-size sample can for trial.

---

CLEARING HOUSE FOR CHEAP SOUVENIR NOVELTIES

What constitutes a veritable clearing house for exploitation ideas and novelties is run with a commendable spirit of service for the exhibitor by the Wesner-Davidson Agency of New York.

The concern has a most facile organization for origination, production and shipping of advertising novelties pertinent to the motion picture industry. A continuous flow of ideas from over two hundred novelty factories in United States and abroad pass through their offices, to motion picture producers and exchanges and thence to exhibitors.

---

NEW INVENTIONS INSTALLED IN WESTERN HOUSES

Wesley Trout, projection engineer, will have complete charge of installing the projection room equipment in the new Criterion Theatre at Enid, Okla.

Two Power's Type \"E\" projectors, Hertner Transverter and a large motor rewind will be installed. Late style \"change-over\" devices, invented by Mr. Trout, and special made shutters will be also installed. This will be one of the finest and largest projection rooms in this State. The theatre is considered to be one of the finest in the middle West.

The equipment for this theatre was sold by the Southern Theatre Equipment Co., as they handle Powell machines for this area. The Criterion will open its doors about January 1st under the management of Mr. O. N. Mayberry. A large Hope-Jones Organ will be installed and furnish the music.

Bell's Opera House, Hillsborough, Ohio, will be turned into a vaudeville and motion picture theatre. It will be under the management of J. Hatcher. Only first class feature pictures will be run. The Opera House has been remodeled into a first class theatre.

E. C. Robertson of Fayetteville, Ark., announces that his new Ralto theatre, Cadem, Ark., will be ready to open at an early date. G. F. Miller has taken over the Armory theatre at St. Genevieve, Mo., and will present first run pictures as the policy.

---

BUREAU OFFERS SERVICE FOR STRENGTHENING SHOW

During the holiday season the activities of the Rasch Studios Incorporated have attracted wide attention by the manner in which the form of service rendered by this Bureau has added interest and beauty to programs in various theatres.

The service is an innovation in program building incorporating tableaux, classic dances, pageants, human puppet shows, all supervised by the internationally celebrated Albertina Rasch, and presented and managed by Leo De Valery, General Manager of the Corporation. When so desired, the Rasch Service present a prologue or an act with the entire cast composed of local talent, thus offering many obvious tie-ups in an exploitation way to the management of the theatre. Whenev er possible, where elegant costumes or settings figure in a presentation, tie-ups are effected with gown shops or concerns having a kindred interest in the equipment or costumes used on the stage.

---

MINIATURE RADIO SETS SUGGEST TIE-UPS

Hodkinson Exploits \"Radio-Mania\" Through Purchase of Device

IN order to help exhibitors put across \"Radio-Mania,\" Hodkinson has arranged for the ordering of small radio receiving sets through the various exchanges.

These little distinctive devices made by the National Airplane Corporation, are perfect for both long distant and local receiving purposes and may be had at the list price of $10.00, unequipped or fully equipped with built, ear phones, batteries and aerials for $25.00.

The marketing of the sets suggests tie-ups which might be utilized to advantage by more than one alert showman.

Exhibitors might use the set as a prize for the best criticism of \"Radio-Mania,\" written by a patron of the theatre or in a guessing contest or as a prize for the patron holding the lucky number to be drawn for on the last night of the showing.

Patrons may be given a chance to \"listen in\" on the prize to be given away, by having the instrument attached to an aerial. This plan promises to bring to the showmen taking advantage of it, not only increased receipts but new interest in his theatre.

---

MARQUEES SHIPPED IN EASILY ERECTED SECTIONS

The Edwards Manufacturing Company of Cincinnati, reputed to be the world's largest manufacturers of metal roofing, specialize in a sheet metal covering for marquees and entrances.

The service rendered by this concern to its clients consists of shipping complete or in easily erected sections, marquees made of galvanized iron or copper. These are made in the massive, ornamental appearance of cast iron, or in other designs as specially stipulated.

Balconies, cornices, theatre fronts, signs, skylights, walls and ceilings are among other of the many standardized products handled by the Cincinnati firm.

---

NEW SPOTLIGHT IMPROVEMENT

The Brencort Light Projection Company of Detroit have a dissolving spotlight that has been attracting considerable attention from exhibitors. It is used in spot and flood service by easy means of operation.

The Brencort \"3 C,\" as it is called, can be used for almost every requirement, and is made in volume of from 25 to 100 amperes. This spotlight renders brilliant flood lighting with a crispy white spot. Its improved features are built in framing and dowser shutter.
THE THEATRE CONSTRUCTION NEWS

THE Lincoln Square has been selected as the new name for the former Rialto Theatre in Indianapolis, Indiana. The name was secured by means of a contest the first winner of which received $50.

***

FOR years the Imperial Theatre in Ottawa, Ontario, traveled along without an orchestra acompaniment being provided by an organ. Recently Harry Brouse, owner of the theatre, installed a high class orchestra which has considerably increased business.

CLASSIFIED AD DEPARTMENT

Rates
For Sale, 6 cents per word.
Help Wanted, 6 cents per word.
Special rates on long time contracts.

CAMERA EXCHANGE


AT LIBERTY

First class organist, has fine large library, twelve years’ experience playing pictures. Will go any part of country. Box D. C., Exhibitors Trade Review.


WANTED

Theatre in small town, southeast. Will purchase, rent, buy interest or manage. State population, capacity, competition, equipment, rent, days operating. Box 1CB-W.

THE new Grand Theatre in Hope, Ark., which has been closed during the past few months, has recently been reopened. The theatre is owned and operated by S. Horton.

***

WORK on a new theatre, not yet named, began in Independence, Mo., last week. The new house which will have a seating capacity of about seven hundred, will cost $40,000.

***

PLANS are well under way for the remodeling and overhauling of the Grand Theatre in Oklahoma City, Okla., as well as for the Cozy and Parisian Theatres at Paris, Texas. The Paris has been closed for several months but will reopen soon.

***

THE sale of the Joie Theatre at Fort Smith, Ark., has been completed and the Southern Enterprises, Inc., have now come into possession of it. As a partial transfer, the Palace Theatre formerly operated by Southern Enterprises, now becomes the property of the Joie company. It will be managed by Hoyt Kirkpatrick, former manager of the Joie.

***

GROUND has been broken for the new building being erected for the Paramount Exchange at Dallas, Texas.

Gundlach Radiant Projection Lenses

The world’s standard for quality, light transmission and price.

You can always get any size or focal length you need in a hurry by telegraphing your order to your dealer or to us and we ship subject to approval.

Gundlach-Manhattan Optical Co.
Rochester, N. Y.

***

THE name of the Happyland Theatre in Dallas, Texas, has been changed to the Lyric. Its policy remains the same and it will continue to be managed by R. A. Carter.

***

A NEW theatre has been opened in Little Rock, Ark., by S. Ballard. The name has not yet been announced but probably will be within the next few weeks.

***

NEW YEAR’S Eve witnessed the opening of Mr. White’s new Bob White Theatre in suburban Portland. “Circus Days” was the opening attraction.

***

THE Rex Theatre has opened at Holdenville, Okla., with W. O. Perkins as manager.

THE Pantages Theatre, Kansas City, is drawing packed houses as a result of screening tests last week in Jackie Coogan contests. The judges reviewed the film and selected ten of the contestants, who appeared on the stage Thursday, the winner being selected by the audience.

WELDED WIRE REELS

For Sale by Howells Cine Equipment Co.,
760 7th Ave., New York

TICKETS

ROLL AND FOLDING MACHINES

TRIMOUNT PRESS

115 ALBANY STREET
BOSTON MASS

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

WE MANUFACTURE
STAGE SETTINGS — SCENERY
Velvet and Velour Curtains

Novelty Scenic Studios
“STAGE SETTINGS OF DISTINCTION”

220 West 46th Street
New York City

HOTEL RICHMOND
70 West 46th Street
Between Fifth Ave. and Broadway, New York

Convenient Location
For motorists in the heart of the Amusement section
Garage near by
Moderate Prices

Exhibitors Trade Review
If You Are Particular About Tone When Selecting an Organ, Let a Firm Which Has Built Them for 72 Years Help You to Success

"ALL PASSES, ART ALONE ENDURES," Dobson

World Famous Organists Play the Kilgen

ALFRED G. ROBYN, 264 Riverside Drive. New York Premier Organist

LUCIEN BECKER, Portland, Ore.

PIETRO YON, Concert Organist Master of the King of Instruments Carnegie Hall, New York.

JACK KEITH, Lyric Theatre, St. Louis.

ARTHUR UTT, New Grand Central, St. Louis.

ED. DUNSTEDER, State Theatre, Minneapolis, Minn.

L. LUGH, Capitol Theatre, St. Paul, Minn.

SCOTT BRADLEY, New Majestic Theatre, Houston, Texas

The Console on the $50,000.00 Kilgen Unit Organ at the New Grand Central Theatre, St. Louis

PROCLAIMED AMERICA'S FINEST THEATRE ORGAN

Announcing our new policy to Sell Direct to the theatres, eliminating the Music Store and Jobber's profit for you, making it possible for us to sell you a Unit Organ Chamber Installation from $4,000.00 up.

Established 1851

GEO. KILGEN & SON

212 East Superior Street, CHICAGO 3825 Laclede Avenue, ST. LOUIS, MO.

Under the same family management 72 years
The Film-Safe is the only positive method of filing motion picture film with assurance of fire protection. Each reel is in a separate, securely closed, fireproof compartment, locked if desired, vented to the outer air. Film-Safes condition film and preserve it indefinitely.

Patented all over the world

American Film-Safe Corporation
Baltimore, Maryland, U. S. A.
The producer's care is justified; the audience is pleased—when the print is on

**EASTMAN POSITIVE FILM**

—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in *black* letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

**EASTMAN KODAK COMPANY**

**ROCHESTER, N. Y.**
Hal Roach presents

"Our Gang" Comedies

Two parts

They've brought you weekly, throughout the past year the best of gifts,—good business, happy patrons, thousands of laughs.

They will deliver to you during 1924 the same, but in even greater measure,—heaping full and running over.

The exhibitor who books "Our Gang" comedies is sure of a Happy New Year.

Pathécomedy

TRADE MARK
ADOLPH ZUKOR AND JESSE L. LASKY PRESENT

"West of the Water Tower"

STARRING

Glenn Hunter

WITH

ERNEST TORRENCE, MAY M'AVOY
GEORGE FAWCETT, ZASU PITTS

The First Real Big Success of 1924!


A Paramount Picture
Better Projection

Westinghouse Distributors

New York City
Howells Cine Equipment Co.
740 Seventh Ave.

Williams, Brown & Earle Co.
918 Chestnut St.

Buffalo, N. Y.
Becker Theatre Supply Co.
184 Franklin St.

Pittsburgh, Pa.
The G. & S. Film & Supply Co.
Franklin St.

Kansas City, Mo.
Cole Theatre Supply Co.

Dallas, Tex.
Lucas Theatre Supply Co.

Los Angeles, Cal.
Pacific Amusement Supply Co.

Portland, Ore.
Service Film & Supply Co.
78 W. Park St.

Seattle, Wash.
The Theatre Equipment Co.

Atlanta, Ga.
Lucas Theatre Supply Co.

Auburn, N. Y.
Auburn Film Co.

Minneapolis, Minn.
The Rialto Co.

San Francisco, Cal.
Theatre Equipment Supply Co.

Cleveland, O.
The Art Film Studios

Boston, Mass.
Eastern Theatre Equipment Co.

Salt Lake City, Utah
Salt Lake Theatre Supply Co.

Detroit, Mich.
Amusement Supply Co.
2105 John R. St.

Chicago, Ill.
Amusement Supply Co.
746 S. Wabash Ave.

A Paying Investment

Every dollar wisely expended in the purchase of equipment for the very best possible screen results, is an investment in “quality.” The public is willing to pay for such quality.

The direct current arc is unequaled in motion picture projection. The money invested in equipment for direct current arc projection is an outstanding asset in the motion picture theatre business; one that pays the theatre owner because it satisfies his patrons.

In no case can the theatre owner afford to sacrifice results on the screen for the slight saving made in the use of inadequate projection equipment.

Write Our Nearest Distributor for Further Information

Westinghouse Electric & Manufacturing Company

East Pittsburgh, Pennsylvania

Sales Offices in All Principal Cities of the United States and Foreign Countries

Published weekly by Exhibitors Review Publishing Corporation. Executive, Editorial Offices Knickerbocker Bldg., Broadway and 42nd St., New York City Subscription $2.00 a year. Entered as second-class matter, Aug., 1922, at post office at E. Stroudsburg, Pa., under act of March 3, 1875.
MAYTIME
from the play by Lida Johnson Young

B. P. Schulberg presents a
GASNIER PRODUCTION
HARRISON FORD
ETHEL SHANNON
CLARA BOW ~ WM. NORRIS
AND HOLLYWOOD'S TWELVE MOST BEAUTIFUL GIRLS

Maytime was lovetime
when mother was a girl,
Maytime means a gaytime
in today's mad whirl.
Maytime's S.R.O. time,
the critics all allow,
Maytime's get-the-dough time
if you
book the
picture now!

PREFERRED PICTURES CORP'N.

1650 BROADWAY
NEW YORK CITY

FOREIGN DISTRIBUTORS — EXPORT AND IMPORT FILM CO., INC.
Announcing

Big Warner Bros.

Past Promises Fulfilled

For the year 1923-24, we promised to produce Eighteen Warner Bros. 'Classics of the Screen.' We are not merely fulfilling that promise—we are exceeding it. For the current year we are delivering a total of Twenty big pictures instead of the promised Eighteen, thereby keeping faith with our Exhibitor friends and public.
For the year 1924-25, Warner Bros. will produce a total of Twenty ‘Classics of the Screen.’ Just as we are delivering this year’s product as promised, so shall we deliver the Twenty big pictures promised for next season. That’s something you, Mr. Exhibitor may bank on for the year 1924-25.
FOURTH ANNUAL

DINNER and BALL

of THEATRE OWNERS
CHAMBER
of COMMERCE

AL JOCKERS
JAZZ
ORCHESTRA

GOLD ROOM
HOTEL
ASTOR

THURSDAY
NIGHT,
JAN.
24TH

ADDED MUSIC
CALIFORNIA
RAMBLERS

ADMISSION
$10.00

TICKETS
AVAILABLE AT
T.O.C.C.
1540 B'WAY
The most talked-about young star in America

GLENN HUNTER

in

GRIT

with

Dore Davison,
Clara Bow,
& Osgood Perkins

from the story by
F. Scott Fitzgerald
Directed by Frank Tuttle
Adapted by Ashmore Creelman
Photographed & Supervised by
Fred Waller Jr.

A FILM GUILD PRODUCTION

Distributed by Hodkinson

Lifts the lid from New York's underworld
Readers All

SOL LESSER

Because as a man of many interests in the film world he just naturally gravitates to the medium that gives him the real "slant" on the situation in each department of the trade in the quickest time—and gives it to him in a manner that is entertaining as well as right.
big!

says Sam Katz as he picks from 30 pictures offered

George Fitzmaurice's production

"The ETERNAL CITY"

PRESENTED BY
SAMUEL GOLDWYN

(Not now connected with Goldwyn Pictures)

to open January 7th
at the
ROOSEVELT THEATRE
Chicago
for a minimum of four weeks

Production of Hall Caine's Epistle of Passions

Adapted to the screen by GUIDA BERGERE

STAGED AT ROME, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING

BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS
A First National Picture

Foreign Rights Controlled by
Associated First National Pictures Inc.
533 Madison Avenue, New York.
‘THE WANTERS’ LOOKS LIKE A REAL WINNER

Stahl Has Deftly Handled Story of Elevation of Maid to Position of Social Prominence

By George T. Pardy

It looks as though First National has a sure box-office winner here. A story where the heroine occupies a humble position in life and finds herself unexpectedly raised to undreamed-of social distinction always has a popular appeal when it is deftly handled. And Director John M. Stahl, assisted by a thoroughly competent and clever cast of players, has certainly done all that keen judgment and long screen experience could suggest to make “The Wanters” delightful entertainment.

The title will help in exploiting the feature. Go strong on the story’s dramatic power, its human appeal, its contrasts between rich and poor. Play up Marie Prevost and her excellent cast, don’t forget the fashion angle and lay particular stress upon the exciting finish.

—EXHIBITORS TRADE REVIEW.
Warner Brothers Announce Twenty Productions for 1924-5

WARNER BROTHERS have not waited for the late spring to announce their program for the season of 1924-5. At the end of the first week of the New Year the announcement was made that for the season beginning the coming fall the company would release twenty big productions.

This means that the company will at least not only duplicate its schedule for the preceding or rather the present year but that it will go at least two pictures better.

The statement will be of additional interest to exhibitors, as it will be confirmatory of recent pronouncements to the effect that the coming year would witness the making of as many and more pictures than had been put out during the present season, that the motion picture industry especially in its production department is as strong as ever.

The Warner Brothers first came prominently into notice during the war when they produced James W. Gerard’s "My Four Years in Germany" with remarkable success. They had long been a part of the film industry and had done many notable things, but nothing up to that period which registered so sensational a success.

THE success of the firm has been steady since their following remarkable hit of "Why Girls Leave Home." This subject was followed in swift succession by "School Days" and their "seven big pictures from seven big books." This series, culminating with "Main Street," set a hard pace.

Next they launched their eighteen "Classics of the Screen," which included the association with David Belasco, the acquisition of stage and screen stars of international fame, the association with Ernst Lubitsch and other business strokes.

Harry M. Warner promises equally good things to follow for the coming year and his first statement that Warner Brothers will sponsor twenty productions would seem to bear him out.

"We said we would have a wonderful production year with our eighteen," Mr. Warner says, "and we made good our boast, critics of all hues, colors and standards lauding our achievements. The plans entered into enable me to say with equal confidence that our 1924-25 plans for twenty pictures will go even farther.

"The West coast studios present the delightful spectacle of a big united family. Scenarists, directors and actors are giving each other splendid co-operation. They have magnificent material with which to work."

EXHIBITORS will be pleased to learn that the twenty Warner classics will be available to every theatre, regardless of size. Each single picture will be offered exhibitors strictly on merits and marketing possibilities.

Those of the eighteen pictures already released are enjoying a vogue satisfactory to exhibitors and producers alike. Two Belasco stage successes, "The Gold Diggers" from the play by Avery Hopwood and starring Hope Hampton, and "Tiger Rose," from the play by Willard Mack, starring Lenore Ulric, are succeeding as box office attractions.


Pictures of this group not yet released include "Beau Brummel," starring John Barrymore, from the play by Clyde Fitch; the Ernst Lubitsch production, "The Marriage Circle;" Monte Blue and Marie Prevost co-star in "The Marriage Circle," with a brilliant cast made up of Florence Vidor, Harry Myers, Adolphe Menjou and Creighton Hale.

SUBTLETY of treatment, a penetrating insight into motives of personality and a fine feeling for eliminating the unnecessary and repetitious in direction characterize this Lubitsch production.


The Twenty Classics which will include famous plays, books and original scenarios by special staff writers, will be announced shortly. It represents the most ambitious schedule ever announced by Warner Brothers.
Match Your Music With Your Price of Admission

By C. L. GRANT

CAN a twenty or twenty-five cent house of one thousand seats successfully support an orchestra, and if so, how large a one? Do orchestras in such houses really attract a patronage sufficient to meet a good percentage of their cost? Can an organ alone be successfully used in such houses? What is the smallest orchestra consistent with good music and good pictures? Which is to be preferred, a small orchestra or an organ in theatres located in residential sections? Do conductors realize the immense importance of linking up their musical programs with the theme of the feature?

These questions, put to Julius Boxhorn, the present conductor of the Mark Strand orchestra in Albany, N. Y., former leader of the orchestra in the English Court, conductor for the musical programs given by Mrs. Cornelius Vanderbilt, Mrs. Stuyvesant Fish and other society leaders, for three seasons the conductor for the Shuberts, are answered by Mr. Boxhorn in plain, unvarnished language, easily understood by the owner and manager of the motion picture theatre, the men whose dollars are tied up in their enterprises, and who are most interested in ascertaining the correct relationship in dollars and cents between the picture and the music.

"Unless a theatre can support an orchestra of at least six pieces," said Mr. Boxhorn, "it is far better to have none, or to have an organ. A poor orchestra is a detriment to any picture, good, bad or indifferent. In many instances good music can practically make a picture.

I CAN best answer that perhaps, or rather explain it, by asking if you have ever seen a picture presented with a correct musical accompaniment, and having enjoyed it to the fullest sense, later decided to again see that picture as it is presented at some neighborhood theatre with a three-piece orchestra, setting you on edge the moment you entered the door.

"Do you realize that today thousands of men and women are seeking the motion picture theatres at night for enjoyment and the quieting of jangled nerves? Have you ever thought of the influence that comes from a picture with a happy ending? Do you realize that nine-tenths of the people attending the motion picture theatres on an evening, return to their homes in a far more contented and happy frame of mind, than when they came?"

"To bring this about, music, soothing and correctly interpreted with the picture, plays a most important part."

Theatres in places of from 2,500 to 10,000 population, if they can afford it, should have a properly conducted orchestra of not less than six pieces. An organ to my mind becomes monotonous and I believe that an organ alone will never supplant an orchestra in a first class house.

"The leading theatre in places of from 25,000 up should by all means support an orchestra. It will become one of the real reasons why that theatre is the leader in its city or community.

"But if you cannot have a good orchestra, better none at all. There is no question but that the organ is, and should be a part of every good motion picture theatre. Situations should be intensified with the proper music. An orchestra possesses variety, but it is up to the conductor to extract that which lifts the picture."

MUCH depends upon the conductor. He and his men must express in music what the star and the director wish to convey. The conductor must know what to play and when to play it.

"You cannot fit high class music to an ordinary or common situation or vice versa. It is an art, and a most essential one to fit music to the picture."

"You, yourself, must feel what you wish to convey to the people. You and your orchestra many times can describe a situation and add to the picture’s value.

"Remember that your orchestra and organ should work so closely together that the music from the one can drift to the other without people realizing the difference. Let your program be a smooth running one, free from those things which jar or cause discord.

"Your traverse should be some selection that fits in with your feature. For instance, ‘Rosita,’ essentially a Spanish picture, could well have ‘Fantasie Espagnole,’ by Floesser, as its traverse; ‘Anna Christie,’ a sea picture, an overture, ‘Sea Pictures,’ by Holmes; ‘Zaza,’ ‘Mignon; ‘Robin Hood,’ an entirely English picture, ‘Three Dances from Henry the Eighth,’ while ‘Indian Love Lyrics’ could well be used as an overture in the presentation of ‘The Cheat.’"

"If you employ a soloist, and I am frank in saying that I favor soloists as they vary the program and I believe that people like songs after a long silence, it should be borne in mind that the selection should go with the picture."

I BELIEVE that a 25 cent house of 1,000 seats can successfully support an orchestra, and that even if the city itself is not musically inclined, that it will later on become so through the efforts of the orchestra itself. I think that such orchestras pay for themselves.

"In residential sections, an organ is better than a poor, or a small orchestra.

"I think that the conductors today are realizing more and more just how much the proper presentation of a picture depends upon their selection of the accompanying music."

A week or two before a picture is presented at the Mark Strand, in Albany, which charges an admission price of fifty cents, Mr. Boxhorn, together with the managing-director of the house and the music librarian, have the picture screened. Mr. Boxhorn and the librarian again go over the picture, deciding upon the music to be used in the different situations. During the rehearsals, Mr. Boxhorn explains the situations to the orchestra, placing particular stress on this part of the procedure.

The important part which is being taken by the Mark Strand orchestra in the winter’s musical program of Albany is shown in the large audiences attracted by the symphonies now given at frequent intervals by the combined orchestras of the Mark Strand theatre of Albany, and The Troy, of Troy, both houses being under the management of Uly S. Hill, Mr. Boxhorn conducting the concerts. There is no question but that the theatres attract added patronage at other times because of these concerts, supported as they are by the elite of the city.
A STOR HOTEL. Thursday evening, January 24. Mark it in red. It will be the Fourth Annual Dinner and Ball given by the Theatre Owners Chamber of Commerce. Radio broadcasting is being used to exploit the big night, and when we tell you that Al Jocker's Jazz Orchestra and the California Ramblers will furnish the melodies, we have just started. Stars and celebrities of the silver sheet will all become democrats. Among them, however, a king and queen are to be crowned by popular ballot. Billy Brandt, President of the New York State M. P. T. O. A., is chairman of activities, which explains just how big an affair it is really going to be. Better reserve your tickets now. B. B. wants to be sure the Astor is big enough to handle the crowds. The C. of C. headquarters at 1540 Broadway control the ducats.

JAMES HOOD MACFARLAND left for the Coast last Tuesday to produce the production end of the new Theda Bara unit. Handling the publicity on Theda Bara is also for the Castle and Enrico Guazzoni, the Italian Director, places Mr. Macfarland's value in a strong production niche which should materially aid in bringing back Theda B.

WHATEVER anyone chooses to think of an occasional Hollywood mishap has nothing whatsoever to do with how the public likes or dislikes pictures. Mabel Normand in "The Extra Girl" opens in Chicago with a rousing reception, and wins unanimous praise of the Windy City critics. The Chicago Journal is happiest because it "brings Mabel back." The Post says: "Mabel's audiences never forget her." The News: "No other woman on the screen has so vivid a feeling for the comic mixed with a serious and striking personal loveliness." Without reason, without any sense of jurisprudence, without sense of justice—just who will be the first to cast a stone?

COSMOPOLITAN now has its own theatre in little old London for at least eight weeks. The Brits will henceforth first view the Hearst photodramas at the Oxford Theatre, beginning February 15, with "Under the Red Robe." Marion Davies in "Yolanda" will follow.

WILLIAM DANSINGER joins Archy Reeve on the West Coast in the Paramount Publicity department. He will be considerably missed in Cincinnati, where he has headquarters during his exploitation activities for Famous in and about Chicago, Indianapolis, Detroit, and Milwaukee. He directly joins the George Melford unit now producing "The Dawn of a Tomorrow."

WILL H. HAYS is in Los Angeles on his regular annual visit. The president of the Motion Picture Producers and Distributors on his arrival announced that he intended chiefly to devote his attention to the "elimination of waste and the establishment of sound business principles." The only possible allusion he made to the recent "affair" in the players colony was that "There has not been and there will not be on the part of the industry any minimizing of responsibilities nor any effort to avoid them."

ONE of the most altogether pleasurable occasions in the history of the film business was the luncheon Tuesday given by Adolph Zukor in the interest of the Harding Memorial Fund. The diners enjoyed to the full the good-natured bickering between Charles M. Schwab and Arthur Brisbane. They abused each other with the latitude enjoyed only by ancient friends. It developed during the course of the two hours that the steel manufacturer and the editor both are owners of theatre buildings or have been.

FRANK REMBUSCH, of Shelbyville, Ind., was in New York between Mid-week and Thursday. Mr. Rembusch, who is the owner of a large chain of motion picture houses, said the theaters of his country were not coming out to the shows the way they formerly did. As ked as to the reason, Mr. Rembusch was inclined to think it was because the features were too long, that patrons were seeking shorter programs or at least many of them. He also said it was his belief five reel pictures would do much to encourage a return.

WE shall not forget the Cosmopolitan Ball and Midnight Frolic very soon. It was for the Marion Davies Christmas fund, and it netted the cool sum of $14,785.83. Among other things it brought seventy-four radio sets, several victrolas and oodles of sweaters and needy things for disabled war veterans. It was just Marion's small bit in lightening the burden of the men who gave their best to their country.

WE are advised this week by the Federal District higher court that the Goldwyn injunction against Samuel Goldwyn using the name of "Goldwyn" is upheld—unless it be followed by the words, "Not now connected with Goldwyn Pictures." Somehow or other we half suspect Harry Kalemischen will now invite the members of the Supreme bench to sit in on any new Times Square banquets, and hear what a good law abiding citizen he is, and Samuel Goldwyn is, and then sell them the idea of reversing the decision.

DAVE BLYTHE adds sixteen new salesmen to his Selznick staff. "More play dates make cheaper prices," says Blythe, who adds that the expansion has just started. Let no man lay claim to 1924 without first considering the new Selznick policy.
The Editorial Page

The Pulpit's Rebuke

That editor of a motion picture business paper who last week in the course of a rather hysterical outgiving declared that if a criminal must appear when Mabel Normand makes her social calls "surely her community will be obliged to take action" and talked of the surgeon's knife and other hard and sharp things might in ordinary charity and most certainly with common profit digest the altogether sane and thoroughly judicial remarks of the Rev. Norman V. Sargent of the Centenary Methodist Episcopal Church of Camden.

In accordance with his usual custom the New Jersey minister had on the evening of January 4 shown at his children's entertainment a comedy in which it happened Miss Normand was featured. When he was reminded of the attempts to bar pictures in which that player appeared, the Rev. Mr. Sargent said: "These reels were not selected by us. We have a contract with the film people to supply suitable reels for children. Under the circumstances I would not bar Mabel Normand films. I cannot see sufficient justification for barring them.

"I believe in American fair play—that is to say, that a person is not guilty until he or she is proved guilty."

Without in any measure minimizing the seriousness to the motion picture business of the New Year's Day incident in Hollywood, and serious chiefly because of the hysterical reaction in oversensitive quarters, we see no genuine occasion for getting "hot up" because some undersized if overzealous servant not connected with the motion picture business sees fit to drill a hole or two in a young man who also is not connected with the motion picture business.

The entire industry, however, may well give most serious attention to the action of the censor boards of New Hampshire and of Memphis in barring pictures in which Miss Normand has appeared. The Attorney General of Kansas has demanded similar action in his state. The New York commission says it cannot act in the absence of a complaint and intimates it has authority only over pictures and not players.

Exhibitors Trade Review is unable to see where any censor board fits into the present situation in any manner whatever. To us the question appeals more or less directly to several other groups of the community:

The Los Angeles County officials upon whom will devolve the duty of ascertaining the facts in the case and outlining their subsequent action accordingly.

The two players who unfortunately are connected with the affair and who apparently are not in any conceivable manner morally and most certainly not legally responsible for the incident.

The companies which have invested their capital in any pictures in which the two persons have appeared and the officers and employees of which companies certainly also are not in any manner morally or legally responsible for the happening.

The exhibitors, especially those who may be called upon to play any contracted dates on pictures in which the persons may have appeared.

The great public, which has the right to say whether it is sufficiently interested in the matter one way or another to express any definite opinion about it.

The action of the censor boards of Memphis and New Hampshire may be simply described; They have for all practical purposes confiscated capital that was invested in good faith and the investors of which have done no act overt or otherwise that subjects them to penalty, whereas they cannot penalize the player, who already has been paid in full.

When the censor board of a great city or a great state without any hearing or any effort to learn the facts in a given case decrees that certain pictures shall not be shown not because of any infringement of law that may be contained within those films but because some one whose shadow is represented in that property has been mentioned as being present at the commission of a possible crime we submit that the action of that censor board constitutes purely and simply confiscation without due process of law.

We also submit that from the viewpoint of a private in the ranks of the motion picture business the situation is one for logical handling by four of the parties we have enumerated—by the Los Angeles County authorities, by the companies owning the films or their representative, by the exhibitors and by the public.

We insist that the situation is not one within the jurisdiction of any censor board in the land when the pictures in question already have been passed and when at the time of passing there was no doubt as to their entire acceptability.

When those films were passed under those circumstances they became a vested property right, i. e., the right to exhibit, property just the same as the ground upon which rest the buildings housing the censor boards of Memphis or New Hampshire.

There's a vital principle at stake in the present situation. It is the principle of property rights, a principle as old as courts of justice.

The motion picture business is conducted under a sufficient number of handicaps and risks today without adding to that number by running amuck in the marketplace and giving aid and comfort to its avowed enemies.

In the meantime let's not get too much excited until we know what it is all about. That is the commendable example set by the Cinematograph Exhibitors' Association in England.

Let's give due process of law a chance. When the case comes into court, as it will in proper time, we will know what course is best to adopt.

We may then know whether the chauffeur acted in self-defense or not. Of course there will be a certain portion of the more vocal part of the community which will be uninterested in this detail.

To others who still have some regard for everyday American fair play it will contain a lot of interest.
COME back with us to the early summer of 1897, in the latter part of June of that year to be exact, and listen to the story of the making of a six-reel motion picture at that time. If you ask us how long each of those reels were we will tell you that probably each did not average over 100 feet!

It was nearly twenty-seven years ago that Carl Anderson, now the head of the organization bearing his name, photographed some of the outstanding events of Queen Victoria's Jubilee, the diamond one, as it was the sixtieth.

The subject very likely may claim to be the original "topical," and if not at least the initial "multiple reeler."

The event was photographed, developed, printed and screened in the marvelous time of two weeks.

In those days there were no controversies between producer, distributor and exhibitor. Mr. Anderson solved these difficulties or rather avoided them by performing the three functions himself. Also laboratory costs for prints were not exactly a factor in distribution, either. But one copy of the work was made.

And of course there was no such institution as an exchange to buy any extra copies.

EARLY in 1898 Mr. Anderson made a picture of the opening of the then famous Kiel Canal, which the equally famous Kaiser had caused to be constructed for the benefit of his navy.

He made a picture of the naval parade, which was an imposing affair, and was headed by the Kaiser and the Czar Nicholas of Russia. These were perhaps the first motion pictures of the many that were later to be taken of the ruler of Germany.

The pictures were shown to William and later on also to the young Queen Wilhelmina of Holland. There were five or six subjects in the film, each averaging about a hundred feet in length. Both were "command" performances.

As Mr. Anderson recalls the attitude of the public at that time the majority looked on the screen merely as a novelty in variety entertainment, one that would wear off soon.

It was not until producers began putting a story behind the picture that the public really became interested. Then the "nickelodeons" quickly came into existence.

Before these appeared, however, pictures as a distinct form of entertainment had been shown to the public in the United States under canvas, under what was known as "black tops," so called because the tents were made of black material to keep out the daylight. Calcium served the purpose of illumination.

Mr. Anderson was a part of the development of the business, through the store show and the vaudeville phase to the regulation motion picture industry.

He was assistant stage manager of Koster & Bial's in New York, in those days nationally famous, at the time the chief attraction of the big variety house was "Around the World in Eighty Minutes."

The main drawing card of the show was a boxing match between Jim Corbett, then the world's champion, and Muklou, "the solid man."

When Jesse Lasky and his associates formed the Lasky Company, Mr. Anderson became general manager. After the making of "The Squawman" and several others, perhaps four or five, Paramount was formed and the Lasky company became a part of it, Mr. Anderson continuing in the same capacity in the enlarged organization.

In the summer of 1918, shortly after the outbreak of the war, Mr. Anderson entered the service of the Government as a confidential agent of the Department of State.

It is not generally known that under his direction there was a staff of 105 persons hidden away in a downtown New York building handling matters of international importance. Here he remained until the signing of the armistice, when Franklin K. Lane, Secretary of the Interior, asked him to go to Washington and organize the visual instruction section of the Bureau of Education.

WHEN this assignment was completed, Mr. Anderson returned to New York, and shortly afterward, in 1919, became general manager of Educational Film Exchanges. He remained with this company through its period of great development into an international organization.

It was in the spring of 1923 he resigned from Educational to start the Anderson Pictures Corporation, a distributing company, the declared purpose of which is very simple—that of eliminating from the national sales quota a large amount of the overhead that is added to the actual cost of a picture in the form of home office and production overhead.

Mr. Anderson believes through his method of distribution and his alliance with the Theatre Owners Distributing Corporation he will assure the largest possible gross sales with the lowest selling expense.

"It is a matter of gratification to us that the Theatre Owners' organization is actively interested in our success and working with us because our plans fit in with the thing that they have been planning to do for two years," said Mr. Anderson in December.
First National to Decentralize Production, Says Rowland Starting West

ADVOCATING a decentralization of production as one of the ways to reduce excessive negative cost, Richard A. Rowland, manager of production for First National Pictures, left for the Coast studios on Monday, January 7. He intends being on the Coast for a month, during which he will assist in carrying out production plans that up to the present time have been disclosed to the trade only in part.

Before leaving New York, Mr. Rowland stated that First National is all set and ready to excel its record for 1923.

"We have the stories, we have the play-makers, we have the directors and we have the organization. First National month is getting a tremendous response from exhibitors. Reports on the parts of the country show that theatres are making big profits on 'Flaming Youth,' 'Black Oxen,' 'Anna Christie,' Tintinou, 'Boy of Mine,' 'Youth' and her eminently clever theme, 'The Eternal City,' 'Thundergate,' 'Her Temporary Husband,' all of the productions made by Maurice Tourneur, Constance Talmadge, the Richard Barthelmess pictures, and others I might mention.

"In all my experience in the picture business I do not recall such a list of quality bookings as the tone companies have this month. But we are going to do even better this year."

"Just at this time I am fairly well interested in two pictures that promise the outstanding features of the 1924 program, Frank Lloyd's production of Sahatin's 'Great Hawk' and Richard Walton Tully's picturization of his most famous play, 'The Bird of Paradise.'"

"I will be on the Coast to see Lloyd make his big scenes for which a fleet of ships was constructed. Mr. Tully is preparing to take his company to Hawaii for the filming of 'The Bird of Paradise.'"

"Four pictures of widely contrasting theme that promise big things for coming weeks, are Inci's 'The Galloping Fish,' Carewe's 'Son of Sahara,' Tully's 'Flying Cloud' and Larry Trimble's 'The Love Master.'"

"The Earl Hudson unit is now co-operating with Corinne Griffith Pictures on the production of 'Lilies of the Field' in which I expect to see Miss Griffith surpass even her magnificent performance in 'Black Oxen.'"

"Incidentally, the second picture that comes under First National's New York's pledge to exhibitors to supply four of the biggest books in the screen."

"The Perfect Flapper has been selected as the next vehicle for Colleen Moore to follow her sweeping success in 'Flaming Youth.'"

"Several of the picture that promise big things for coming weeks are Inci's 'The Galloping Fish,' Carewe's 'Son of Sahara,' Tully's 'Flying Cloud' and Larry Trimble's 'The Love Master.'"

"The Earl Hudson unit is now co-operating with Corinne Griffith Pictures on the production of 'Lilies of the Field' in which I expect to see Miss Griffith surpass even her magnificent performance in 'Black Oxen.'"

"Incidentally, the second picture that comes under First National's New York's pledge to exhibitors to supply four of the biggest books in the screen."

"The Perfect Flapper has been selected as the next vehicle for Colleen Moore to follow her sweeping success in 'Flaming Youth.'"

"Several of the picture that promise big things for coming weeks are Inci's 'The Galloping Fish,' Carewe's 'Son of Sahara,' Tully's 'Flying Cloud' and Larry Trimble's 'The Love Master.'"

Doolittle Report Shows Obligations of Selznick Distributing Cut by a Million

A n important statement of the financial affairs of the Selznick Distributing Corporation since its reorganization last Spring has just been released by C. J. Doolittle, president of the company.

The statement shows that almost a million dollars were paid to creditors a year prior to the reorganization, or in the shape of advanced payments from exhibitors for service to be rendered later, have been paid up to December 31, from the earnings of the company. This does not include the amount due to holders of two year notes, but to obligations of prior standing.

The exact amount of indebtedness which has been written off the books of the reorganized company in the eleven months is $592,287.14, of which 200,000.04 represents payments to lien holders, and $257,941.50 the liquidation of advance payment from exhibitors.

This means that the outstanding obligations have been reduced in average monthly payments of $87,000. This is considered all the more remarkable by officials of the company, because the reorganization took place just before the summer, when business generally is at its lowest ebb, and furthermore because the new Selznick has been compelled to start out with little new material, for a time selling only revivals of some of its earlier releases.

Despite these handicaps, according to Mr. Doolittle, the policy of the new company, immediately put into practice by its entering executives, of running the business of distribution on a basis of strict economic and efficiency, brought recognition from the start, in exhibitor confidence and volume of business.

Industry Gives $10,000 to Harding Memorial

Ten thousand dollars was contributed by the motion picture industry to the Harding Memorial Fund at the Ritz-Carleton Hotel on Tuesday, January 8. Adolph Zukor was host at a luncheon which was attended by representative film men, who were addressed by Charles M. Schwab, National Director of the fund; Arthur Brisbane, editor of the Hearst newspapers; W. C. Railroad Smith, secretary of the Motion Picture Producers and Distributors, was toastmaster.

Mr. Schwab referred to the fine record of the motion picture industry for patriotic purposes by telling the audience that they have worked in the past and said it seemed that kindly thought and charity were characteristic of the theatrical and motion picture business.

Mr. Zukor said that a man like Mr. Schwab would give his time to a cause he felt was right to the last. This steel man had called on him to enlist his aid in raising the quota of the motion picture industry for the fund he said he could not refuse to help him.

Mr. Zukor then informed Mr. Schwab that because of the fact that the sum requested $10,000, had been pledged. As Mr. Zukor resumed his seat Mr. Schwab quickly arose. "Gentlemen," he said, "no industry in this city has responded with such promptness and generosity as has the moving picture industry.

"I shall telegraph the President and Mr. Mellon and any other person who has done and how generous you have been. It has been characteristic of everything you gentlemen undertake. If there is any thing you want me to do I stand ready to do it.

"I shall lend my efforts to give publicity to your action. You are an honor to yourself and to your profession and an honor to your country."
Flaherty Filming a Story of the Samoans Like That of His Nanook

THAT Robert J. Flaherty has reached a point in the production of his epic of South Sea native life which makes him certain the finished picture will exceed his expectations is the news the Paramount production department has received from the producer of "Nanook of the North," who went to Samoa nine months ago to film for Paramount the everyday life story of the South Sea native along the general lines which he followed in the filming of Nanook in the Far North.

Flaherty writes from his headquarters at Satune, a village in Savaii, one of the most remote islands of the South Seas, to describe briefly the laboratory in which he is developing his daily "takes":

"Half a minute's walk from our cottage, through a forest of mangoes and coconuts, brings me to the laboratory which we built deepest among the trees. The branches of one breadfruit almost overspread it. It is where we do most of our film work—the dry, and the printing—invitably to the accompaniment of the staring eyes of children peering through the doors and windows at every little thing I do, and on the alert to pick up any scrap of paper or waste bit of film I throw away."

"Facing the laboratory are the great mouths of two caves which wind underground to blind unknown ends. Into the gloomy depths of one mouth the villagers come now and then to bathe. The mouth of the other we have boarded up and fitted with a door and laid steps within which lead in a half-cave down to where we have placed a large platform over the cave's deep, cold, clear water. Here the film developing tanks are set, their tops just poking through the platform, so that the cave's cold water forms a jacket around them."

"I spend hours developing in the blackness of this cavern, and while in the feeble light of the red lamp I note the clock tick the minutes away the songs of my two Samoan helpers re-echo through the gloom. Natives squat waiting outside the cavern's door for us to file out with our dripping racks of film. They peer over our shoulders as we hold the frame up for inspection against the light of sky."

"Above the cave, over the spot where we work our black magic, are buried the dead of long ago, on the walls of the caves little clouds of birds. Our occupation alarmed them and put them to confusion. The natives were filled with wonder, for the birds are the spirit of the rice."

"Beside Flaherty's cottage a space was cleared in a grove of coconuts, and one of the first things done after the portable electric light plant was put in working order was to complete the equipment of the open air auditorium with a motion picture screen and projection apparatus."

"Here motion picture shows are given from time to time, to the wonderment of the natives, who come from miles around to see the feature films, comedies and travel pictures which Flaherty took along with him for the joint purpose of amusing the people and winning their favor and assistance in his work."

"Every showing is preceded by a long and most formal ceremony consisting of the making of a bowl of kava (the native beverage used on formal occasions), and its presentation to the great white benefactor and the greetings from the assembled chieftains."

"In this atmosphere of unquestioned friendship, surrounded with punctilious ceremonial, Flaherty found it difficult to select the leading characters for his picture."

"For the honor of being chosen leading woman there was intense competition engendered by the rivalry of the various villages whose chieftains were insistent that their respective belles should have preference."

"The choice of the producer finally fell upon Taioa, the tapo, or village virgin, of Sasina. One glance, Flaherty writes, was enough to establish her beyond doubt as the logical girl for the part."

"Something unmistakably patrician," he says, "a finer cast of countenance, a daintiness of figure and features rare in a primitive, and an intelligence, a brightness, a mobility of expression, made us forget all other prospective models."

"The selection of a leading man was complicated considerably by an unexpected shyness on the part of those approached, and it was not until David had brought to bear all of the persuasive eloquence at his command that the handsome young chieftain, Tunanga (in English, Flying Fox), was finally prevailed upon to play the part. The argument that was the final clincher was that he would be doing it for the glorification of his native land and people before countless millions in far-off countries."

"With no prospect of the completion of his big task yet in sight, it is probable it will be at least seven or eight months more before Flaherty will return to New York."

H. CROOKER

Exploitation director for William D. Pelley

SCHULBERG STUDIOS ARE AGAIN HUMMING

"Breath of Scandal" Next Subject to Be Made, with Others in Line

NEW YEAR'S celebration took on the form of new contracts and the rushing of big settings for forthcoming pictures at the Schulberg Studios.

"The Breath of Scandal" will be the next picture on which camera work will be started, according to word from B. P. Schulberg's executive bungalow on the lot. The production will be an elaborate screen version of the novel by Edwin Balmer, which, as magazine readers will recall, created something of a stir in the literary world when published about a year ago.

Olga Printzau, of the Preferred Picture story producing department, has prepared the film story, and the building of settings is being rushed forward in order to make possible the completion of this picture in time for early release.

Director Gasnier, who will handle the megaphone for "The Breath of Scandal," now is in the midst of his production of "Poi-soned Paradise," in which Clara Bow and Kenneth Harlan play the featured roles.

Immediately following the making of this picture, the Schulberg organization, producing Preferred Pictures, will make a picturization of Frederick Olin Bartlett's stirring drama, "The Triflers," on which Waldemar Young is now at work. "When a Woman Reaches Forty" is the next of the series to go into production.

Among the most promising of the stories on which camera work will soon be started is the screen version of Frank Caven's most successful stage play, "The First Year." Filming of this production will be delayed until the early Spring, however, in order to take advantage of the opportunities offered for beautiful exterior settings for the love scenes that mark the passage of the first milestone of domestic life.

* * *

"AMERICA' TO OPEN ON FEBRUARY 21

Premiere of Griffith Production Set for Eve of Holiday

ON the eve of Washington's Birthday, on February 21, "America," the photodrama of the War for Independence, was made for the Daughters of the American Revolution by D. W. Griffith, will have its public premiere at the Forty-Fourth Street Theatre, New York.

The D. A. R., anxious to celebrate the sesqui-centennial of the beginning of the Revolutionary War with an appropriate screen production, requested Mr. Griffith to film a drama which would include the leading battles of this country's struggle for freedom. The story was written by Robert W. Chambers, the producer and a large force of players, technicians, and historical experts have been at work on the film for months.

The eminent historical and patriotic authorities connected with the production recently voiced the wish that a 1924 celebration of the birthday of George Washington be celebrated by the public presentation of "America," and to accomplish this the company redoubled its efforts to finish the picture.

Practically every outstanding figure of Revolutionary days has a part in the drama of the filming which necessitated the company visiting the leading shrines of American liberty to take scenes."

* * *

BRIN REPORTS NORTHWEST IS ENJOYING GOOD BUSINESS

L. K. Brin, president of Kwality Pictures, Inc., of Seattle, Portland, Denver and Butte, Mont., distributors of Warner Brothers product, last week paid his annual visit to the Warner home office.

Mr. Brin enjoys the unique distinction of being the more territory in area, if not population, than any individual exchange man in the country. He distributes from Denver to the Coast, and from the Canadian border to the Mexican border.

Some of his bookings require five days for shipment of a film from Seattle.

The Northwest is enjoying excellent business, so far as exhibitors are concerned, according to Mr. Brin. He has closed for the entire eighteen Warner subjects with the Jensen and Von Hebergen circuit.
INDEPENDENTS APPROVE CONTRACT FORM
Organization Now Has Membership of Fifteen Companies

A general meeting of the I. M. P. D. A. held at the Hoy Astor in New York, Thursday, January 3rd, reports were received from the Executive Committee and several standing committees which have been in session during the past decade with a view to drafting into workable form some of the various aims and purposes for which they were organized.

The executive committee’s report was accompanied by an approved form of contract with the Hoy Reporting Service, and which was unanimously adopted by the members present. Charles B. Hoy, the executive secretary of the association, will have general direction of all the business relations of the members under this contract through the Hoy headquarters at 1650 Broadway, New York.

As a section of the tentative draft of the proposed standard uniform contract, as presented by Chairman John Lowell Russell, occupied the undivided attention of the members, and careful consideration was given regarding the essential features to be incorporated in the final draft.

Various suggestions and recommendations were offered for the guidance of the committee. Chairman Russell announced that he expected to have a completed draft of the contract ready to present at the next meeting of the association on January 17.

Chairman Jack Cohn of the membership committee reported that several names had expressed their intention of joining the organization, among them Principal, Art-classes Productions, Grand-Asher and Independent. The contract of Grand-Asher, presented by Arthur N. Smallwood, president of the corporation, was formally voted upon, increasing the membership to fifteen companies.

It was decided to hold semi-monthly meetings of the association on January 17, gatherings at luncheon to which the trade in general will be admitted.

President I. E. Chadwick welcomed this suggestion from Chairman W. E. Everhart as being in line with the executive committee with whom he will discuss the names of several prominent individuals who are in sympathy with the organization and who should be invited to address the association.

President Chadwick complimented the committee members upon their good work involving a greater sacrifice of their time, and also the members for their attendance at the meetings. With a single exception all of the companies were represented, the following being in attendance: Arrow, Dr. W. E. Shallenberger, Auywon, Nathan Hirsch, Art-classes, Louis Weiss; Blazed Trails, John Russell Lovell; C. B. C., Jack Cohn and Joe Brandt; Chadwick, I. E. Chadwick; Event, Louis Baum; Export and Import, Louis Auerbach; Lee-Bradford, A. J. McAllister; Principal, Irving, M. Lesser; Pyramid, Arthur N. Smallwood; Russell, Oscar A. Price; Square & North, Bobby North and Bennett. Wiseman Bennett.

* * *

KENT CALLS CONVENTION
S. R. Kent, has called the quarterly convention of the Paramount branch and district managers for January 17 and 18, to be held at the home office in New York.

The conventions sessions and policy will occupy the day sessions of the convention. On Thursday evening, January 17, the organization will attend a performance of Cecil B. De Mille’s “The Ten Commandments” at the George M. Cohan Theatre and on the evening of the 18th there will be a dinner at the Commodore.

GOLDWYN STIRS 'EM UP IN HOLLYWOOD
Actors Protest His Estimate of 33 Good Ones Is All Wrong

SAMUEL GOLDWYN has stirred up a hornet’s nest with his declaration in the Los Angeles press that there are only thirty-three good actors in Hollywood. A prominent player, located here, registered indignant protest and took issue with the producer who is now arranging to establish headquarters in Los Angeles.

“I respect Mr. Goldwyn as one of the most powerful factors in motion pictures today, but I cannot conceive on what basis he established his statement that there are only thirty-three good actors in Hollywood,” said Conway Tearle at the United States last week.

“Thousands of actors find work in Hollywood studios. Hundreds of actors are graduates from the spoken drama, men who established reputations as actors before they even entered the screen. If Mr. Goldwyn is right then many producers are wrong, for they are engaging daily hundreds of men they consider good actors.”

There can be no question in which the merits of an actor can be judged and that is by his popularity with the public. Hundreds of actors in Hollywood are drawing millions in the American theatres throughout the world. While all great screen favorites are not great actors yet it is certainly safe to say that 90 per cent of the popular players who work in Hollywood are considered good actors by the public and that is really what counts,” said Pat O’Malley, leading man for Laurette Taylor at the Metro studio.

“However, I disagree with the contention that there are only thirty-three capable actors in Los Angeles. Like in every other calling, the capabilities of actors are measured. I cannot agree with the belief that there are only thirty-three good actors here and that all the rest are of inferior talent.”

“Most actors appearing in pictures—and there are hundreds here so because they are capable actors. I am confident that from four to six hundred could be found in Los Angeles and a committee of critics would declare them artists of the first water.”

“I believe that if the question were put to the public the number of good actors in Los Angeles would run into four times the number prescribed by Mr. Goldwyn,” said Lloyd Hughes, leading man.

“I should be interested in reading a list of Mr. Goldwyn’s thirty-three and then submitting that list to the public for its opinion. Just because a critic likes good acting is no easy matter to decide. What one person considers great another considers poor. I believe there are as many good actors there as there are on the stage, if not more.”

* * *

ENGLISH SUCCESSES WHITMARSH
Theodore F. Whitmarsh, president of Francis H. Leggett and Company, has resigned as a member of the finance committee of the Plaen Players and William H. English, vice-president of the Empire Trust Company, has been elected to fill the vacancy caused by the resignation.

Whitmarsh’s retirement was due to his inability to give the necessary time to the committee, because of his recent election as a director of the Federal Reserve Bank of New York.
H. T. CLARKE SAILS FOR THE FAR EAST
First National Representative Will Probably Operate from Japan

In the interest of spreading the gospel of the American film in the Orient, Horace T. Clarke, far eastern representative for the Associated First National Pictures, Inc., departed aboard the Aquitania, January 5, to reach his post by way of Europe.

On the day before his departure he was the guest of honor at a farewell luncheon by the officials and business associates of the First National with which his problems and work were discussed. Mr. Clarke gave an interesting outline of his purpose across the sea, and he is carrying with him the good-will and best wishes of his fellow-workers at the First National home office.

Mr. Clarke will have under his charge virtually all the First National business in Asia. He will handle its distribution in India, Burma, Siam, Ceylon, China, Japan, the Philippines, and the Islands off the southeastern district, including the Dutch East Indies and the Strait Settlements region. Practically every branch of the Asiatic races will have a chance to see First National pictures put out under his direction.

Mr. Clarke contemplates establishing his permanent headquarters in Kobe, Japan, after having made a complete survey of the present situation in his territory. It is his intention, also, to open offices in those countries to seem to him to be profitable for the American film product.

Long experience in the motion picture business in the Orient and his wide knowledge of the Far East fitted him for his new duties. He has, for some years connected with the David P. Howells organization, which served as agents for the First National product before it entered that foreign field for itself. He resigned from this firm three months ago to devote all his energies to First National.

ROBERTSON-COLE STUDIOS NOW KNOWN AS F. B. O.

In line with the general expansion of production activities inaugurated by J. I. Schnitzer, vice-president of Film Booking Offices, the name of Robertson-Cole, by which the company's production plant has long been known since the inception of the R-C Corporation, has been dropped.

In the future the studios at Melrose Avenue and Gower Street will be known as the studios of the Film Booking Offices. There will be no further changes in the management in that line except in the name, which is to be changed to F. B. O.

* * *

QUARTET OF COSMOPOLITAN ON BROADWAY

The Cosmopolitan Corporation will have four pictures showing simultaneously on Broadway, beginning Monday, January 14, for what is believed to be a new record for the company's production along the Radio at the same time. The four productions include "The Great White Fleet," with its all-star cast and long list of Broadway celebrities which will be starting its third week at the Cosmopolitan Theatre; "Through the Dark," starring its second week at the Rivoli Theatre; "Under the Red Robe," which opens at the Capitol on Sunday for its first popular price engagement, and "Little Old New York," which returns to Broadway on Monday when it opens at Loew's State Theatre.

James A. Thomas

"Dean of the Orient" among American business men, and one of the promoters of the Peacock Motion Picture Corporation of Shanghai, which among other activities is interested in producing short Chinese subjects. The Peacock company controls a process of daylight projection which is being tried out by the New York State Exchange for use on its floor.

AUTHOR PRAISES VERSION OF "WHEN A MAN'S A MAN"

Harold Bell Wright, noted American author, whose books, according to D. Appleton and Company, have had a combined sale of more than 10,000,000 copies, is lavish in his praise of the motion picture version of his "best seller," "When A Man's A Man," produced by Principal Pictures Corporation and released by First National. After seeing the picture at his home in Arizona Mr. Wright sent the following message to Sol Lesser, president of Principal Pictures:

"It is as I wrote it, and if a person has liked the book he will like the film, for it is the novel itself on the screen. The characters shown are the characters I created in my story and the country shown is the Arizona country of the novel. I who, perhaps, would be the sort of an author from my own story have nothing but praise for this achievement."

The release date for "When a Man's a Man" is February 4.

* * *

LOEW SIGNS BORBAGE ON LONG TERM CONTRACT

Marcus Loew, during his recent visit to the Metro studios in Hollywood, signed Frank Borzage, noted director of "Humoresque," under a long term contract under which he will direct a special series of Frank Borzage Productions for Metro for the 1924-5 season.

During the past few years Mr. Borzage has directed a number of outstanding successes, among them being "The Pride of Palomar," "The Nth Commandment," "The Valley of Silent Men," "Children of the Dust" and "The Good Provider." At the present time he is completing one of Norma Talmadge's pictures.

According to the plans outlined by Mr. Loew the first of the Borzage productions will get under way at the Metro Hollywood studios sometime this month.

Two Rex Ingram pictures and the Borzage productions are the only definite announcements for the Metro 1924-5 season. Before his departure Mr. Loew said, however, that Metro would have one of the largest production schedules in the history of the organization, and as a result other important announcements are expected during the next few weeks.

KANSAS PLANS "MEDIUM" CONVENTION
Many Entertainment Features as Well as Exposition Outlined

The M. P. T. O. Kansas is planning to have a convention that not only will be vastly "different" from gatherings of the past, but one that partially will pay for itself. The meeting, which may be termed either an ex- position or a convention, will be divided into spaces for booths for motion picture exhibits, while the center of the arena floor will be reserved for dancing from 1 o'clock in the afternoon until midnight. A charge of about ten cents admission to the building and an additional charge of ten cents for dancing is being planned to defray expenses of the convention.

All business meetings of the association, which will begin one day before the opening of the exposition, will be at some hotel in the town selected for the convention. The admittance charge will apply only to persons who are not paid up members of the organization.

A costume movie ball, a golf tournament, a tennis tournament and other entertainment is to be arranged. Free motion pictures, including the latest and old films, will be included in the exhibits of the exposition.

Prior to two years ago conventions of the M. P. T. O. K. were too much play and not enough work, according to the officials, but in the past two years things have changed until they are just the reverse. It is therefore planned to strike a medium between the two elements.

* * *

UNIVERSAL TO AWARD BONUSES TO THREE EXCHANGES

As a phase of the Laemmle month (February) to be celebrated by Universal in commemoration of Carl Laemmle's arrival in the United States forty years ago this month, the company will hold a contest to be participated in by the various Universal exchanges.

A special exploitation item is being arranged throughout the country. The exchange department has arranged for the distribution of special one-sheets, three-sheets, several sets of stickers, lobby cards, and special cut ads.

One of the features of the contest, which ends April 15th, is a ruling whereby the prize money to be distributed among the three exchanges must be distributed among all the employees of the respective exchanges in proportion to the reports received by each employe. This is expected to make every exchange worker keenly interested.

Judges for the Universal Exchange contests will be Charles Laemmle, R. H. Cochran, E. H. Goldstein, P. D. Cochran and Al Lichtman, the five heads of the corporation.

* * *

COMPLETE CAST FOR C. B. C. PRODUCTION

Four well known players to support the leads in "Discontented Husbands" are announced this week by Harry Cohn, producer of the Columbia Picture production which C. B. C. will distribute.

This makes the complete cast of "Discontented Husbands" include James Kirkwood, Cleo Madison, Grace Darmond, Vernon Steele, Arthur Rankin, Carmelita Geraghty and "Baby" Muriel MacCollum.
GLEN HUNTER plays the part of "Kid" Hart, whose parents are killed by Smith, the gang leader, when they attempt to give up the underworld life. Fear is so strong in the "Kid's" heart that he dares not defy their orders, and becomes the best lock picker in the city.

ORCHID McGONIGLE, the "Kid's" best friend is sent to the State Farm for two years, because the "Kid" accidentally sets off a burglar alarm, and she is caught. When Orchid returns, she determines to "go straight," and secures a position as waitress with Pop Finkle.

POP comes into a small sum of money, and the gang plans to rob him of it. The "Kid" is assigned to the job. He realizes that it will mean the end of his friendship with Orchid, but he is so afraid of Smith that he dares not refuse.

WHEN Orchid (Clara Bow) hears the "Kid" did the job, she calls him yellow. He follows her into an opium den, and when he sees Smith making advances to her, he suddenly conquers his terrible fear and shoots Smith.

‘Grit’ Gives Glenn Hunter Opportunity for Crook Characterization

W. W. Hodkinson Presents the Popular Player in the Film Guild Adaptation of the Well-Known F. Scott Fitzgerald Story
Round About the Studios

MADISON AND DARMOND IN 'DISCONTENTED HUSBANDS'

The two female leads in support of James Kirkwood in the newest Columbia Pictures production which C. B. C. Film Sales Corporation is distributing on its special series, are announced this week by producer Harry Cohn.

Cleo Madison, long a favorite of screen patrons, has been cast as the wife of the "discontented husband." Miss Madison is one of the most dependable screen actresses there is. Mr. Cohn says she is especially adapted to the role of the old-fashioned, stay-at-home wife. Mr. Cohn says that since her great success in a somewhat similar role in "The Dangerous Age" some time ago, he has had her in mind for the role she assumes in "Discontented Husbands," when production that should be begun. She has also been seen, among other pictures, in "A Woman's Woman" and "Ladies Must Live."

Grace Darmond has been cast in the role of "the other woman." She scored a big success in "Daytime Wives," "The Midnight Guests" and "The Song of Life" recently, and is well suited to the social butterfly role she plays in "Discontented Husbands."

**

CAREWE ASSISTS IN SEARCH FOR MISSING DIRIGIBLE

Edwin Carewe and his company of American stars producing "A Son of the Sahara" at Biskra, Algiers, found themselves in a position to give aid to the French government last week when word was received that the lost dirigible Dixmude, with fifty persons aboard, was lost seen over Northern Africa near Biskra. The Carewe company was working on some of its spectacular desert scenes and had in their possession the only racing camels in Biskra, and according to cablegram received by First National from the director, production was halted while the camels were loaned to assist in the search over the desert. It is stated that the sand dunes make serial observation almost impossible and that camels were the best means of conducting a quick search.

The Carewe company will complete its work in Algiers in the near future and return to America. The cast includes Bert Lytell, Rosemary Theby, Claire Windsor, Montagu Love, Walter McGrail and Paul Panzer. The picture is being produced for First National release.

**

HARRY COHN SEeks TALENT AMONG SONG WRITERS

In line with the preparation and seeking of new material for motion pictures stories for next season's line-up of features, Harry Cohn, producer of C. B. C. Film Sales Corporation productions, announces a new departure, and one that he thinks, be fruitful of new and original ideas.

Mr. Cohn will, he announces, seek writers of lyrics of popular songs, and develop them into scenario and continuity writers whom he will install in the regular Coast production scenario and editorial staff.

It is his belief that lyric writers will make excellent scenario and continuity writers for motion pictures, because they have the gift to say what they want, and convey the entire idea of a sequence or story, in the space allotted to them.

SHINN TO DESIGN SETTINGS FOR 'JANICE MEREDITH'

Everett Shinn, one of America's foremost artists, has been engaged by the Cosmopolitan Corporation as art director of "Janice Meredith," the new special film production in which Marion Davies will star, following her appearance in "Yolanda."

Mr. Shinn was selected to design the settings of the American Revolution story because Joseph Urban, general art director of Cosmopolitan, is engaged upon the settings of a big picture to follow "Janice Meredith."

Mr. Shinn comes to the Cosmopolitan Studio after a notable career as a painter and illustrator. A native of Woodstown, N. J., he studied at the Academy of Fine Arts in Philadelphia.

He started in life as a mechanical engineer and it was the pursuit of this profession which gave him a knowledge of practical construction that is of particular value to the designing of elaborate film sets.

**

VITAGRAPH BUYS STORY BY 'IF WINTER COMES' AUTHOR

Vitagraph announces the purchase of world rights to "The Clean Heart," by A. S. M. Hutchinson, author of "If Winter Comes" and "This Freedom." The production will be made on the West Coast by Vitagraph, and President Smith, whose personal delight in the story first prompted him to buy it, will supervise its production himself. Neither the director nor the star has been announced.

**

TULLY SHOOTING FIRE SCENES

The Richard Walton Tully Company, producing "Flowering Gold," the Rex Beach thriller of the Texas oil country, are at present engaged upon the various fire sequences. This First National picture will offer a wide range of entertainment, and will include some spectacular oil fires.

In addition to this, Mr. Cohn believes that writers of song lyrics have a "seeing mind"—that is, they are picturing how their songs will act out, and how they will act out, and it is only a few steps from that to picturing an idea on the screen, and doing it swiftly and graphically. Then too, the lyrics of many popular songs are fine material for motion picture stories, as has been evidenced already in the case of several published songs around which highly successful motion pictures have been built.

**

PATSY RUTH MILLER SIGNED FOR NEXT BRENON FILM

Patsy Ruth Miller has been signed by Paramount to play the leading feminine role in the Herbert Brenom production, "The Breaking Point," according to an announcement by Charles F. Eyton, general manager of West Coast production activities.

Production work will start January 14 at the Lasky studio on this adaptation of Mary Roberts Rinehart's popular story.

Herbert Brenom is scheduled to return from the East within a few days to supervise the preparatory work on the production. He recently finished "Shadows of Paris," starring Pola Negri and also produced the preceding Pola Negri picture, "The Spanish Dancer." Edfrid Bingham is writing the continuity.

**

GERRY MEYER APPOINTED RITZ THEATRE MANAGER

Gerry Meyer, former press representative of the Boston Braves and recently affiliated with Universal's Pittsburgh Exchange, is the manager of the new Ritz Theatre in Pittsburgh, one of a chain owned by Harry Davis, which opened Christmas week.

Meyer is well known in eastern and middle Western film circles, having been associated with the industry for many years in various capacities.

It is expected that under the management of Meyer, this theatre will be more popular than ever before, since he is an expert in getting the crowds to come to see his offerings. Mr. Meyer received the well wishes of many friends in the industry.
WORK ON ‘THREE WEEKS’ DONE

“Three Weeks,” Goldwyn’s picturization of Elmer Glyn’s novel, has been completed. Eight reels of films, the result of more than three months’ effort, has been given to the studio laboratory, and workers on the production can now relax.

Alan Crosland, who directed “Three Weeks,” has returned to New York, and Mrs. Glynn, who went to the Goldwyn Studios from London to assist in the filming of her novel, sailed for England, but plans to return here to view the opening of “Three Weeks” in New York.

The completed production was shown at a private preview for members of the cast at the studios, and it was predicted the picture would rank with “the year’s best.” Among those at the showing were Mrs. Glynn, Aileen Pringle, John Sainpolis, Claire de Lorez, Dale Fuller, Mildred Lewis, Robert Cain and Nigel de Brulier.

**

French Population Enlisted

for New Film

Practically all of the French-speaking population of New Orleans will be drawn upon for the filming of several episodes in Gasnier’s production of “Poisoned Paradise.” Street scenes in Paris, requiring hundreds of men and women, are to be taken with French-American players in order that no words spoken within the range of the camera will be in any language other than French. “If the illusion of a French crowd is to be carried out, the players certainly must not be talking English,” says the director. Therefore the most unusual care is being exercised in the selection of not merely the principals but of the extras, too. Players of all the small bits ordinarily called through agencies without particular regard to personalities.

**

CAST FOR GLORIA SWANSON’S

NEW FILM ANNOUNCED

The complete cast for Gloria Swanson’s Paramount picture at the Paramount Long Island Studio under the direction of Calhoun Dwan includes the following players: Rod La Rocque, Ricardo Cortez, Mrs. Ida Waterman, Allan Simpson, Mrs. Verona, Foster Coaller, Mrs. Catherine Proctor, Yvonne Hughes, Wilfred Donovan, Cornelius Keele, Catherine Coburn, Marie Shelton and Dorothy Stowers.

The picture is being produced from Forrest Halsey’s adaptation of “The Laughing Lady,” a play by Alfred Satro which served Ethel Barrymore as a stage vehicle on Broadway last season. A permanent title for the production has not yet been selected.

**

START ON ‘BETWEEN FRIENDS’

J. Stuart Blackton started production upon “Between Friends,” by Robert W. Chambers upon his arrival in Hollywood last week. Lon Tellegen, who appears in “Let Not Man Put Asunder,” which Mr. Blackton directed at the studios in Brooklyn, will have the leading role in the Chambers’ picturization. Mr. Blackton has engaged Alice Calhoun to play the leading femnine—another announcement made at the Vitagraph executive offices following a dispatch from Albert E. Smith, President.

**

LET NOT

MAN PUT

ASUNDER

Irene Rich Makes First

Visit to New York

SHE more than fulfilled our expectations! That sincerity, that fine sense of appreciation which she reflects in her work is, indeed, genuine. She is able to infuse the characters which she represents with a sympathy and veracity which reflects itself because she is precisely that type of person.

From her lovely blond hair to her charming and entirely disarming smile she is a vibrating personality. Behind the smiling eyes lurks a refreshing sense of humor and a frankness which one does not hope to find in a person whose work is constantly with artifices and pretenses. But apparently her nature has suffered nothing by the characterization she has been forced to assume.

And what is still more amazing, she is still sufficiently naive and unsophisticated to admit that she is vitally thrilled with her visit.

The idea of wanting to shop in New York aroused our curiosity about shopping facilities in Hollywood, and when Miss Rich went into a long eulogy on New York styles and New York women. She believes that nowhere in the world do the women dress as well or carry their clothes with the same smartness and elegance as the majority of women of the metropolis do. Nor has she ever seen so many good-looking women in one place.

Finally we got her away from the city and started her on the subject of her work. She didn’t need to tell us that she loved it. You could tell that from the fire in her eyes when she spoke of it. There can be no doubt that Miss Rich is an artist and her desire is to some day create something which will never be filmed. She just wants to make it for the pleasure of doing something real, with never a thought of how other will accept it.

But though she enjoys her work thoroughly, she assured us it is by no means easy. “If anybody thinks it is fun spending the entire night in an outdoor pool, or running through a forest fire in a thin negligee which might at any moment catch the flame, you may be sure she has never participated in the filming of a picture,” said the pretty star. “I love my work, but it’s darn hard going.”

**

AFTER THE BALL AUTHOR TO

GO INTO VAUDEVILLE

After thirty years as a song writer, into whose profession he was thrust by fate and held by a success that made him put off time and time again his real ambition; to become a great actor, Charles K. Harris is about to go upon the stage. As a banjo player in Milwaukee, the author of “After the Ball” stood a good chance of finally launching himself behind the footlights. But when he made the fatal mistake of turning the first play he wrote into the song, “After the Ball” and “Walking in the Rain” rolled in so fast and easy that he found himself a successful song writer practically overnight his career as an actor was postponed just thirty years.

Mr. Harris, is to realize two of his original ambitions: “After the Ball” is a play at last; for it has been made into a motion picture, and Joe Howard is taking the song writer as his partner in a vaudeville act.

**

TAKES SPACE AT VITAGRAPH

The Yale University Press, which is producing the “Chronicles of America” series for distribution by Pathe, has taken over extensive studio space at the Vitagraph Studios in Brooklyn, N. Y. The engagement of these quarters, which include cutting rooms, carpenter shops, and other auxiliary facilities, is part of the arrangement that, in addition to the elaborate production program arranged for the filming of the remaining photoplays of the Yale University Press series for Pathe.

Pathe on December 30th released the fourth of the series, which is titled “Daniel Boone.” The first three—“The Frontier Woman” and “Wolfe and Montcalm,” are now being shown in all parts of the country and are making great success, according to reports from the field. Two other subjects, “The Frontier Woman” and “Wolfe and Montcalm,” are being completed and four in various stages of production. Moving is proceeding as rapidly as is compatible with the exhaustive research work and flawless technique required in the filming of these dramatic and authentic screen stories of America’s development.

**

TOURNEUR EDITING ‘TORMENT’

Maurice Tourneur is placing the finishing touches to “Torment,” his newest M. C. Levee production for Associated First National releasing.

Scenes photographed in Japan especially for the film, have just been received at the United States studios, and conclude the final “shots” for the picturization. The work of editing under Mr. Tourneur’s supervision will be completed within the next week when the production will be shipped to First National in New York for early release.

“Torment” is considered the most sensational of all Tourneur melodramas. The Japanese earthquake and the Russian Crown jewels figure prominently in the story and afford a wealth of material that is said to keep the photoplay replete with high lights of action.

In the cast are Faye Moor, Bessie Love, Maude George, Joseph Kilgour, Jean Harbort, Morgan Wallace and George Cooper. Scott R. Beal, the producer, has directed in the picturization with Arthur L. Todd in charge of the photography.

**

BLENAY WORKING ON NEW ONE

Charles E. Blaney, whose first picturization of his famous stage successes, “The Love Bandit” is now being booked by Vitagraph, is on the West Coast personally supervising the making of “One Law for the Woman” with Mildred Harris and Cecil Spooner in the leading roles.
The Exhibitors' Round Table

Plan to Reduce Flood Depression
At a meeting of the board of directors of the M. P. T. O. Kansas in Kansas City, January 15, the question of extending aid to exhibitors in the flood sections and oil fields of Kansas probably will be taken up. A request has been made through the Kansas organization to the Kansas City Film Board of Trade that lower film rental be extended to exhibitors in these sections during the temporary period of depression, as theatre owners in many instances are in strained circumstances, due to crop failures and depressed conditions in oil fields, which reflects in patronage of theatres.

Good Cheer for the New Year
Joe Franklin, proprietor of the Franklin Theatre, Ottawa, is delighted with the manner in which popularity has developed for his downtown house since he established himself in the Canadian Capital last September. Mr. Franklin was formerly a well-known exhibitor of Halifax, N. S. He says that if his success continues he will soon be a Member of Parliament. Incidentally, he spent January 3 to 8 in New York City to look over some of the big attractions for prospective booking.

Kansas City Houses Change Hands
The following changes in management and ownership of houses in the Kansas City territory are announced:
Electric theatre, Caldwell, Kans., purchased by E. Watson from C. Marshall; Strand theatre, Osage City, Kans., purchased by W. L. Sloop from Harry McClure; Best theatre, Kansas City, purchased by W. D. Fite and brother from the Beldorf Amusement Company; Tournay theatre, McPherson, Kans., purchased by W. J. Gable.

Peck Off to the Sunny South
Ray Peck, director of the Official Moving Picture Bureau of the Canadian Government, Ottawa, is now in Jamaica where he has undertaken the preparation of a number of special scenes to be shown at the British Empire Exhibition to boost Jamaica and its products.

It's Moving Day in Arkansas
Sale of the Joie theatre at Fort Smith, Ark., to the Southern Enterprises, Inc., has been completed and the property transferred to the new owners.
The Palace theatre formerly operated by the Southern Enterprises, was given to the Joie Company as part of the transfer. It will be managed by Hoyt Kirkpatrick, former manager of the Joie and the Joie will be managed by J. P. Read, former manager of the Palace.

Competition Arises in Albany
Local exhibitors of Albany are wondering what will happen now that Harmanus Bleecker Hall will show pictures the first three days of the week and burlesque the other four days. The theatre has been running a straight burlesque program. A 20 cent admission will be charged.

New Management for Pendleton
The Pendleton Theatre, Finney and Pendleton avenues, St. Louis, is under new management. M. Chinosky is the new owner. The house formerly was operated by Ben Austin.
THIS Vitagraph production is a stirring drama of the South Seas, replete with color, movement, and atmosphere. The small band of white men, headed by J. Warren Kerrigan as the "Man from Brodney's" and Pat O'Malley, as one of the heirs, puts up what appears to be a losing fight against the natives.

The infuriated natives make a mass attack on the whites. A terrific struggle ensues, with the savages steadily gaining. When it seems impossible for the small group of men to hold them off any longer, a United States destroyer comes to the rescue.

Alice Calhoun as a European princess comes to the island for a rest, and while there falls in love with Chase.

IT is a glittering romance, a breath-taking tale of adventure. There is beauty in the sets, vivid atmosphere. A story of an American who risks his life in the cause of justice, of a royal princess who gives up everything for the man she loves.

'THE MAN FROM BRODNEY'S'

VITAGRAPH has adapted the picture from the "best seller" written by George Barr McCutcheon. Here is the story:

The law firm of Brodney and Company sends an American by the name of Hollingsworth Chase to the Island of Japat to represent the natives in a strange law suit. The Island of Japat, which has jewel mines of great value, is to go to the grandchildren of the two owners, provided they marry within six months of the filing of the will. In case they fail to carry out the terms, the island is to revert to the natives.

The natives under the leadership of the unscrupulous Rasula, make desperate attempts to bring about the death of the heirs. Chase joins forces against them.

A desperate struggle follows. The whites seem about beaten, when a United States destroyer comes to their aid. Rasula is killed, and the natives consent to a compromise, whereby the heirs agree to pay the government a fair royalty on the output from the mine.

The picture has an all-star cast, including J. Warren Kerrigan, Alice Calhoun, Wanda Hawley, Pat O'Malley, Miss Du Pont, Kathleen Key and Bertram Grassby.

And when a compromise has been effected, the Princess calls the American to her, and confesses that her love for him is greater than her love for power and that she will sacrifice her throne for him.
DOUBLE TITLE PROVES VERY DESIRABLE

Cities and Towns Find 'Flaming Passion' Better Name

BOOKINGS of the Warner Brothers' screen version of Kathleen Norris's best seller, "Lucretia Lombard," recently released under alternate titles of "Lucretia Lombard" and "Flaming Passion," reveal the fact that fully seventy-five per cent of exhibitors preferred to use "Flaming Passion," for the releasing title.

One thing brought out was that the advocates of "Flaming Passion" were not in the smaller towns or theatres, as had been anticipated. For instance, the Stanley Theatre of Philadelphia used the title "Flaming Passion," while the Strand of New York City preferred the original name of the novel. The results are particularly gratifying to Warner Brothers, who had contended all along that the more alluring title would not be used by the smaller exhibitors exclusively, nor that the larger ones would be content with the book name. Large and small exhibitors have been guided solely by their own psychology and their slant on the local situation.

Twenty-four, six, three, and half sheets were issued on each title, so that the exhibitor is fully equipped with billboard material, regardless of his choices. Irene and Myers, the Blue co-star in this Harry Rapf production which Jack Conway directed.

BELASCO TO WITNESS FIRST SHOWING OF 'DADDIES'

As a tribute to his fine judgment, David Belasco will be accorded the privilege of being the first to view "Daddies," which has been filmed from his stage production by Warner Brothers. A change of character recommended by this stage veteran, the film will probably be modified although the print is now ready to go forward.

The story is of five bachelors who have vowed perpetual celibacy but whose plans are foiled by their voluntary adoption of war orphans. The latter upset their plans to the point of marriage. The cast is headed by Mae Marsh and Harry Myers.

TO RELEASE FIRST EPISODE OF 'WAY OF A MAN'

The first chapter of the Pathé serial version of Emerson Hough's novel, "The Way of a Man," will be released the week of January 20. A great deal of attention has been concentrated on the filming of this picture and high hopes for its success are held by Pathé. The fact that it is a picturization of a novel by a well-known author should aid materially in its exploitation.

On the same release chart appears "Smitty," a two-reel Stan Laurel comedy, and the Dippy Doo Dad offering, "The Bar Fly." The last installment of "Bush of the Range" will also appear at this time.

Pathé to Release Miniatures

Announcement was made this week that Pathé will release the "Dramas in Miniature" being presented by E. L. Smith and directed by Will Nigh. This announcement recalls the extraordinary success of the first of the "Nighsmith" series of one reel dramas, "Among the Missing" when it was presented with special music by Hugo Riesenfeld at the Rialto less than a month ago. The status of the "Big Little Feature" will accordingly be increased in prestige and both Pathé and Nighsmith are due congratulations.

TEN COMMANDMENTS' BREAKS EGYPTIAN'S RECORD

Cecil B. De Mille's production, "The Ten Commandments," now showing at Grauman's Egyptian Theatre, Hollywood, smashed the house record for a week's receipts the week of December 23, topping the best previous record, made by "The Covered Wagon," by $338. Despite the Christmas holiday and the fact that business is usually off during Christmas week, the De Mille picture grossed $25,470 and surprised even the Egyptian's management by passing the mark which all had thought would stand for many months.

On December 30 the advance sale amounted to $15,500, thereby setting another house record. Although the Egyptian has been in operation a year and three months, "The Ten Commandments" is only the third picture to play there, the eight months after "The Covered Wagon" having followed that of "Robin Hood," which was of six months' duration.

'ROSITA' BREAKS ATTENDANCE RECORDS AT COAST

"Rosita," the United Artist Picture in which Mary Pickford is starring, seems to have an uncanny drawing power. Another attendance record has been broken. The feature is now in its seventh week at Grauman's Million Dollar Theatre in Los Angeles. This is the first time in the history of this theatre that a picture has had such a long run and it would probably continue indefinitely to roll up big returns were it not that Sid Grauman is forced to let it go to make room for other attractions which have already been contracted for.

Fight Scenes in Mattison Series

Under the title "Mile a Minute Morgan" there will be shown according to Frank Sanford of the Sanford Productions, the series of Mattison features which they are now releasing on the state right market. It is a story of the great timber country and includes a four round Marquis of Queensbury fight.

WEST MAKES CONTRACT WITH TRUART

Director Producer to Make Two Pictures Per Year

A new agreement has been signed in Los Angeles, whereby for a term of six years Roland West, author and director, will produce two big special productions each year for Truart release. Only big stage successes and well-known novels will be produced by this unit and at no time during the term of the agreement, will more than the allotted two pictures per year be made.

Mr. West is a dramatist of note and has produced several successful stage plays. Another one will appear in New York in April. He started his career when he was just a youngster by writing and appearing in "The Criminal," which played the Keith circuit for twelve years.

Both Truart and Mr. West are entirely satisfied with the new arrangement. Mr. Hoffman, vice-president of the producing company in speaking of the contract said:

"The consummation of this arrangement will serve to demonstrate further that Truart is out to do big things. We are going to place at Mr. West's disposal, every asset at our command."

Roland West issued the following statement:

"This contract is the culmination of my desires in the motion picture field. Through the splendid co-operation of the entire Truart organization it is made possible for me to make the type of pictures it is every director's aim to achieve."

SHIRLEY MASON TO APPEAR IN 'LOVE LETTERS'

The new Fox picture, featuring Shirley Mason and scheduled for release early in February is to be titled "Love Letters." The picture has just been completed at the West Coast Studios where it was made under the working title of "The Morocco Box." The picture was directed by David Solomon and adapted from a story by Fred Jackson.

Apparently the film is something of a family affair. At least it would appear so for it has just become known that Edna Flugrath, sister of Shirley Mason, has an important character part which is one of the highlights of the film.

The story is a delightful romance of a not uncommon type yet at the same time it about estimates the public demand.
**THE LONE WOLF**

The S. E. V. production, directed by S. E. V. Taylor is to be released through Associated Exhibitors. The announcement was made immediately after the contract had been closed with J. S. Woody, general manager of Associated Exhibitors.

Mr. Taylor is confident the picture will prove the highlight of his career which has covered many years of big scene success. For the past five years he has been production adviser to D. W. Griffith in which capacity he shared with that producer, some of the most notable Griffith triumphs. In speaking of his new undertaking he said:

"I selected the story, 'The Lone Wolf,' for this production after weighing the merits of a very large number of possible vehicles, and because I concluded it held exceptional opportunities for a picture of superior artistic, entertainment and box office value. In Dorothy Dalton and Jack Holt, I feel that I have found stars peculiarly fitted for the leading roles.

"I am gratified, too, to have been able to contract with Associated Exhibitors for the distribution of this picture. It is a pleasure for me to become thus associated with the directors of this organization."

Mr. Woody of Associated Exhibitors also voiced his pleasure over the new connection. He said, "Mr. Taylor's experience, ability, and high standing, and the reputation and popularity of the stars he has engaged give assurance that 'The Lone Wolf' will prove of the same high caliber as the other attractions which we are distributing."

The picture is an adaptation of Len's Joseph Vance's novel of the same name and stars Dorothy Dalton and Jack Holt who are supported by an able cast. The story is one of the best known of this author's works and in book form has had a remarkable sale. The locale of the picture is Paris and Washington and Jack Holt is the supposed leader of a gang of international crooks. Dorothy Dalton appears as a secret service operative, but her real identity is not revealed till the closing scenes.

Wild chases, airplane scenes, an absorbing love story all add toward the general effectiveness of the story. Miss Dalton is delighted with her new role since it again gives her an opportunity to wear dresses in every scene. Her most recent pictures have required a sort of semi-masculine attire and she is grateful for the return.

**DISCONTENTED HUSBANDS**

James Kirkwood is to have another big opportunity to demonstrate his ability in the new C. B. C. production, "Discontented Husbands." Mr. Kirkwood has achieved an enviable amount of screen popularity lately, a good share of which has accrued from his appearance as the lead in "Ponjola."

The new role is said to fit the star admirably, since it is rumored that when Evelyn Campbell wrote the story she had Mr. Kirkwood in mind as the hero. The names of the members of the supporting cast have not yet been announced, but it is understood that a number of well known players are included.

**F. B. O. WILL DISTRIBUTE MONOGRAM PICTURES**

The Film Booking Offices have just completed a deal with the Monogram Pictures Corporation whereby they have acquired for distribution a series of Fred Thomson westerns. The contract calls for a series of six.

Fred Thomson is a man of unusual stunt ability. He was world's champion all-round athlete for three years and still holds the world's record for the highest number of points scored by any athlete. This athletic record offers excellent exploitation possibilities in the way of tie-ins with the Y. M. C. A. and similar organizations. The first of the series scheduled for release is "The Mask of Lopez," which provides plenty of material that athletic associations will be able to use to advantage. F. B. O. have expressed their pleasure in the new arrangement which they feel will be to the mutual benefit of both concerns, and Monogram are of the same opinion. What the other five pictures will be has not as yet been announced but they will all be important features.
BOX OFFICE REVIEWS

DRAMA AND COMEDY ARE FINELY BLENDED
Cosmopolitan's 'Great White Way' Is a Tale of New York and Is Rare Entertainment

THE GREAT WHITE WAY, A Cosmopolitan Production. Adapted by Luther Reed from the Story by H. C. Witwer, Directed by E. E. Hoxie. Hoppert, Length, 10,000 Feet plus.

CAST AND SYNOPSIS
Mabel Vanderbilt ......... Anita Stewart
Jack Murray .................. T. Roy Barnes
Joe Winters ............... Oscar Shaw
Duke Sullivan .............. Tom Lewis
City Editor .................. Harry Watson
Stubbs ..................... One Howland
Adolph Lott ............... Harry Stack
Brock Morton .............. Hal Ford
Mr. Cain .................... Stanley Forde

Jack Murray, an ambitious press agent, introduces two clients; Mabel Vanderbilt, Follies dancer, and Joe Winters, prize fighter. They fall in love in the course of the show, and as shown, he will wing down the curtain in the middle of the show on a big wing, unless Mabel removes Joe. The latter goes to the stage and announces that in spite of his former refusal he will fight the English champion. With the money he gets from Tex and May, he buys a church. Mabel Morton, the last show that goes on. Morton before the battle dopes Joe, but he is brought around so as to fight and eventually to win. Father Cain comes east and takes Joe and Mabel back west with him.

By GEORGE BLAISDELL
Here is a rattling good picture—of the audience kind, any old audience. The smaller the town the bigger will it go. In the first place there is an abundance of drama. In the second place there is a lot of keen comedy. To be sure, there is much of that commodity in the titles, but who is going to say how many title pictures a picture because its titles make him laugh?

There are many large factors entering into the production, and they are all what may be described as funny factors, and they show the New York of today.

In fact, Cosmopolitan must have been thinking of “Little Old New York” when it bought “Great White Way,” for there is something in the latter, not inappropriately, of that title not inappropriately would have been “Big Modern New York.”

There are many scenes of one of the world’s greatest offices—of those that are the Follies, showing the members of the chorus undergoing rehearsal under the direction of Ned Wayburn, and later drilling with military precision.

There’s a redhot boxing scrap—it is easier to call it a prizefight—between an actor and a pugilist, but it is not so easy telling one from the other, with a background of thousands of spectators.

There’s a fire in a concert hall with its accompanying panic which is the last word in scientific realism, with the New York Fire Department doing its everyday heroic stuff.

There’s a horse race on one of the metropolitan tracks, with the rushing animals shown at close advantage.

Besides all these peculiar incidents there is a story, of love and conflict, of move and countermove, of high purpose and deep villainy, and in case the information has any interest for which it was added there is a most happy and romantic ending.

We came pretty near overlooking a reference to the scenes of the inside of a newspaper office—which are among the best we recall having witnessed in any drama. Practically all of these were staged “on the spot,” which pretty effectually stops any criticism as to their convincing character.

Before taking up the work of the regular cast let us say just a word as to the nonprofessionals, authors and writers and artists, who are artists.

Heading these is Arthur Brisbane, the famous Hearst editor, who is shown at his desk. Other newspaper workers whose names are familiar to a multitude of readers are Henry Hershfield, Damon Runyon, Bugs Baer, George McManus, Nellie Brinkley, Hal Coifman, J. W. McGurk, Wincor McCay, Billy DeBeck and Pay Kent.

Irvin S. Cobb is very much in the picture, and there are also H. C. Witwer, the author of the story pictured; Tex Rricard, Earle Santee, Kid Broad and Joe Humphries.

Much of the comedy and the drama, too, flows from the efforts of Murray, the press agent, to further the interests of his two clients. The story gives a new insight into the activities of these energetic persons, and by those who best know the tribe there will be little disposition to say the character is overdrawn.

Among the many who interpret this lively Witwer tale there are three who through their roles and their excellent work stand out. First, the part of the press agent; Oscar Shaw, as Joe Cain, the prize-fighter and Miss Stewart as the Follies dancer.

Mr. Barnes is wholesome and likable as he is persistent and successful. He breathes the breath of life into the press agent.

Mr. Shaw as the young man of the ring and later as the lover of the dancer softened by her influence and the touch of reality, is an interesting portrayal of contrasts. It is a virile performance, one that will bring him much deserved prominence.

Miss Stewart is appealing, in the heavier as she is in the lighter moments—in the tragedy and in the comedy.

The support is excellent throughout, and that of the Follies chorus, as shown in the picture there are the Follies chorus, under the direction.

The burning hall and the tense scenes of panic and rescue by the New York Fire Department in a staged exhibition of its prowess.

The exciting scenes surrounding the running of the track horse.

The prizefight for the “welterweight championship” of the world, with its dramatic surroundings.

A story by H. C. Witwer, author of “The Leather Pushers,” which you may tell the world that there is a magnified edition of that popular style, with all the decorations that New York life of today can supply.

Anita Stewart is superbly supported by an unusual cast of stage players.

Showing the mechanical operation of a newspaper office when there is a rush edition in the works—even to its comedy city editor, the well rendered Harry Watson, who is a scream in himself.

The bringing into the picture of many famous men, of Brisbane and Cain and others.

And best of all there is a real story, the interest of which is maintained at top notch all the way—with drama, with comedy and a strong blending of pathos.

‘THE STORM’ HAS HEART INTEREST
Palmer Prize Scenario Has All the Elements Necessary for Good ‘Film with a Punch’


CAST AND SYNOPSIS
John Trevor ................ Lloyd Hughes
Mary Heath .................. Lucille Ricksen
Bob Heath ................... George Hackathorn
Marge Trevor ............... Myrtle Howard
Mrs. Heath .................. Clare McDowell
Martin Firenald ............ Philo McCullough
Dave Heath ................. Bruce Gordon

John Trevor, a wealthy college senior, loves Mary Heath, who lives on a small, impoverished farm near the college town. Martin Firenald, as adventure, also admires Mary. The burden of supporting the Firenald family falls upon stud Dave, Mary’s elder brother. Bob, slightly-built, younger, and much-petted brother, proves adoring. At this time takes Dave on a “night-seeing” tour in the city and John goes along to visit his mother. Dave is killed in an accident in the gambling den, secretly run by John’s mother. John is mad with grief and—though brand and bound to the farm—for life—too atone. No choice is missed to humiliate him but during a storm it is he who rescues most of the family from otherwise certain death.

By MARGARET A. BRUMMEL
The Film Booking Offices hail this as “a picture with a punch,” and well they may. For while it is no radical departure, such as Chaplin’s treatment of “A Woman of Paris,” nor yet so novel as the Leatrice Joy for “The Hunchback of Notre Dame,” it does embody all the elements that go to make a rip-rapping, thrilling evening’s entertainment —there “a good time is had by all.” And it’s the type of picture that can be played in all types of houses.

There’s heart interest aplenty, thrills, dramatic moments and best of all a cast so well chosen that each part is played by its right character making a decided impression—and the director is to be commended for the masterly way the story develops—going from climax to climax until you forget that it’s only a motion picture under all.

Lucille Ricksen, petite, sixteen year old star is some one to rave about. Here is a player who can act in a pretty. She is probably well known to your audience as a youngster (it seems just yesterday) she played the leading roles in Goldwyn’s Edgar Comedies.

Lloyd Hughes as John Trevor, the young, luxuriously-inclined collegian, is excellent. When he goes to New York to visit his mother, who he thinks is independently wealthy, he learns that her inheritance is dependent for her support upon a fashionable gambling den, there is a very tense passage.

He announces her, but she pleads that it was a stunt for him, and tells him that his father’s share in the gambling den was all he left them.

Here is a good angle of the picture to exploit. Such a line as, “Should a mother sacrifice everything that she has for her son?” is suggested. Another catch line such as, “Should punishment for the sins of the father be visited upon the child?” can exploit the other angle where John, tries to automate Mary’s family for Dave’s death, by binding himself out as a veritable slave upon the woman he be intending that in this case he was condemned because of his mother’s unfortunate way of making money. And it took a storm and a near tragedy to solve it all.

Page 19
**Exhibitor Reviews (Continued)**

**BLACK OXEN** CARRIES UNIVERAL APPEAL

It Is a Faithful Portrayal of Book and May Be Listed in Houses Large or Small

BLACK OXEN. First National Photoplay, Author, Gertrude Atherton, Director, Frank Lloyd. Length, 7,937 Feet.

CAST AND SYNOPSIS


Having submitted to medical treatment which restored youth and beauty, Madame Zatianzi, formerly Mary Olgen of New York, leaves Austria for the U. S. Lee Clavering, young playwright and the rejuvenated Mary fall in love. They arrange to wed, but a former lover, Prince Hohenhauer, arrives, claiming her of the folly of the match. She breaks with Clavering and returns to Austria.

By GEORGE T. PARDY

DIRECTOR FRANK LLOYD has kept pretty closely to the plot of the novel—"Black Oxen," from which this picture is derived, a fact of capital importance in estimating its box-office possibilities. For the book had a tremendous sale, due to the rejuvenation theme it advanced, and the public interest has led to the newly-discovered glandular treatment sponsored by a German scientist, for the restoration of youth.

That admirers of the novel will crowd theatres where the picture is shown is a logical conclusion. And they will not be disappointed, for the film not only duplicates very closely and without deviation the story of the novel, but adds one which was not in the book, a psychologic situation which gives an added interest to the play.

That modern surgery is supposed to work the miracle of transition from old age to youth, is one of the all-important themes of realism which would be lacking, were magic, for instance, set forth as the agent. The average magazine woman won't really believe that such a transformation is likely, but the point is, they would like to believe it, and will strengthen their fancy with the thought of stories if not probable, where twentieth century science is concerned.

The novel's success and newspaper publicity have put the movie fans in a receptive frame of mind for the film, which consequently starts off on the swing around the amusement center in the advantages few fay, if any, features have possessed.

Action commences with a beautifully grouped and effectively staged view of an opening theatre, the heroine of the newly-arived mysterious Madame Zatianzi is the center of attraction, as she calmly surveys the audience between acts and her opera coat, almost immune to the mist of air.

In this scene, as in all others in which she appears, Corinne Griffith is wonderfully fascinating, dresses with the exquisite taste of the Vienna haute monde, and certainly with such dignified ease and intelligence that her performance registers as a work of art to be long remembered.

The episode in which she reveals her identity to friends of her girlhood, the stormy session with the old prince-lover, whose stern advice turns back the feet that would tread the roseleaf path of romance, and her final interview with Clavering are the most poignant and powerful of the many compelling emotional situations which sway the course of events.

A telling contrast between widely different types of womanhood is that which pits the stubborn, giddily-flappable Janet Ogletorre to save her wife in the perfect poise and serene beauty of the rejuvenated Mary Ogden. The advantage lies with the latter. It would be hard to devise a more striking case of divine jealousy than the irritable impudence of the irrepresable Janet and her woeful lack of good manner, she creeps into the onlookers' good graces, and if your sympathy is with Madam Zatianzi and her depressed lover in their eternal parting somehow a feeling remains that it is well that the wild youngster is actually on a chance of winning Lee Clavering, after all.

Janet, portraying with astounding dash, sparkle and humor by Clara Bow, wins up the proceedings by driving triumphantly away in a taxi with the reluctant Clavering securely in her toils. Thus, the tragic trend of the play is turned on a high comedy note, a good example of accurate directorial judgment which adds materially to its commercial value.

Conway Tearle gives an excellent performance in the hero role of Clavering. The work of Kate Lester, as old Janet Ogletorre, deserves the highest commendation. Her smooth, well-balanced support is given the principals by others in the well selected cast. The photograp- hics include a number of elaborate interiors, some costume and forest scenes and perfect lighting effects.

Tie-ups with local book-sellers on the novel should bring satisfaction results. Stress the rejuvenation theme, on the basis of the newspaper articles regarding the glandular treatment for restoration of youth, and go the limit in praising the story's strength and handling.

Don't forget the jazz parties staged by the younger set, with their high jinks comedy and feature the names of the leading players, with especial emphasis laid upon the work of Corinne Griffith, Conway Tearle and Clara Bow.

* * *

LOVING LIES HAS SEA PUNCH

Monte Blue Turns Tug Boat Captain in Role of Fan Appeal


CAST AND SYNOPSIS

Ellen Craig .......... Evelyn Brent  Captain Dan Stover .......... Monte Blue  Madge Barlow .......... Joan Lowell  Tom Hayden .......... Charles Gerrard  Jack Gill .......... Ralph Faulkner  Penny Wise .......... Ethel Wales  Bill Keenan .......... Andrew Kaldron  Captain Lindstrom .......... Tom Kennedy  No sooner is Ellen Craig married to Dan Stover, the reign of happiness is broken by the news that his new boss, Hayden, is a former sweetheart of hers whom he had not seen for twenty years. In his position to arouse jealousy and misunderstanding between Dan and Ellen, and make for discord, comes this news of the "white lies" which Dan has told his wife, and which she has believed about him when he was at sea. The climax of these complications is reached when Dan Stover is called upon to brave a storm in the Dismal trying to save a vessel of seamen on which his wife is fleeing with Hayden, who has finally eluded the grasp of the law and is in league with another woman. By a superhuman effort Dan Stover reaches the vessel and, in the nick of time, breaks loose as Hayden perishes in the raging waters.

This may turn out to be a fairly decent audience picture in localities where sea stuff is popular and Monte Blue is a particular fan favorite. With Monte and old father Neptune out of it, however, we are facing what is, after all, a rudimentary picturization of Pat Kyne's book plot. It is not bad, nor can it be said to achieve eminence as a big attraction.

In spite of this the picture may work to the heart of the average fan because of its theme—the struggle between red-blooded love and stern-faced duty—although it drags a little as long as pictures are made. The "loving lies" sequence in which Dan, the husband, tries to spare his young wife anxiety only to plunge her into despair and jealousy, is well worked out, and it carries a moral that should be appreciated by the fam-

In a purely pictorial sense the locations chosen for this production will be what will draw the crowd. They smack of the sea, rings true especially toward the close of the picture where Dan snatches the heroine out of the roaring surf. The interiors are not very convincing, although a great deal of pains has been taken to make the cabin of Madge Barlow realistic as possible.

Dan is housed in a cottage of rather luxurious proportions for a tugboat captain.

The love theme is well sustained, however, and it was a good idea to use the "loving lies" of Dan as a new twist in arousing curiosity and interest as to the final outcome. The cast is a number of the regulars of this picture, particularly in connection with Monte’s rescue of the heroine from the swaying rigging of the doomed wreck, and just enough comedy to relieve the tension. We believe this feature would gain strength by limiting it to five reels.

There is a newcomer in the cast, Miss Joan Lowell, playing the part of a nurse. It is as if we had a graduate tugboat captain, rather well for a beginner, and Evelyn Brent acquires herself with restrained acumen as the chief support of Monte Blue. Andrew Wallace supplied the real boat comedy character in Bill Keenan, and that veteran villain, Charles Gerrard, conducts himself naturally enough as Hayden with no tendency to overdramatizing, which is saying a lot for a villain.

There are three things to sell the public in this production: The title is a good one and renders itself well. It is an advertisement. "Does Your Husband Tell Loving Lies?" and so on along the line of variation.

The fact that here is a realistic sea melodrama with red-blooded people on which Pat Kyne corded a novel of which Monte Blue's part is that of the boat captain, the producer, to provide Monte Blue with a part entirely new to him, yet fitting him admirably, should also purchase attention.

The genuine sea atmosphere and the startling rescue scene in the final sequence are assets that every exhibitor will have a chance to exploit fully, and a fine line of vividly colored posters issued by the company. Use your lobby and theatre front for selling this attraction to the public. Decorate your lobby with scenes of the tugboat, net and fasten your cut-outs and stills to the meshes of the net. Build a small light-house of comb board, put a revolving light in it, and plant the lifesaving station in front of the lobby.

Another way to make the display smack of the sea would be to hang a few life-saving rings, posters, and pictures on the walls, and paint them on ushers and attendants might be dressed in oilskin clothes and sou'westers, and you might add arm-bands and also heralding the title of the picture. Give a breeches buoy and a life-line stretched across the street displaying the title would, perhaps, be practical in some localities.
BOX OFFICE REVIEWS (Continued)

CROY STORY MAKES
ADMIRABLE PICTURE

'West of Water Tower' Deeply Appealing Tale of Small Town
Splendidly Portrayed


CAST AND SYNOPSIS

Guy Plummer ... Glenn Hunter
Bee Chew ... May McAvoy
Charles Chew ... Charles Fawcett
Bette Arnholt ... Zaza Pitts
Cod Dugan ... Riley Hatch
R. N. Arnholt ... Charles Abbé
Mrs. Plummer ... Anne Schoeder Tootie ... Gladys Feldman

Guy Plummer, son of his hometown's orthodox, narrow-minded clergyman, becomes involved in a love affair with Bee Chew, daughter of a wealthy New Yorker. He is not well-spoken. There is no question that there is Cod Dugan, poolroom keeper. When Bee is about to become his mother, they are unable to obtain proof of the marriage. She goes away and returns with $100,000. The latter admits that he too sided similarly in his youth and gives up all financial and material things. His neighbors' good opinion, the marriage is proved and the young couple find happiness.

By GEORGE T. PARRY

An admirable picture, strong in human interest, interesting with striking episodes, and living up to the promise of its theme—decidedly, it will be refreshing to the small town, with all the village love of gossip, petty jealousies and readiness to believe the worst of and condemn those who violate conventional rules—set forth in generous detail.

It is an achievement of which director and players have every reason to feel proud. It is a new and realistic version of Homer Croy's popular novel which created such a sensation in the fiction world, and there seems every reason to believe that the same enthusiasm will follow its adoption to the screen and that it will be accepted by national film field will if not exceed the success of the book.

A few changes made in the original plot to meet the exigencies of the silent drama do not detract in any way from its merit. Director Sturgeon had to steer clear of the censor rocks and accomplishments, this feat with practical handling. The acting is perfect; the interest is maintained with infinite care and delicacy. So it comes that there is nothing left for the ultra-moralists to get agitated about, and this faculty of creating a feeling of youthful love, passion and suffering is related on the silver screen with sympathetic appeal and clarity.

This is an action movie at an even, smooth pace. There is nothing abrupt or hurried in the flow of events. Melodramatic punch and speed would be altogether out of place in developing a tale which is largely composed of character studies and depends on its magnetism, mental stress and conflict of emotions. No draw and hold the spectators' attention. This is never a moment throughout the seven reels when interest flags.

Guy Plummer's portrayal of the young hero is refreshingly natural and convincing. The least touch of overacting would spoil the role of Guy Plummer and wither its full-flowered realism. Mr. But Hunter is as sincere as he is artistic and there are no flaws in his performance.

Ernest Torrence, as the boy's bigoted father, is also rich in forceful appeal, as might well be expected of this talented actor; little May McAvoy is wistfully sweet and beautiful; the difficult part of Guy's sweetheart, who is so nearly shipwrecked on life's rough voyage through no fault of her own, is charmingly played by Riley Hatch; George Fawcett, Zaza Pitts and other members of the company deserve hearty recognition and praise.

The book is rather a bore, in trouble in exploiting the feature. The book is still selling heavily and many stores handling it will be glad to arrange a tie-up with the film. Play up the novel, boost the story as an intimate view of small town life and life with human interest, tender love romance and colorful atmosphere.

The names of Glenn Hunter, May McAvoy, Ernest Torrence and George Fawcett should be prominently displayed, as each possesses drawing power in different sections of the country.

JACOBS' STORY IS WEIRD

English Picture Contains Tense Melodramatic Thrills


CAST AND SYNOPSIS

Mr. White ... Moore Marriott
Mrs. White ... Marie Ace
Herbert White ... Charles Ashton
Engine Driver ... Ben Coventry
Sgt. Marsh ... Montmorency
Sailor ... George Wyman
Inspector ... Herbert W. Loomis
Stranger ... A. B. Imeson

While the Monkey's Paw figures as a wonderful piece of short shakes, it is its possession three wishes. The father sleeps. In his dreams he acquires the paw and requests two thousand dollars. His wife also is not satisfied. His wife compels him to wish her boy were back with him. But his right hand falters. The father wishes his son dead once more. Awakening, he vows to have nothing to do with the magic charm.

By GEORGE T. PARRY

OFFERING a plot steeped in weird atmosphere, solve, with tense, melodramatic thrills, but lacking the slightest suggestion of romantic interest, "The Monkey's Paw" figures as a short and swiftly-moving tale altogether different from the usual run of films. Made in England, by British director and players, the settings and photography are severely simple, yet adequate, consisting only of a cottage interior and exteriors. The drawing power lies absolutely in the story's length and work of the cast, and in these qualities it is a credit to all involved.

There is no denying the fine art of the attraction. It will fascinate many people with its odd, haunting sense of the mystical and unknown, its moments of pathos and terror. But what its commercial value in this country may be is another question.

In order to make a satisfactory box-office showing a picture must possess the virtue of universal appeal. And experience has shown that the rank and file of American movie fans respond most readily to the appeal generated by romantic ideals, except where strictly juvenile stories are concerned. And even then, an adult love affair is usually developed as a side issue.

Now, "The Monkey's Paw" is a grimly realistic bit of stuff, dramatically a gem and fairly loaded with suspense. And, there is this to be said in its favor, although gruesomely tragic in spots, there is no unhappy little Audley. Yet, its introduction to the American screen must be largely considered in the light of an experiment. It may "go big" in some quarters and flop badly in others. It is pure speculation on the part of an individual to predict on the exhibitor's part. Every showman knows his patrons' tastes and should be governed accordingly. There are no slack intervals in the action, the interest is craftily built up and nourished from the first to the final reel and too much praise cannot be awarded the character work of principals and supporting cast.

Literary clubs ought to be easily interested in the picture. W. W. Jacobs is best known for his realistic short stories, but on occasions he puts out short stories of serious intent and singular dramatic power and "The Monkey's Paw" belongs in that list. Can book sellers may consider a tie-up between the film and volume containing the tale. For the rest you can exploit it as five reels of peculiarly original content with a warmly entertaining twist which will surprise all comers.

SACRIFICED FOR REALISM

William De Mille Makes Character
the Usual Type of Lover

DON'T CALL IT LOVE. Paramount Photoplay. Adaptation by Clara Beranger from the novel, "Rita Coventry," Length, 6,457 Feet.

CAST AND SYNOPSIS

Alice Meldrum ... Alice Ayres
Charles Meldrum ... Richard Parrish
Rita Coventry ... Jack Holt
Vivian Coventry ... Andrea Kossoff
Patrick Deely ... Rod La Rocque
Kitty Deely ... Clara Proctor
Harry Proctor ... Julia Faye
Mr. Meldrum ... Eddie Needham
Mr. Amhalt ... Benjamin Henry Tyrell
Bob ... Charles Talmadge

FROM the showmanship angle this picture could have been better treated. The story, "Rita Coventry," has a tremendous drawing power because it ran in serial form in The Saturday Evening Post, had a wide circulation in book form and was played on the legitimate stage under the same name. That combined with an all-star cast, including Jack Holt, not to forget one of the remaining cast, should be played up strongly.

Concerning the story itself and the treatment of our opinions, it must be said that William de Mille has the wrong conception of what a true vampire, a charmer of all men, is like. Her manners and gestures are apt to send the overstimulated audiences into gales of laughter but that is beside the point and William De Mille probably realized that the big picture-going public likes its vampires cut to size and measure.

Likewise, the characterization of the piano tuner is to be questioned, for in the book he was as independent and selfish as Rita herself, while in the picture he seems much embarrassed at times and quite the country gentleman.

Agnes Ayres as Alice Meldrum appears as the realization of an ideal, the perfect woman—sweet, gentle and thinking only of the comforts of the man she loves.

Julia Faye as Clara Proctor, friend of Alice, who advises her to play Richard Parrish, is a little type of all that is charming and winsome, but as a matter of course, plays her small bit excellently. She is absolutely typical of the somewhat efficient woman type. What little faults she has.

Theodore Kossoff strikes the comedic note as the temperamental composer who is jealous of the many loves of his particular star, Rita De Mille.

It's easy sailing for you to put this picture across and many tie-ups may be utilized. The first, the book shops and then the town shops, for Nita Naldi's bizarre gowns are sure to attract much attention.
Exhibitors Trade Review

BOX-OFFICE REVIEWS (Continued)

'THROUGH THE DARK'
GOOD ENTERTAINMENT

Picture Is Ablaze with Action and Has Many Punches—Should Score at Box Office


CAST AND SYNOPSIS

Mary McGinn.............Colleen Moore
Boston Blackie............Forrest Stanley
Mabel Kavanagh...........Marcia Tarn
Esfel Grayson.............Carmella Geragthy
Detective O’Leary........Dale Hughes
Warden.....................Hobert Bosworth
Tru.............George Cooper
Glad Rags Kid.............Edward Phillips

While escaping from prison Boston Blackie is helped by Mary McGinn. The latter a school girl, is unaware that her brothers are crooks. She is excused on the charge of being a book thief and finds refuge in Mother McGinn’s home where she again meets Mary. She devotes herself to keeping Blackie straight and wins.

By George T. Pardy

BOSTON BLACKIE has become known to countless picture patrons as a prince of the underworld whose adventures have thrilled them. The fact that he is the hero of "Through the Dark" serves as a guarantee of pleasurable excitement for the audience. And the present instance is safe to state that there isn’t a foot too much or an inch of padding to cloud the action.

It starts off with a rush, with the rebellion of the San Quentin prisoners and Blackie’s lightning getaway, the jail guards hot on his heels, and the chase on the pace never slackens. You are at once caught in a swirl of sympathy for both outlaw and girl and an equally deep interest as the story progresses. Even the most jaded audiences will applaud this feature, because of its startling realism, its capable direction and clever production. There is nothing of doubt as to its favorable reception by the rank and file of movie fans.

There are many fine dramatic situations, among which may be mentioned that in which Mary is expelled from school, Blackie’s effort to save her when he is involved with a runaway horse, the switching of her crook brothers, Blackie brought to bay by the warden and the surprising and impressive climax.

It’s a straightforward melodrama, but melodrama cunningly impregnated with heart interest to a degree that entitles the picture to much higher rank than the average film depicting underworld activities. And the play- ers, one and all contribute royally to the story’s success by providing character sketches of uncommon force and promise. Colleen Moore is a wonderfully appealing Mary McGinn, Forrest Stanley shares dramatic honors with the hero, while sincere work in the Blackie Boston character role. Howard Hughes as Detective O’Leary is powerful as the warden and the Mother McGinn of Margaret Seddon a generally art- istic creation.

The photography includes many fine exteriors and interiors, with superb lighting effects. There were no lack of trouble in successfully exploiting the picture. But Boston Blackie has been so widely advertised and his name bandied among amusement seekers, that as a hero he stands second to none on the screen. Therefore, it would be well to boost this as the greatest adventure picture ever shown in the history of motion pictures. For- rest Stanley plays the role in question. Col- leen Moore should, of course, be given a prominent place in the publicity campaign and you can expect many publicity plugs, real- istic and sweeping action, so far as the story is concerned.

***

BESSIE LOVE AS GENTLE JULIA

Good Comedy Role Assisted Her in Fox’s Tarkington Film


CAST AND SYNOPSIS

Julia.............Bessie Love
Noble Dill.............Harry Von lostain
Randolph Crum............Frank Elliott
John Atwater..................Charles K. French
Shepherd....................Dale Hughes
Ridgely....................Hersay Clark
Herbert Atwater, Jr............Richard Billings

Julia Atwater, the village belles, causes havoc in the hearts of many of the town. Noble Dill is her best pupil, or worst victim, and searches fruitlessly for her. Bessie Love is the role of "Gentle Julia." But Julia’s pride takes an awful fall when she finds that the man she has loved at home, not at all effective. She finds out that only the man who has the heart of a girl will be successful in the way of business. Her love is for a man who is a fighting man in any case, and a fighting man he proves to be a fighting man.

It’s a good story and is well told. That is the final blow that sends her back to Noble Dill.

By Margarette A. Brumell

BOOTH TARKINGTON’S delicate humor and infinite knowledge of human nature is apparent in hiseyJ’s in all business throughout this film. And because Tarkington is the author and Bessie Love the star we do not hesitate to recommend this for all the family of all ages.

The small town, because it is the very life of a small town without belittling such life in any way, and the cosmopolitan cities because it is a true type of such types as dwell in the small towns that make up the big portion of our United States.

Bessie Love makes the most of her opportunities and seems to relish the part allotted her. She plays the type we all know, the attractive girl who has a clear head, with few exceptions. She is completely turned—but never vicious or mean, a truly sweet person, to whom man adoration proves a bit too heady.

It is good to see her in a light comedy role such as this rather than in such heavy, emotional parts as some in which she has been seen recently.

Florence Atwater, the precocious, child sister, is very well played by Mary Arthur. She is well cast too, for here we have no flashy thing, all curls, nor yet a very homely youngster, just an everyday pleasing and nice looking kid.

She shares comedy honors with Harold Goodwin, who plays Noble Dill, the adoles- cent suitor. When he gets into day dreams and imaginations, things are bad, but when the camera actually photographs these dreams and has done it in such a way that the comedy is highl

There are many comical touches, the best perhaps when the reading of Julia’s letter, saying she may marry Crum, is overheard by Florence. Florence’s idea of a gentle way of breaking the news to Dill (whom she secretly fancies) is to pass the news on to noble Dill. Noble Dill, when he finds out that he is to have a girl, photographs it on his small printing press and then issues it as an “extra.” And Dill’s heart in the process of breaking is a pitiful sight indeed.

As the story is of youth, very much akin to “Sevenent” and “Penrod” it seems the logical exploitation would be of tricks played by the kids on their older brothers and sisters and such lines as “See what a tragedy love can be to seventeen at the...........

Bessie Love is in excellent form to promise your public a Booth Tarkington play that is as good as either “Sevenent” or “Pen- rod” and stars Bessie Love.

‘EXILES’ IS SWIFT IN ACTION

Will Please Where Houses Are Not Too Critical

THE EXILES. Fox Photoplay. Author, Richard Hardiman. Director, Edward Mortimer. Length, 6,100 Feet.

CAST AND SYNOPSIS

Henry Holcombe.............John Gilbert
Alice Carroll..............Alice Roosevelt
Withering on Limbs...........John Walch, Dillon
Dr. Randolph..............Fred Warren
Rose Almaine..............Margaret Fielding

A man is shot in his office. Alice Carroll is arrested, charged with the murder, escapes and goes to Algiers, where she stays in a notorious resort, in the company of fugitives known as “The Exiles.” Boston Blackie, who is pursuing her, discovers that she is innocent. He follows her to Algiers, where she has been kidnapped by Holcombe. She falls in love and becomes his wife.

By George T. Pardy

WILD melodrama, with action as speedy and vibrant as a buzz-saw in full whirling career! Such are “The Exile’s” princi- pal ingredients; but there are other things in it, too. It’s only when atmosphere and acting are hope- lessly in defect, that a complete flop is achieved. Now, while “The Exiles” has its full share of melodramatic inconsistencies, there’s no fault to be found with the acting. It may not please everyone, but it will amuse the majority. If a trifle weak in logic, it is strong in color; events move with the celerity of greased lightning and hurdle life at break-neck speeds.

The Algiers scenes are remarkably well photographed. The sets look like the real articles. There are some exceptionally fine interiors and you get the impression of par- ticularly vicious surroundings, snakily evil and sensational Oriental, a place where most could hardly imagine that when the hero locates the missing Alice Carroll and schemes to get her away from the gambling resort, one is quite prepared for lively reac- tions when the hop-off time comes. There’s a peep of a scrap then, with Alice’s protector looking rather triumphant and finally persuading her that he is a good thing to tie to for life.

Naturally the heroine gets a lot of sympa- thy, inasmuch as she is unjustly accused and nearly went the way of all flesh.

John Gilbert works furiously in the part of Henry Holcombe, it if wasn’t for the fact that the whole story is ferociously melodrama- nical. John Gilbert, perhaps, is overdrawn. As it is, it fits in with the film’s tawd

The support is adequate. Extraordinary tension is, “melo” stuff, colorful, breezily romantic and a regular thunderstorm of flying action from start to finish, with a murder mystery in- volved and some striking views of life in the lower levels of Algiers. Both Betty Bouton’s name and that of John Gilbert are worth advertising.
ITALIAN FILM IS A SCENIC GEM
‘Toilers of the Sea’ Has Artistic and Romantic Appeal

TOILERS OF THE SEA. Selznick Photo-
play, based on Hugo’s Novel of Same Title. Director, R. Wiliam Neill. Length, 5,128 Feet.

CAST AND SYNOPSIS
Helene
Dolores

LUCY FOX
Helen

Helen

Horace

Horace

Henderson
The Priest

The Priest

Lucius Henderson
Captain Jean

Captain Jean

Horace Tabor

Horace Tabor

Captain

Captain

The Priest

By GEORGE T. PAR'DY

This film, produced in Italy, is chiefly remarkable for its wealth of scenic grandeur, the shots of Mount Etna, wreathed in smoke and flame, are particularly impressive, and there are various wonderfully attractive backgrounds. Its appeal is mostly spectacular, the plot being of light construction, yet interesting.

In this connection it must be noted that there is little if anything, of the original Victor Hugo story in the six reels. Not even the names of the characters in the novel are retained.

The picture’s title is therefore decidedly misleading, so far as its advertising appeal to persons who have read the book is concerned. But Hugo’s claims to glory are exactly the category of popular authors and many screen patrons will find satisfaction in the artistic beauty and romantic melodrama of “Toilers of the Sea” without troubling themselves about its origin. As a program offering, in neighborhood and smaller houses, the feature ought to make a good box-office showing.

The combat between Sandro, the hero, and the absorbing Captain Andre on the crater’s edge is easily the most thrilling thing in the picture. It isn’t only the savagery of the fight which thrills the spectator, although they put up a vicious enough battle, but the surroundings make the hero and the villains as the most impressive and realistic of its kind that has ever been embodied in a feature. That camera man and players took chances in plenty when these scenes were filmed is evident.

Holmes Herbert plays the leading male role, that of Sandro, and puts untiring energy and snappy action into his work, while Dell Cawley enacts the villainous Captain Andre with commendable vigor. Lucy Fox is an extremely good-looking heroine while Stanley wax is fascinating in the love scenes with her faithful aunt and the support is adequate.

In former exhibitors booking this film it should make it known that the scenery shots are genuine, thus tempting the curiosity of Italian residents who would naturally wish to visit their native land.

As to tie-ups with book stores on the strength of the title, an exploitation idea which seems quite in order—such a promotion is not warranted. For the Hugo novel and “Toilers of the Sea” in film form have nothing in common, except the name. But the feature can be legitimately exploited as a scenic gem and melodrama, with considerable human interest. The leading players are all American, a fact worthy of mention when advertising.

STEWART PLAYS TEXAS RANGER
Universal Five-Part Subject Has a Strong Juvenile Appeal

PURE GRIT. Universal Photo Play, Author, Frank V. Wallis, from the novel by Dorothy Hope. Director, Nat Ross. Length, 4,571 Feet.

CAST AND SYNOPSIS
Bob Evans
Roy Stewart
Captain Ralston
Jim Kemp
Jere Austin
Frank Bolling
Jack Morse
Buddy Clark
Veere Winter

Bob Evans, Texas Ranger, falls in love with school teacher, Stella Bolling. She aids a wounded stranger, who reveals himself as her long-lost brother, who had been killed. Buddy Clark, an orphan, is the son of Stella’s long-promised man, learns from him that he is really Stella’s brother and that she has been imposed upon by the stranger. Stella has gone with the stranger. Bob Evans pursues, saves her from an attack by the impostor, who meets with his just deserts, and wins the girl.

By GEORGE T. PAR'DY

THE heroic Texas ranger has ever been a welcome figure in Western melodrama and he lives up to his character as an entertaining factor in “Pure Grit.” The picture is well directed, skillfully photographed, does not drag at any stage and offers a plot, which, while running true, is slightly altered for its kind of story, is so cleverly presented by a capable cast that its interest never flags. As a program attraction in sections where these swiftly-moving tales of the border as much in demand, the box office returns should prove satisfactory.

For juveniles and single women this should be an especial appeal, because of the important part played by that talented boy actor, Veere Winter. This kid, as Buddy Clark, the school teacher heroically protects his interests and performs effective work in the many emotional situations which fall to his share and his rescue of the pet dog for the Stenwyck family is a sudden and exciting piece of a rough one. The weak point in the narrative lies in her too ready acceptance of the relationship without sufficient proof, but this is a trivial fault, atoned for by plenty of stirring action and sympathetic touches.

The big scene comes in the climax, when Bob Evans rides to his sweetheart’s rescue in the burning cabin and wrests a vengeful stranger, Jim Kemp, the villain in the case. This episode, combined with the youngster’s quick dash to save his dog, is splendidly staged and a triumph of photographic realism.

Roy Stewart is always at his best in the role of a gallant rider of the plains and his performance as Bob Evans lacks nothing of the spectacular lurch which has made him a pronounced screen favorite in “Wetserner.” Esther Ralston is a sweetly pretty and interesting little school-ma’am, and the support as a whole is excellent.

The title possesses good exploitation advantages. It is suggestive of the pluck and dangers of the ranger and the catcher of the value of a border history. Play up the ranger, stress the love story, the melodrama and the courage of the book’s name which is appearing in the one role guaranteed to please that actor’s numerous following.

BOX OFFICE REVIEWS (Continued)

VIOLA AS ‘THE HEART BANDIT’
Metro’s Tiny Star Presented in a Powerful and Gripping Story

THE HEART BANDIT. Metro Picture, Story by Fred Kienlen, Directed by Oscar Apfel. Length, (estimated) 5,000 Feet.

CAST AND SYNOPSIS
Molly O’Hara
Viola Dana
John Rand
Bobby Walker
Mrs. Rand
Gerrit Clark
Mr. O’Connell
Sandy
William Jennings
Ramon Orantes Cordova
Bea Grashby
Pat O’Connell
Nelson MacDowell
Martha Stewart
Silas Wetherbee
Edward Wade

Molly’s gang is double-crossed while carrying out a scheme involving a powerful circle of Wall Street manipulators. Rand’s motive, to avenge her brother, is a stake in the Rand Mansion. The latter falls in love with Molly, she finds him out, and forces Rand from imprisonment and herself for a straight life.

By JOSEPH SCHERANK

HERE is a powerful picture presenting a story tense with interest. A splendid cast, headed by Viola Dana as Molly O’Hara, whose fortu-

nities combine to get everything out of the story that’s in it.

Viola Dana is starred, a remarkable feature of this picture is the fact that there are no “minor” characters in the sense in which that word is generally understood. Every one in the cast stands out as a separate and interesting personality. There are no stock characters. The people are all real. This, we believe, is one of the essentials of true effectiveness.

Gerrit Clark plays the mother part with rare charm and understanding and succeeds in making the mawkish sentimentality with which such parts are usually invested. It’s not overdone. There are some scenes between her and Viola that are certain to touch every heart in your audience except the hopelessly frivolous.

Besides these scenes where Molly is being conquered into a good girl by the tender magic of mother love there are others that will make your audience hold its breath with excitement. The scene in which Molly’s gang is double crossed is a particularly thrilling one.

The gang holds up a fast truck coming across the Canadian border and believed to carry a rich cargo of bootleg liquor. When they draw alongside with a pointed gun, the flags of the truck go up and reveal a half dozen detectives and policemen pointing revolvers. A lively gun battle ensues.

Another thrilling scene shows Molly with the assistance of her old cronies, Spike Malone, who helps her to escape in order to rescue the incriminating paper which if discovered by the Federal officials, who are coming after it that night will land Rand in the penitentiary. Meantime a detective who has been after Molly for years tracks her to the mansion the same night. The boxer, whose name has been aquired, also roars around with a revolver, and when these various parties meet the result is something that must be seen.

The main pulling power of this picture lies of course in the name of the star, and most of your exploitation will be on that basis. Since the picture deals with crooked financial schemes your local banks may cooperate with you to emphasize the fact that the audience is to be educated as to the drift and by investments that are safe. An effective window card tie-up can be arranged on this idea.

The tie-up idea has been widely advertised all over the country and a tie-up of this kind will carry a punch with it. Many other exploitation plans can be worked out with the same thing idea as the basis.
'DIPPY DOO DAD' TOWN IN MINIATURE
Hal Roach Has Built Small Scale Community for Benefit of
Four-Footed Actors in Pathé Comedy Series

THERE'S one bustling center of the Industry in Southern California without a Theatre's Owners Chamber of Commerce or an F. I. L. M. Club. There are no weekly conferences to discuss Will Hays' latest pronouncements, or to debate ways and means of combating the music tax. Neither does the "blue law" menace enter to disrupt the serenity of this stronghold of the fifth industry.

The inhabitants may dance the clock around with impunity, or swing by their tails in abandon, secure from official interruption of their monkey-shines.

This Utopian community of the trade is the Dippy Doo Dad town, which Hal Roach has built at Culver City and wherein are made the now justly celebrated Pathé comedies, released under the title of the "Dippy Doo Dads."

Exhibitors have listened to their audiences laugh delightedly at the droll antics of the Dippy Doo Dad residents, and at the "four-footed mimicry of life on two feet" that these animal players so marvelously enact.

It is doubtful, however, if many exhibitors realize the actual extent of the community in which these animal actors live and work, and the tremendous amount of thought and effort expended in constructing the proper background and atmosphere for these four-footed comedians to act in.

Of course, the trade has seen many animal comedies during the past decade, but a year or so ago Hal Roach, the Pathé comedy producer, evolved a new idea along this line—that of making animal comedies without the intrusion of human actors at any time in the action.

H. M. Walker, Roach's veteran title writer, coined the name. Len Powers was assigned to the direction. Since their inception, the "Dippy Doo Dads" comedies have become established single-reelers of dependable box-office quality.

A tour of Dippy Doo Dadville is a truly fascinating experience. There are all scores of modern conveniences, including telephones, electric lights and street car service. There is even the D. D. D. railway, with specially built locomotives, freight cars and passenger coaches.

Taxicabs roll about the streets of this miniature city. There's a modern hotel with practical elevators, there's a church with its pipe organ, a court room and a school. The Dippy Doo Dads even have their own billiard tables. Everything is built one-fourth its natural size for the diminutive stature of the members of this company.

THE Dippy Doo Dads have their own branch of the studio wardrobe department. All their clothes are made to order, including a wide assortment of shoes. Len Powers has provided his actors with all the habiliments of the well-dressed man. His actresses are always gowned in the latest mode.

For years there has been a masculine sentiment in some circles that all animals on stage and screen are cruelly mistreated. Hal Roach has issued a standing invitation to all of this belief to visit his Dippy Doo Dads, watch them at work and see how they live.

They are better housed and fed than they ever were before their screen debut. They have the constant attention of an expert veterinary.

In Len Powers' affections they rank next to his own babies.
THE SHORT SUBJECT OUTLOOK FOR 1924

With Short Subjects More Important Than Ever Before
Producers Promise Rich Choice in New Year

A SURVEY of the plans of short subject producers for 1924 and an inspection of the near-releases for the first half of the year discloses an unprecedented amplitude of short subject entertainment that sets the discard of the discrimination in the program of 1923. The announcements from the offices of feature producers and distributors during the closing month of 1923, to the effect that shorter features will be produced means more space in the program for the short subject during 1924.

The extensive survey of the short subject market made by Exhibitors' Trade Review leaves no doubt that the short subject producers have more than amply provided to take advantage of the increased space of the program.

A continuation of Screen Snapshots, and a new series of the popular Hallroom Boys Comedies, constitute the short releases on which C. B. C. Film Sales Corporation will continue to concentrate its efforts along these lines during 1924.

Both these short subjects are well known by filmgoers, as the Screen Snapshots is now in its fifth year. The fifth series, more elaborate than ever, was started at the beginning of the 1923-4 season. Ten issues of this new series have already been produced, and new features are in store for the remaining sixteen. A new series of Hallroom Boys Comedies will also be started shortly.

The highlight of the Educational Pictures program will consist of the various two-reel comedy series. Arrangements have not been completed for the 1924-5 schedule but it is more than likely that practically all of the two-reel comedies which have become identified with the Educational trade-mark will be continued.

The current series of two-reel comedies will, in practically every case, continue, or through the summer months. These series include the Christie Comedies, Mermaid Comedies and Hamilton Comedies identified with Educational practically since its inception as a national organization, and they will be placed on the program at the start of the 1923-4 season, known as Juvenile Comedies and Tuxedo Comedies. In addition to these, an additional series recently acquired Clyde Cook Comedies coming soon.

The single reel releases at present comprise the Cameo Comedies, the Bruce Wilderness Tales, by Lyman H. Howe's Hodge Podge, the "Sing Them Again" series and the "Secrets of Life" series. The two last named are the first series of these subjects released through Educational, while the Cameo Comedies and Hodge-Podge subjects are in their second year contract and the third series of Wilderness Tales has just been released.

Christie will start the year with "Ride 'Em Cowboy" a western comedy with Bobby Vernon.

Jack White, producer of the Mermaid Comedies, will offer "Flying Finance," one of the most pretentious efforts of this young producer.

Youth is the keynote of "The Telephone Girl" series, which Mal St. Clair is directing at the B. O. Co. studios, and also directed by Darryl Zanuck from the H. C. Witwer stories now running in the Cosmopolitan Magazine.

"Julius Sees Her" is the title chosen by H. C. Witwer for the first two-reel episode of this series, which will be released March 2nd.

The production of the "Fighting Blood" series will also be continued.

Pathe Exchange, Inc., which ranks as one of the leading producers of short-subject productions, enters the New Year with a particularly extensive array of short-subject products. The Pathe line-up for 1924 shows seven separate brands of two-reel comedies, three brands of one-reel comedies, the "Chronicles of America" series, a new "Indian Frontier" series, a group of one-reel sport pictures known as "Sportlights," the Aesop's Film Fable cartoons, weekly issues of Pathe Reel Pictures of the Day, and the semi-weekly editions of Pathe News. A glance over the short-subject programs scheduled for release up as far as March shows provisions for the release each week of a minimum of twelve reels; in most instances, between thirteen to seventeen reels are arranged for release.

Pathé's comic output for 1924 will come as heretofore mainly from the Hal Roach and Mack Sennett Studios on the West Coast. The Hal Roach production schedule for Pathé during 1924 provides for the two-reel class, thirteen "Our Gang" comedies, thirteen Will Rogers vehicles, a like number of Stan Laurel laugh-provokers, and a group of the popular "Spat Family" comedies. In the one-reel class, the Hal Roach Studios are scheduled to produce the Pathe release program with three Charley Chase comedy vehicles and one "Dippy Doo Dad" single reel subject each month.

The Mack Sennett Studios also have a heavy short-subject production schedule for Pathe during the coming year. Hal Roach took over a long term contract by Sennett to be featured in a series of Pathe comedies, and the first of these, "Picking Peaches," will be released February 3rd. In addition, the Mack Sennett program provides for a minimum of six Ben Turpin vehicles and thirteen two-reel Mack Sennett Comedies, to be released by Pathe at the rate of one every four weeks.

Pathe will continue during 1924 the distribution of the now famous series of Aesop's Fables, and "Sportlights," will continue the series of Pathe News. In addition, the "Indian Frontier Series," six two-reelers, the first of which, titled "The Man Who Would Not Die," has been set for February 3rd.

Paul Terry's popular animated cartoons, known collectively as "Aesop's Film Fables," will also continue as a weekly release on the Pathe program during 1924. Pathe Reel News, a collection of interesting views on subjects of scientific, historical, humorous, and pictorial interest; and Topics of the Day, presenting the best of the world's wit and humor on the screen, will be continued as a feature of Pathe's weekly schedule of releases.

Universal has projected an ambitious short subjects program for 1924. It includes an increased number of high class two-reelers, both in comic and documentary vein, with a continuation of the one-reel fun-films that have found great favor in the theaters of the land. The release schedule contemplates a regular weekly issue of one two-reel comedy, produced by the Century Film Corporation, one one-reel comedy and two issues of the "Sports Tutor." In addition, there will be several series of shorts, and four high class serials.

Outstanding in the Universal list of short subjects for 1924 is the "Fourth Leather Pushers" series, consisting of six more of these popular two-reelers. These two-reelers are made with unusual care and are released as Universal Jewel productions, which means they are among Universal's super product. Billy Sullivan is starred in the fourth and third. He took the place of Reginald Denny, former star in 'The Leather Pushers' who now is making full length Jewels for Universal.

Edward Laemmle is the director of the "Fourth Leather Pushers," which were directed the third series, which have proved exceptional box office attractions. The "Fourth Leather Pushers" are being released fort-nightly, beginning January 1.

HIGHLIGHTS OF THE SHORT SUBJECT OFFERINGS FOR 1924

C. B. C. Two Reelers
A group of Hal Roach Boy Comedies
One Reeler
Screen Snapshots (released twice a month)
EDUCATIONAL
Two Reelers
50 Comedies
One Reeler
75 Comedies and Novelties
104 Kinograms
F. B. O.
12 "The Telephone Girl" two-reelers
PATHE
Two Reelers
13 "Our Gang" Comedies
13 Will Rogers Comedies
13 Stan Laurel Comedies
13 Mack Sennett Comedies
6 (at least) Ben Turpin Comedies
A group of "Spat Family" Comedies
A group of Harry Langdon Comedies
6 Indian Frontier Series
One Reeler
Dippy-Doo-Dads
A group of Charley Chase Comedies
Grantland Rice "Sportlights" (one every two weeks)
52 Aesop Film Fables
52 Pathe Review
52 Pathe News
52 Topics of the Day
30 Reel Pictures
31 Chronicles of America
Special: Will Hig. Minature, "Among the Missing" series
UNIVERSAL
Two Reelers
5 Westerns
52 Century Comedies
6 "The Leather Pushers"
12 Beaumont "Racing" Series
One Reeler
52 Universal Comedies
104 International News
Scrials (13 episodes each, one filmed weekly)
- "The Telephone Girl"
- "The Fast Express"
- "The Riddle Man"
- "The Free Trader"
The Caddy—Universal
Appealing
2 reel's
Buddy wins our hearts once more in this latest Century comedy. That's the thing Buddy does best. He wins the sympathy of the audience. And in "The Caddy" he has been provided with a very good little story. If there is anybody who can resist Buddy and the clever little children he has acting with him, we'd like to see that person. It is human and wholesome entertainment. The kind the whole family can go to see without any danger whatever of bad dreams afterwards.

"The Caddy" will appeal particularly to golfers. The humbler golf ball is made to do some marvelous stunts. Several fine exploitation ideas can be worked out to get the eye of those gentlemen whose vision of Paradise consists of a well laid out golf course. The display of a mere golf club has been known to make these gentlemen risk their skins crossing the street before the traffic cop said "Stop." This is a tip that you can use to your advantage.

Lest We Forget—Educational
Song film
Another in the series of "Sing Them Again," the idea being to get the audience to join in singing the old songs again. In this case they are "Tenting Tonight," "Wait Till the Sun Shines, Nelly" and "Mother Machree." Of course if the audience sings, the picture is a great success. There is nothing like singing together to make everybody feel happy. This picture is to be recommended therefore to small houses in residential sections where the natural slyness can be overcome more easily.

A Sailor's Life—Educational
Bright Bits
This is a sort of a film scrap book. It contains bits of things, Tropical beauty in Hawaii seen from a train window; types of American Indians; a funny bit with a monkey; and scenes from a sailor's life. Information painlessly administered!

Smithy—Pathe
Full of laughs
"Smithy," in the person of Stan Laurel gets his discharge from the army and starts getting even with his Sergeant. The results are laughable to say the least. He gets a job at house building and his efforts as a carpenter combined with the other carpenters including the cross-eyed one who has to close his eyes in order to drive a nail in straight, provide a continuous string of laughs.

This little feature has a real plot. For after encountering the hardships and weariness of the outside world, Smithy decides to re-enter the army—only to find that he is once more face to face with his old sergeant and the same old trouble!

The Bar-Fly—Pathe
Monkeys like humans
1 reel
The "Dippy-Doo-Dads" being up-to-date give us in their latest, a strictly prohibition comedy. As the title announces, "the action starts where 'Ten Nights in a Bar-Room' stopped." The fun starts with a realistic raid on a distillery by the prohibition forces of Dippy-Doo-Dadrille and the escape of Vic and Joe from the clutches of the law. The characterization of these two monks on a drunk is really remarkable. One can almost smell their breaths off the screen. The domestic troubles of Pop Monk with his wife who awaits him armed with a rolling pin also provide their quota of laughs.

White Wing Monkey—Universal
Highly entertaining
1 reel
Everybody likes to watch the antics of animals. Especially when it comes to monkeys. Ever watch the people at the zoo? The monkey is certainly the headliner on the hill. Joe the Monk is the kind of a monk that makes us wonder whether he or himself is the missing link. A couple of playful monkeys get loose with some hair-raising results. There are some genuine laughs. It is unfortunate that the ending is somewhat weak. Otherwise this is certainly a fine little picture certain to hit almost everybody's organ of tickle.

Stay Single—Educational
Matrimonial complications
1 reel
This latest Christie Comedy, after getting off to a slow start finds you in the one big situation that provides the laughs. Cupid Brown gets a long deterred raise in salary on the strength of the story he tells the boss that he is married. But when the boss also adds that he is coming up that evening to meet the wife, Cupid is forced to provide one in a hurry and takes Dick's wife next door to impersonate her. Mean time Dick's boss is also coming to meet the wife. And the two bosses know each other, and meet! The result is a real comedy scene with laughs lurking in every angle. A cute little dog provides some effective additional comedy.

The Black Sheep—Pathe
Clever cartoons
1 reel
The old classic theme of the black sheep of the family and the return of the prodigal son is given a highly laughable interpretation in this latest Aesop Film Fable. The cartoon work, as usual, is very clever. There is plenty of action peppered and salted with laughs. The appeal to the eye is catching and holds attention throughout.

In this case the "sheep" is a dog and he brings back a very welcome plate of juicy looking bones given him as a reward for his deeds of valor accomplished when he was sent away from home and forced to grapple with the cruel world.

Pathé Review No. 3
Varied bits
1 reel
The highlights of Pathé Review No. 3 are: "A Secret of Asia," showing the Sacred Twelve Hundred in the ancient Ang-Koo-Wat, Siam; "When Life Has No Frills," pictorial exposition of some of the crude contraptions still employed in certain Blue Ridge sections; "Re-creating the Life of Five Million Years Ago," one of the Popular Science Series of the screen and a Pathécolor study of "The Mountain Stream" which is a treat to the eye and the imagination.

Let Not Man Put Asunder
EDUCATIONAL TO RELEASE CLYDE COOK COMEDIES

During the early months of the new year, Educational Film Exchanges, Inc., will release two two-reel comedies featuring Clyde Cook, one of the best known funny men of the screen. The pictures were produced by Joseph M. Schenck, under the direction of Clyde Cook and Alfred Austin. The first of the two, "The Pony Express," will be released in February.

Cook is an Australian clown and was for years a favorite in London music halls and later featured comedian at the New York Hippodrome. Signing up with Schenck, he was starred by Fox Films. He is regarded as one of the most promising of the rising generation of film comedians who are bidding for the honors in the two-reel comedy field relinquished by Charlie Chaplin, Buster Keaton and Harold Lloyd.

Alfred Austin, who co-directed with Cook, was formerly associated with Charlie Chaplin, but has turned to animated motion picture work. He came to America from England with the act that introduced Chaplin to this country. He left vaudeville to assist Chaplin in making his comedies, co-directing on such big successes as "Shoulder Arms" and "A Dog's Life." He also directed Jackie Coogan in two pictures.

The diminutive Christine Francis will be seen as Clyde Cook's leading lady.

* * *

Julius Stern Goes West

Julius Stern, president of Century Film Corporation, producers of the two recent Century Comedies, has left New York on route to Hollywood and his studios.

Mr. Stern had been in New York since the completion of "Scientific Secrets," when he came East to meet his brother and associate Abe Stern. While there plans were formulated for future production and distributing of "The Darling of New York" and their two reel Centurys.

Much splendid work was handled by President Stern while there, and his cars in New York are due mostly to his wish to personally supervise the signing of several new contracts, among them the McCoy preparations for Buster Brown series as well as the schedule for the new year. Abe Stern will remain in New York to continue the international distribution of the other two Baby Peggy features.

* * *

Two New Standards Ready

Standard Cinema Corporation, whose short subjects productions are physically distributed through the Selznick Distributing Corporation, announces two more subjects ready for distribution within the next two weeks.


* * *

Another 'Secrets of Life'

Louis H. Tolhurst, producing the "Secrets of Life" series for Principal Pictures Corporation which are released through Educational Film Exchanges, Inc., has just completed another phase of the telescopic motion picture, "The Butterfly.

In this picture Tolhurst claims he has secured for the first time motion pictures of the metamorphosis of a caterpillar into the chrysalis stage of a butterfly. The ugly worm will be shown on the screen actually changing from a caterpillar to the chrysalis from which will develop the butterfly. The reel, Tolhurst claims, will throw light on many interesting facts.

NEWS REELS TOLD IN BRIEF

FOX NEWS, VOL. 5, No. 27—New York City—An event in journalism—"Old Timers," veterans of days of Greeley, Dana, Bennett, Pulitzer, gather at the Newspaper Club; St. Petersburg—A cold winter in Dixie—with the North enjoying a mild season, the South snow to throw away; New Notables—N. Y. City—U. S. sends two financial experts to help the Allies fix German capacity to pay; Waltham, Mass.—Here's a playful chap of 77 who claims he is the champion string winder, and nobody disputes him; Seattle, Wash.—Santa Claus forgot the bears in the city zoo, so the keeper gives them a tree trimmed with fish; Berlin—Winter sports begin at the Potsdam Yacht Club with sail skating the most popular pastime; Washington, D. C.—Woodrow Wilson, at 67, receives an automobile as a birthday gift; Tokyo—Japan is producing the finest chrysanths; Chicago, III.—There's no good reason why a man should drive nails with his hand—but Sandy James does it; Astoria, Ore.—Salvage crew blows up derelict ship, sunk two years ago, to clear the Columbia river channel; Arizona—Uncle Sam as a sheep raiser

* * *

PATHE NEWS No. 196—Puebla, Mexico—Puebla again in government hands; President Obregón leads forces; Chicago, Ill.—17 perish in State insane asylum fire; Washington, D. C.—Woodrow Wilson receives automobile as token of friends esteem; Cairo, Egypt—Pathe News cameraman takes wonderful films in flight over Cairo; Lake Placid, N. Y.—Yale and Dartmouth hockey teams compete on field of ice; Oakland, Cal.—More battleships cast on junk pile in accordance with Naval Disarmament Treaty; Grosbeck, Texas—Passengers miraculously escape death in spectacular train wreck; In the Limelight, Washington, D. C.—C. G. Dawes and Owen D. Young, U. S. representatives to Reparation Board, confer with President before sailing abroad; Nikko, Japan—Quaint geisha maids dance and play for Pathe cameraman.

* * *

INTERNATIONAL NEWS No. 4—Washington, D. C.—Thousands pay New Year's call at White House; Lake Placid, N. Y.—Champion barrel-jumper invents new ice stunts; Colomba, France—Work progresses rapidly on huge stadium for 1924 Olympic games; 1—Los Angeles, Cal.—Al Barnes, circus king, introduces a new show—motoring; 2—North Island, San Diego, Cal.—The navy's first ambulance plane proves a success; 3—New York City—New arrivals at the Bide-a-Wee Home find a strange protector; San Francisco, Cal.—Real gold teeth quells this cat's meow; Boston, Mass.—Boston Elks win the WNAC broadcasting contest; Philadelphia, Pa.—Mummers greeting to 1924 a gorgeous spectacle; International News presents the conquest of Mt. Whitney, highest peak in the U. S.—(An International Exclusive).

* * *

KINOGRAMS No. 2317—Stage comeback of the "Sport of Kings"—Culver City; Four thousand attend White House reception—Washington; The man wide awake for one day anyway—Philadelphia; Lifting the lid in the land of spooks—A visual interview with Father C. M. De Heredia authority on hoaxes of mediums; On day of the fair in King Tut's land—Gizeh; Pilgrim fathers of the automobile—New York; Knights of the steel blades display speed—Newburgh, N. Y.

* * *

FOX NEWS: Vol. 5, No. 28—Tokio—Torrential rain storms flood the ruined capital; Philadelphia—Mummers, in gorgeous array of varicolored costumes, celebrate with annual New Year parade; Brooklyn, N. Y.—U. S. S. Wyoming, flagship of the Atlantic fleet, weighs anchor, departing for Panama maneuvers; Los Angeles, Cal.—Sam Brown, 742-lb. pet bear, acting as watchdog, brings protection and pleasure to household; Culver City—Racing is resumed in southern California; Manchester, N. H.—Though covered with ice, the Old Swimmimg Hole lures these hardy New Englanders for a plunge; Miami—Under the palms of Dixie William J. Bryan begins his winter Bible class with a record attendance; Newburgh, N. Y.—America's Olympic team of skaters has a final workout and speed tests before sailing to Europe.
Turning 'Window Shoppers' Into Movie Patrons

Window Displays Give the Showman a Highly Productive Medium of Advertising at Little or No Cost to Him

When Paramount's "Big Brother" played Loew's Palace in Memphis, Tennessee, Manager Howard Waugh showed what it meant to bat 1000 per cent, when it comes to playing ball with store proprietors. This window tie-up with the Florsheim Shoe Store of Memphis necessitated hardly any investment; yet it attracted as much attention as any paid-for advertising might have achieved. But the Palace manager went further, as the picture on the right shows.

In putting a window display across in the Piggly Wiggly store, the enterprising Mr. Waugh demonstrated that not only every imaginable kind of business is a ripe prospect for a window tie-up, but that more than one window may be utilized to exploit a single program. In fact, the more the merrier. A chain of window display tie-ups would infer a brand of showmanship that is truly big league in every respect. It pays to play ball with the store owner.
Letters That Make New Friends and Patrons

This Is The First of a Series of Three Articles on the Form and Content of Letters to Be Used With a Mailing List

By MICHAEL L. SIMMONS

the method of catching the reader’s attention and heightening his interest:

Dear Friend,

We have pleasant news for you and its important enough for us to write you a letter about it.

What would you say to receiving an insurance policy free of charge? Probably, "Impossible; no one gives something for nothing." But that’s just it. We give it to you free; yet we aren’t really giving it away. Why? Because of the character peculiar, doesn’t it? But here’s how we do it.

Lobbyology

Sales-Making Friends

We know now that the exhibitor is interested in direct-mail.

Why? Because of the many letters that have come in since the appearance of “Building More Business With a Mailing List.”

The idea has caught; and we are glad. Because it shows us what the exhibitor wants. And what he wants, we shall always try to furnish.

Most requests ask that we go more fully into the subject of using the letter as a sales-making friend. No sooner asked than done.

The accompanying article is the first of a series which will treat the subject in all its phases—from the writing of the various forms, to the methods of compiling a mailing list.

You go to the movies. Everybody does. But sometimes you are very disappointed. Unhappy. You might even swear off movies. But the appeal of the movies is such a fascinating evening makes you rick the unsatisfactory ones. What a delight if you could be insured against the disappointing ones.

That is where our news comes in. We offer you that insurance. Our long experience in knowing what people want, our expert building of programs, the excellence of the value and above all, the splendid entertainment of our programs is your protection. And this, together with the finest atmosphere, courteous attention and good music makes us confident enough to say that you are investing in a policy of entertainment insurance when you become a member of the Theater.

This week we especially call your attention to

Very sincerely yours,

This letter may be regarded as long. However, it has been made long to serve as a model which can be censored, and various parts of it suited to meet the local requirements of the particular theater owner. As already stated, the letter permits to sell the house, rather than the weekly program, which in this case has been added as an afterthought on the principle of killing two birds with one stone.

While lengthy letters may defeat the very purpose they attempt to achieve in the commercial field, they may more often than not prove diverting in the household, where the atmosphere isn’t so surcharged with speed, and where the personal and price element of the business office.

A shorter, more direct form letter, in fact, that could be on a postal card might be fashioned in this wise:

Dear Friend:

It is our happy privilege to assist in the great work of revealing to the world what that one thing which is so vital to their happiness and well-being—entertainment.

At the . . . . . Theatre every effort is made to improve the entertainment offered. Each picture is carefully selected; each presentation represents a sincere endeavor to more fully please the clientele of this theatre.

We trust you will never regret having seen any picture at the . . . . . Theatre. And that your annual attendance will show the approval of our wish to give greater satisfaction.

Very truly yours.

Since direct-mail advertising covers such a broad and varied field, and in the form and content of each letter offers an extreme diversity of character and flavor from which to choose, this article will treat only with what is called in advertising parlance, the institutional letter—that is, as an aid to the building of a reputation, or good will. An article in next week’s issue will deal with the more familiar forms of selling a current program, or a specific advance program. Methods of compiling mailing lists will also be covered, as too, various devices for adding originality and atmosphere to the mailing pieces.

Returning to the subject at hand, in evolving principles to guide you in writing your own direct-mail letters it might be well to consider them from this angle. Judge the person you are writing to as being a component part of Yourself, Mr. Bystander, Henry K., Legion, the butcher, the minister, and your neighbor. These are people you have met and are still meeting in all your affairs of life. Don’t try to be a psychologist extraordinary.

A letter is no license for indulging in words you wouldn’t use in ordinary conversation. Be conversational. Be easy. Don’t concern the reader’s time by rambling all over the continent; at the same time a letter should be complete. It should not, for the sake of brevity, tell your story half way.

In direct-mail as in other things practice will beget proficiency. Some of the people will answer your letters. These answers will guide you in composing your own form, which will be unbeatable from a point of effectiveness as compared to any model that might be offered you from without.

In the meantime you can create a model from the samples that will be offered you in the next issue.
REAL SHOWMANSHIP OPPORTUNITY HERE

A Pictorial and Editorial Study of Why Exhibitors Should Use Own Brains in Presenting "After Six Days"

By Eddy Eckels

THe subject of how to present the Artclass production of "After Six Days," in reality presents itself as an outstanding showmanship feature.

Here you have the real screen version of the Bible. A story of creation and the winding of biblical ways to the Songs of Solomon. And, although vividly interesting and entertaining because it is a true picturization of the greatest "best seller" of all times, it is not amusement.

Exhibitors who recognize that fact and are foresighted enough to realize the possibilities such a production offers in the way of new treatment, new presentation and something new in showmanship—apparent sacrifice—are possessed with the necessary vision to discern the right road to community leadership.

Only an apprentice at theatre management would attempt to play "After Six Days" as a regular picture. There is nothing about it that lends itself to amusement ballyhoo or exploitation. And yet it fairly reeks with indirect exploitation values which will reflect their direct results on the theatre rather than the picture.

The greatest thing that can be said of this production is that it is now available for every showman and every showman should try and find a time and place for it in his bookings. That does not necessarily mean that it must even be one of his regular bookings.

There will be those shrewd showmen who will realize that "After Six Days" might best be presented as an added special offering at non-theatrical hours. But they will see to it that it does not escape them and pass into the hands of non-theatrical projectionists.

There isn’t a theatre too big nor too small to present it under the right conditions. There isn’t a community anywhere which will not greet it with gratitude if the presentation is properly heralded and handled.

SOME will be wisely willing to break down all house precedent and announce to their patrons that a certain night or nights are to be given over to "the greatest religious treat of the ages" and let it be known well in advance that there will be no attempt on that or those nights to offer any form of theatrical amusement.

That will be real showmanship which will win the plaudits of any neighborhood of the kind.

Special music and, if desirable, special settings and atmosphere, will make such a presentation an auspicious one which cannot help but form an almost everlasting effect for good in your house prestige.

Some other exhibitors will stick even more strictly to the religious calendar and make it Sunday "Special Offering" adapting the very willing assistance of various organiza-
Snappy Campaign Boosts ‘Enemies of Women’

Publicity Manager Lines Up All Lively Sources and Pushes Exploitation to Successful Conclusion

It is rather difficult to get displays of any kind in bank windows in Pittsburgh and it is therefore with pride that Milton Crandall, publicity director for Pittsburgh’s Rowland and Clark theatres, points to his accomplishment in getting the above display in the Pennsylvania Trust Company’s window.

But this feat was only one of many which he accomplished in the exploitation campaign to boost “Enemies of Women.” Crandall has made an enviable record for himself on his past performances but he determined to make this effort even greater. So he put his shoulder to the wheel and the spades began to spin around.

He sold the idea to the leading laundries to enclose a slip in each package calling attention to what are and are not “Enemies of Women.” Numerous drug and music stores arranged catchy advertising tie-ups at their own expense.

Moreover he secured window space in Joseph Horn’s exclusive department store where the idea was tied up with one of the most artistic of the clever window designs for which this store is noted. This particular window attracted more attention than any other that week.

A herald in a black charger covered the streets of the city for an entire week preceding the opening. He was garbed in the attire of the old time courier and attracted attention in addition by blowing on a trumpet. Mr. Crandall also launched a successful mail campaign. A personal letter in the handwriting of James Clark of the Rowland and Clark theatres was sent to thousands of residents acquainting them with the fact that a “remarkable picture would soon be in their midst.” The result of all this was overflowing business attendant upon the engagement at both theatres.

No one seems to know just how Mr. Crandall managed to convince the directors of the bank that the tie-up would prove valuable to them, but presumably he used some of his wiles which have helped him on other occasions. Many notable exploitation campaigns have been accredited to this publicity man whose novel stunts have always aroused interest and managed to pull the crowds to the two theatres. Moreover this one caused many persons who had otherwise passed the bank without even stopping to look, to become interested in men who are “Enemies of Women.”

* * *

GOT AUDIENCE TO ‘ROSITA’ WITH NOVEL PROLOGUE

Faced by the problem of overcoming heavy competition Manager Edgar Hart of the Paradise Theatre, Pasadena, Texas, rose to the occasion and did record breaking business. To outside the exhibitors who had taken large space in the local papers, he took even larger space, and allowed plenty of white border. The effect was instantaneous. The other ads sunk into oblivion.

The ad carried the announcement of the showing of “Rosita” with a special prologue in which a local favorite, a Mexican, would render vocal solos. Whether it was Mary Pickford, the Mexican or the two together who did it, Hart is not prepared to say but he knows that the crowds were too large to fit the house and he had to let the overflow pour into his competitors’ houses.

The prologue showed a Spanish interior with Don Diego intent on the guitar solo which Rosita, was strumming and singing. The scene immediately blended into the opening scene of the picture and the effect was perfect.

DANCING CUT-OUT PULLS CROWD TO LOBBY

Ben Turpin Poster Cuts Comic Capers in Cheap Stunt

When the Mack Sennett burlesque, “Sheik of Araby,” featuring Ben Turpin, was booked for the Oregon theatre, Salem, Ore., Thomas C. Grindley, the projection operator went to Manager Hill and said he had an idea to help exploit the picture. “Go to it,” said Hill, and “Tommy” started.

He took a one-sheet issued by Allied Producers and Distributors Corporation with this feature length comedy and made a cut-out of it. Then he got a big ball of twine and made a Honolulu-sort-of-robe costume which he fastened on the front of the cut-out. Then he took a small electric motor, set it up in a box concealed at the base of the cut-out, and with an eccentric shaft connected the motor in such way that when the current was turned on it gave the cross-eyed Ben the wicked-est kind of a wicked muscle-dance wiggle. This display proved a most exceptionally strong attention attractor, gave a laugh to everybody who saw it, and cost the insignificant sum of seventy-five cents. The cut-out was made from a one-sheet which showed Turpin seated. For this display he had to have trousers and shoes, so young Grindley just pasted shoes and trousers on with his own little brush.

LOCAL CELEBRITY USED TO EXPLOIT ‘OLD FOOL’

Ralph Peckham, manager of the Hodkinson Detroit office, has conceived a clever exploitation plan in the line of a prologue. The idea is to connect up the old man hero with some old man in the town, thus making the thing intimate and therefore of neighborhood interest.

The first one to try the plan was Manager Weble of the Isis Theatre at Grand Rapids, Mich. It happens that near Detroit there resides the old man whom Henry Ford took to Thomas Edison’s studio to make a record of his violin playing which provides the orchestra for the home folks’ dances. At this time the old man received an overwhelming amount of front page publicity in the metropolitan papers.

Therefore when “The Old Fool” came to the Isis, the manager decided to arrange a prologue that featured the local celebrity. The plan had the desired results at the box office.

* * *

‘UNDER THE RED ROBE’ GETS MERCHANT BOOST

Among a number of tie-ups which were effected in San Francisco for the showing of “Under the Red Robe” at the Imperial theatre were the one with a furniture store and with the women’s wear department of one of the large department stores. The furniture store made a display of period furniture, tapestries, etc., and used framed stills together with a specially painted poster showing Gil de Berault on his knees to Renee de Cocheforet, with silhouetted figures of two duelists below. The effect was startlingly attractive.

The department store display consisted of period costumes on manikins placed in the of the most conspicuous windows. With it was a poster causing attention to the period costume displayed in “Under the Red Robe.”

Let Not Man Put Asunder
FLOODS TOWN WITH ‘BIG BROTHER’ MESSAGE

Every Avenue of Exploitation Used to Get Publicity

H e certainly didn't leave a stone unturned," is what the Memphis folks are saying of Howard Waugh and his exploitation campaign for “Big Brother.” If there is any tie-up avenue which he missed up on, it’s probably because he didn’t have time to get around.

And if everybody in Memphis hasn’t seen “Big Brother” it isn’t because they didn’t know it was coming or because they hadn’t time to get to the picture.

His first step was to tie-up with the Piggly Wiggly Chain grocery stores. Every loaf of bread that left the stores carried a “Big Brother” postcard. All the store windows acted as ad media for the film. In the downtown Variety Store they had a special window display arranged. Over all the paid advertising which appeared in generous quantities in the papers, was paid for by Piggly Wiggly. Their delivery wagon and trade cards banded around the production. These, too, were paid for by the grocers.

Even the ministers were enlisted. Special post cards were sent them asking that they make an announcement of the showing of the film from the pulpit. Of course the subject of the picture makes such a request possible.

Then, too, the Florsheim Shoe Company was talked into handing out their window as also was the Hoeck Piano Company who plugged the display with the “Big Brother” song.

The Navy Recruiting office, with three of the best locations in town, also lent its aid by giving space to the large one sheet posters which show Thomas Moore in sailor’s uniform.

PREPARE SPECIAL EDITION OF ‘THE HOOSIER’

In conjunction with the photoplay, “The Hoosier Schoolmaster,” the Grosset and Dunlap publishing company are preparing a special photoplay edition of the book which in its original form had an overwhelmingly large circulation.

An expanded edition of Edward Eggleston’s novel will be profusely illustrated with pictures from the Whitman Bennett production starring Henry Hull and June Tracy. A large number of motion picture reproductions, which will be used for circulation just about the time the picture is released which will be toward the end of the current month.

DRESSES USHERS AS LITTLE OLD NEW YORKERS

In order to attract as much attention as possible to the screening of “Little Old New York,” the management of the Broadway-Strand, Theatre, Detroit, carried out the historical spirit of the film in the costumes of the girl ushers. They wore dresses which were reproductions of those worn by the women in the film. Of course they aroused a great deal of comment on the part of the patrons and gave the engagement no small amount of publicity.

But that was not the only means Phil Gleichenhaus used to get attention. He took space in the dailies but instead of running the ordinary ad, he made it appear like a formal, engraved invitation. The message was to the effect that “The Broadway-Strand had been selected by the Cosmopolitan Corporation for the exclusive first Detroit showing of the film when or where it was playing.

The lobby, too, was becomingly dressed in postcards with stills and photographic enlargements. It, too, did much to attract the large audiences which were the inevitable rule during the picture’s run at the theatre.

NEW TYPE WINDOW CARD DECORATIVE

‘Gambling Wives’ Posters Prepared for High Class Shops

To replace the more ordinary type of painted window card which many merchants do not care to use because they feel they cheapen their displays, the Arthur Film Corporation have prepared a new type of card which is so tasteful and subdued it would be sure to add tone to any window.

Though the posters are enlarged photographs, they do not give the ordinary photographic effect. Rather do they appear as lovely duo-tone portraits whose soft tints blend with a smoothness and warmth that is decidedly satisfying. A dull heavy stock has been used which helps convey the impression of elegance. Plenty of white space forming a pleasing border sets off the dark portions of the poster. Across the top in hand lettering are merely the words: "The Window News.”

Because the cards have been designed as a decoration for displays of a higher grade, the advertising has been cleverly subordinated so that the picture and the picture itself gives one the impression that the poster carries straight news. Anyone seeing these window cards would be sure to stop as they are sufficiently different and handsome to arrest the attention of the passerby. The set of four which is now being circulated has been prepared especially for the English speaking world. The cards are: "Gambling Wives," which is soon to be released by the Arrow Film Corporation.

PHONOGRAPH RECORDS FOR FILM EXPLOITATION

Selznick have conceived the happy idea of using phonograph records for exploitation purposes. This is a new hit. The records which are being sent out to all exhibitors are virtually selling talks on “Woman to Woman” and “Roulette,” the two latest releases. Each is a separate record and can be played on any standard make of machine.

The miniature discs are mounted, on heavy cardboard cards which are illustrated in colored pictures taken from the film. These, however, do not appear on the card, all the ad copy being contained in the record. If for no other reason, the exhibitor is sure to play the record out of curiosity and the message will in this manner be sure to reach him whereas, if the same information were printed, it might go unread by him.

SAVE ME, BIG BROTHER

Marque used on the Palace Theatre in Memphis, Tenn., during the showing of the Paramount feature at the Loew theatre.

USES RADIO TO ADVERTISE HOUSE AND FILMS

At the suggestion of Jean Belasco, Universal exploiter at Kansas City, Mo., Mr. Balsley, manager of the Liberty Theatre in that city, arranged for the broadcasting of his theatre program over the local broadcasting station.

This stunt, worked during the showing of "The Acquittal" and "The Darling of New York," Universal specials, attracted considerable attention not only to the picture being shown but to the house as well. The Western Radio Company with whom Balsley made his arrangements, wrote him to the effect that five or six hundred telephone calls were received daily regarding the reception of the Liberty Theatre program, during the three weeks.

In addition they received many post cards and letters every day from listeners in different parts of the country. This stunt can be pulled in any locality that boasts a broadcasting station and at very small expense. Talent for broadcasting purposes can be had in any quantity free of charge as that the only expense is that incurred through arrangements with the broadcasting station for an instrument to be placed on the stage.

OTTAWA FIRE EATERS

Take the old Town Crier and Dominion, both of which were in their prime ninety-five years ago. The old fire apparatus was hauled out for a long tie-up with “Little Old New York.”
EXPLOITATION IDEAS

Bally Makes Public Take Notice

Apparently "Long Live the King" lends itself readily to exploitation stunts for every exhibitor seems to find a new interest arousing scheme. When the picture was showing at the Pantages Theatre in Kansas City, attention was attracted by a novel street bally. There was rigged up on a large truck, an impressive looking throne in which was seated a youngster resembling Jackie Coogan. Dressed as court heralds were two men who also rode on the truck and blew trumpets. The slides and back of the truck bore large signs announcing the name of the picture and the theatre.

Kids Only Can See 'Circus Days'

Exhibitors are still conceiving new ideas for the exploitation of First National's 'Circus Days.' Here's the stunt that was pulled at the Liberty Theatre, Portland, Ore. There was staged a matinee for juveniles to which all adults were absolutely forbidden admission unless they accompanied at least one child. The performance was run under the auspices of the Better Films Committee and the Parents-Teachers Association. The dressing of usherettes as Follies' girls, and the conversion of the lobby into a circus garden, helped to create a festive atmosphere.

N. Y. World Sponsors Special Show

Getting a New York newspaper to cooperate on picture exploitation is a thing not easy of accomplishment, but the New York Strand did it during the run of First National's "Boy of Mine."

The chief reason for the publicity given the showing was the fact that the New York World not only sponsored a special matinee but had a staff photographer on hand to get pictures. The amount of space awarded the story broke all precedents.

More than four hundred children from all parts of the city attended the matinee which was under the direction of social and civil leaders. The matinee was duplicated the same week later when the picture played the Brooklyn Strand, the World again fostering the event.

Who's the Most Popular Newboy?

In connection with the Mobile News-Journal's C. D. Hunt Memorial, the Crown Theatre, Mobile, Ala., ran a 'who's the most popular newboy?' contest which greatly stimulated interest in Jackie Coogan and the Metro attraction "Long Live the King." A prize of a $20 Jackie Coogan suit was awarded the most popular "newie," the next in the popular received $15 and third was the recipient of five books of admission tickets to the Crown. The success of the stunt came from the publicity which was given the contest on all the front pages of the local papers.

'Babe' and 'Mawruss' Eye the Models

The Schade Theatre, Sandusky, Ohio, presented a very unique marquee during the showing of First National's "Potash and Phlut," Mr. Schade used one of the large posters with the double life size cut-outs of the two stars, above his lobby. Then he took the cut-outs off two of the models from the twenty-four sheet, and placed them on the ends of the other display so that they gave Abe and Mawruss coquettish glance which were bound to attract attention.

Bathing Beauties Appear in Person

Here's an exploitation idea that everyone can use. If you can't arrange for the original you can certainly adapt the idea to local talent. Jack Root, manager of the Mission Theatre, Los Angeles, staged a midnight show on New Year's Eve, with Mack Sennett's new bathing beauty appearing in person. Harry Langdon, star of the film, "Picking Peaches" the new Sennett offering, acted as master of ceremony. There aren't many people who saw that prologue who will fail to see the feature when it is shown.

'Fashion Row' Song Helps Film

Every exhibitor who books Metro's "Fashion Row," with Mae Murray, will have a ready made tie-up which he can convert into cash. 'Fashion Row,' a song film, is already being widely sung in cabarets and theatres on the West Coast, has been published by the Sunset Music Company. Copies of the song along with the sheet music are now being made by the exploitation forces of the producing company for the use of the song in a nation wide exploitation campaign for the picture.

Feeds Audiences on Hot Coffee

Manager Martin of the Odd Fellows Hall in Voorheesville, New York, determined to stimulate business, and he did. He conceived the idea of giving out frankfurters and coffee to all ticket buyers. The coffee not only stimulated the drinkers, it acted like a tonic on business—something for nothing—especially when that something is good and hot and the weather is cold, can certainly swell the attendance rolls. Ask Martin, he knows.

Successful Baby Peggy Contest

A successful Baby Peggy Contest was put over by the East St. Louis Journal in connection with the showing of "Darling of New York" by the united efforts of manager Phil Cohen and Morris Engel, Universal publicity director. The East St. Louis Journal, a very conservative paper, devoted considerable space to the contest.

Sweeping Tie-Up on 'Merry-Go-Round'

Well, how did he do it? No one knows but he certainly got across. All of which merely means that Mr. McCurdy, Universal exploiter secured twenty-four tie-ups for "The Merry-Go-Round" when it was showing at the Palace Theatre in Chicago. There were examined over counters prepared a "Merry-Go-Round" sandwich; the music store sent out heralds with their packages; the Elks Bulletin, issued the Friday before the opening, mailed to all members, carried an announcement of the special Elks showing; a toy store arranged a display of merry-go-rounds. etc.

Two Songs Inspired by 'Black Oxen'

When is a motion picture actor not an actor? When he's a song-writer. In this category fall five of the members of the 'Black Oxen' cast. While the picture was being filmed, the song writers were dedicated to work on the sidelines composing "When Romance Wakes," a ballad to be used during the showing of the love theme, and "Pleasant Eyes," to be the flipper of the Lloyd-Firth National production.

Erects a Unique Lobby Alter

A unique lobby altar has been erected by Joel Levy, manager of the Capitol Theatre, Reading, Pa. The altar serves as an announcement stand for coming productions, and is in the form of a standard on which rests an elaborately bound book inlaid with gilt. The edges are highly polished gold leaf which shines brightly under the powerful light projected over it. The impression gathered from the object is that it is a large open book. Each week there is displayed on the pages the title of the coming attraction. The marble base adds to the attractiveness of the altar.

French Doll Tie-Ups Persist

Though there is a new Mae Murray picture on the market, managers of Mobile, Ala., still find interest in "French Doll" material for window displays. One store ran a very attractive display of Frankfurters and the doll prints of Mae Murray and window cards announcing the showing of the feature at the Crown Theatre. The other was a display of dress goods in a large colored poster of Mae Murray as a background.

1. E. CHADWICK OF MERIT

MET "GAMBLING WIVES"

CHADWICK WINS!

GET EM HOT HERE!

Tie-up Poster with Jackie Salted Peanuts and the new Jackie Coogan picture, 'Long Live the King.'

"Let Not Man Put Asunder"
Purple Masks for 'Unknown Purple'

A little originality goes a long way in exploitation. Something different immediately attracts attention, especially if it is a novelty. Traar has prepared a cut-out mask the eyes and mouth of which have been treated chemically so that after the mask has been exposed to the light it will give forth a purple glow when worn at night or in a dark room. Printed on the mask is the name of the production, THE UNKNOWN PURPLE, the cast and the name of the theatre at which the picture is showing at the time. The kids are sure to fall immediately for the mask idea and the picture ad will undoubtedly have a tremendous circulation.

Attracts Crowd With Shadow Box

When Manager Towns of the Strand Theatre, Birmingham, Ala., booked SIX DAYS, he determined to make the patrons take notice. And this is how he did it. A large shadow box was placed under the marquee, carrying the name of the author in type a foot high, and the title of the picture in slightly smaller type. Under the box was a large painted sign reading: "A lesson in the art..."

Above the ticket booth were two large strips of beaverboard on which were painted in colors the kissing figures for the six days of the week from the twenty-four sheet poster. In the center of the lobby, on an easel, was a large painted reproduction of an embracing couple seated on top of the world. Manager Towns said the display attracted more attention than any he had used before.

Book Tie-Up on 'The Way of a Man'

The closest co-operation between First National who is distributing WHEN A MAN'S A MAN and A. L. Burt and Company who have published the motion picture edition, will mark the advertising campaign being launched for the exploitation of the film.

At a meeting of the sales force of the publishing company, Irving Lesser, vice-president of the Principal Pictures Corporation, producers of the film, outlined the First National plan which was under way for the wide spread advertising campaign. The large sale of the book up to this time, would seem to indicate, according to Mr. Lesser, the popularity of the story and its author, Harold Bell Wright, and might be a fair indication of what to expect from the picture in the line of unusual popularity.

Enclosed Penny Postage

Here's the germ of a good idea. Arrow Film Corporation, in their exploitation of their newest feature, GAMBLING WIVES sent a letter to exhibitors and enclosed in each a brand new penny, the purpose of which was to provide the wherewithal for a postage stamp for the return post card. The card had to be signed and mailed and there would descend upon the exhibitor all kinds of information regarding the picture.

Attract Attention by Colored Ads

For the showing of Cosmopolitan's LITTLE OLD NEW YORK at the Palace Theatre in Montreal, the management took a full page in the Sunday newspapers. The background of the page was a light yellow while the type was printed in black. Two stills and two portraits of Marion Davies were used on the page. The amount of content called forth by this ad showed definitely the value of color in motion picture advertising.

Rewarding Ushers in Wise Plan

The Usher's Report System is being worked out in the Missouri Theatre, St. Louis, with fine results. Every usher is required to fill out a card which he lists the remarks made about the feature, comedy and the music. Sufficient space is left for any other desired remarks. On the back of the card is a standing offer of one dollar for every suggestion that an usher makes that is put into effect. The value of the system lies in the fact that it quickly reveals men in the usher ranks who promise executive material.

Contest Exploits 'The Acquittal'

C. W. Irvin, manager of the Imperial Theatre, Columbus, S. C., announced recently that on a certain morning THE ACQUITAL would be exhibited free, and the first ten persons to guess "who killed Perrett," would receive substantial prizes. On the selected morning six reels were shown. Fourteen persons guessed the solution. Irvin didn't notify the winner until the engagement began. The small audience which witnessed the prurist screening soon had the whole town talking. The effect of this registered at the box office during the entire showing of the film. The same stunt, worked with variations, to suit the special audiences, proved just as effective in other towns.

Jazz Prologue for 'Flaming Youth'

Edward Hyman, managing director of the Brooklyn Strand Theatre picked a little Symphonized Jazz Orchestra from his regular 35 piece symphony orchestra for a stage presentation of First National's FLAMING YOUTH. The little six piece orchestra was placed right on the stage in atmosphere settings, to play the jazz music for the number while a quartet of ballet dancers was used with special lighting harmonies.

The number was especially designed to connect the prologue with the picture by presenting scenes of sympathetic similarity and the audiences denoted this by their applause when semblance of the settings and the likenesses of the dance scenes were obvious. The audiences showed this by their applause when the dance scenes came on in the picture.

Front Page News Story for 'Reno'

During the showing of the Goldwyn-Cosmopolitan feature, RENO, at the California Theatre in San Francisco, the picture was exploited on the front page of the San Francisco American. The paper having published a double column first page story attacking Major Hughes' speech advocating saner divorce laws. Mr. Hughes was asked to reply to this article and his answer was featured on the first page as was the staff writer's reply to it.

This helped make the subject of divorce a much discussed topic, and the showing of "Reno," the modern divorce story of Rupert Hughes, therefore was particularly timely.

Exhibitors Like Bright Colors

The new lavender colored campaign book which has been prepared by C. F. C. for the exploitation of INNOCENCE, is attracting much comment from territorial holders and exhibitors. Not only is it the material which the campaign contains which is attracting these people but the effectiveness of the color. Because of this, the next campaign, "Discontented Husbands," will also be printed on a vivid color.

Painting Reflects Tone of Film

Painted seas against a background of painted faces in the lobby of the Liberty Theatre, gave ANNA CHRISTIE a mighty boost in Portland, Oregon. Above the entrance hung a full width painted panel which was designed to give a hint of the picture's atmosphere.
ADVERTISING AIDS

into all the billboard material on this screen version of the George M. Cohan stage success.

The twenty-four sheet shows young Wes gazng dubiously before a portrait of the first father of our country, and wondering how he got through life without telling a single whopper. The six-sheet pictures Wes in colonial garb, hachet in hand, explaining something to a group of bathing beauties in one-piece suits. The three show him being choked by the mighty hands of Dick Sutherland, and also preparing to run away from home. The one carry on the humorous and dramatic situation with which this Warner Classic of the Screen is interpersed.

Two one-half sheets, measuring 14x42 are also offered, to complement the usual array of billboards.

is a map of the United States, with the figure of a man and a woman at each end of the title "Reno," pulling away from each other, so that the N in Reno has cracked.

The idea of the couples being packed, ready to leave each other, is carried out in many of the newspaper advertisements, all the cuts for which are line drawings. A 4-column advertisement, with a unique angle of appeal, the management of the Criterion Theatre, Los Angeles, where "The Hunchback" is still going strong after an eight weeks' run, used a multi-language ad with unusual results.

The opinions of the French, Scotch, Spanish, Italian, German, Jewish and American critics were given under a heading which read, "The tongues of seven lands hail 'The Hunchback of Notre Dame'! Designs symbolic of the huge settings and the characters of the story surrounded the ad which attracted considerable attention and created much interest in the showing.

The Gadsden Times-News of Gadsden, Alabama, is an enterprise newspaper and Will B. Wood, owner of the Belle, Lyric and Savoy theatres in the same city is an enterprising showman.

The Times-News published a special holiday edition of twenty-four pages in which all the local merchants took generous space. Mr. Wood contracted for the whole back page of the edition and used it to wish his patrons the best of the season's greetings and to tell of the progress of his theatres, a

THE human interest element is suggested in this poster with just enough left unexplained to make the outdoor want to find out what the rest of the picture is all about. That is the prime quality of a poster and this one very obviously has it.

THE page devoted to exploitation contains a reproduction of the map of the United States, which shows the number of grounds on which divorces may be obtained in the forty-eight different States of the Union. This map is suggested for use in newspaper advertising or publicity, in the lobby and window exploitation. Many "still" tie-ups of a valuable nature are illustrated, as well as street, lobby and merchant exploitation.

The section devoted to newspaper stories contains, in addition to the usual full and valuable line of material prepared for the Goldwyn-Cosmopolitan press books, a series of special Sunday feature stories on divorce, written by Rupert Hughes, one of these called, "Why Marry for a While?" and another one, "Why Divorce?"

A SPECIALLY attractive set of posters has been prepared by Warner Brothers for their latest Wesley Barry picture, "George Washington, Jr." which will be released sometime in February. This is the first Barry picture in which young "Freckles" appears as a strapping adolescent in immaculate "tux," and particular pains were taken to put class progress which he attributed to the good will of the public.

He also took the opportunity to advise his patrons of his Christmas week program and it is interesting to note that Universal productions were in the majority. Hoot Gibson in "The Thrill Chaser," Jack Hoxie in "Where Is This West?" Herbert Rawlinson in "His Mystery Girl," and a Universal Western, "Stolen Gold" were the Universal bookings.

Good will is an invaluable asset to any business and generous and judicious advertising is a sure builder of good will.

IN Memphis, Tennessee, an enterprising showman has effected the local daily which gets him advertising galore at an almost negligible expense and which may well be used as a mode by other showmen alert to possibilities.

Howard Waugh is his name and he has landed on the front page of the Memphis News-Seminar three times in one week, with three big ads inside, and fifteen small displays every day. Here's how he does it.

Waugh furnishes the paper with fifteen passes every day. The News scatters through the want ad section the names of fifteen people at random from the directory. Under each name is a line about the theatre and the program. Anyone who discovers his name in the paper is entitled to a claim pass.
Exhibitors and now happy your ideally distinctions loved you have A. had Released romance. marriage.

"Tried and Proved Pictures" are just such "sure bets." They have made money all over the country and their records stand ready to prove the fact. In this department we tell you new ways of handling these pictures after you book them. New exploitation schemes which have been suggested or thought out since the first run of the picture are given here in detail. Tried and Proved Pictures are safe.

** "Merry Go Round"

** * * *

War Romance Released by Universal

BRIEF: Count Max, the Emperor's right hand man falls in love with a pretty organ grinder. He conceives his position and wins her love. A friend however, tells the girl who her lover is. The war breaks out. The Count comes to her, but she sends him away knowing that their difference in position will prevent a marriage. But the war brushes aside all distinctions and brings the two together in a happy marriage.

The war and its effects upon life will long remain a theme for writers of the screen as well as novelists and short story writers. The vivid romance that forms the basis of the story of "Merry-Go-Round" powerfully influenced and affected by the war and demonstrates how completely standards of life were changed and barriers of caste swept away by it. And in this case these changes worked to bring a happy conclusion to a romance. The power of the story lies a good deal in this love. Not only is it probable, but it deals with the kind of thing that has actually happened.

Various interesting exploitation ideas suggest themselves in connection with this picture. Everybody has heard of Coney Island and for everybody the mere words contain a fascination—the idea of pleasure unconfined. Many scenes in the picture are laid on the Prater—Vienna's Coney Island. Get this idea into your lobby display. Show views of Vienna and Prater streets and stills of the Prater. You might even have a man selling pop corn and hot dogs on rolls.

There are many merry-go-rounds travelling through the country on horse drawn wagons. Get one of these fellows to park in front of your theatre during the days of the run. It will attract business both for him and for you. Tie it up with a streamer around the top of his merry-go-round.

The following newspaper tie-ups are suggested in connection with the picture:

Get in touch with your local editor and arrange a "Merry-Go-Round" contest as a tie-up with his paper.

Start the newspaper publicity ten days before the opening, the winners to be announced on the opening day. If there is a camera man present at the opening do not forget to have him snap a picture of the winners. Of course, the picture of the three winners. This service is now possible in a few hours, and with the caption, "Just Released: Winning Post-Strand Theatre Contest," the newspaper will get an ad on your screen. Contest No. 1. Bruttality Always Lost. There is a brutal character in "Merry-Go-Round"—the owner of the carousel in which Mary works—but he gets his just deserts.

Contest No. 2. What Change of Mind Must Follow the Complete Loss of Wealth and Power? This is a deeper subject than No. 1. Norman Kerry, as Count Hohnenegg, had wealth and power, but the end of the war left him bereft of each. When would leave such a case, be his mental attitude toward the world?

Contest No. 3. What Would You Do? If you received word that a loved one—in the play it is the mother—was dying and calling for you, yet a brute kept you from going to that bedside, what would you consider the right thing to do? This is what happened to Mary when her mother called for her, yet her employer refused to let her leave her business.

Contest No. 4. Which Comes First—Love or Duty? The Count loved Mary better than his life. He married, as a duty, a woman he did not love. Can his action be justified, or should he have clung to Mary and taken the consequences?

Tale of a Flapper Released by Paramount

BRIEF: "Swirlie" becomes a jazzy flapper when her father becomes rich during the war. She lives a life of unrestrained pleasure and is loved by Roger Corbin, an aviator, and Garside, a wealthy gambler. Marjorie, her sister, follows the same trail and when they fail to have to their own lives in Greenwich Village. Forbes, the flapperleg, brings about a marriage in the hands of young Corbin. "Swirlie" loses all in Garside's card room and flees for the cancellation of her debts against her marriage to Garside. She goes and stays at a small town where she lives in the car of a new locomotive designed at his father's works. Staying there, kills Garside in an auto. She is rescued by the police, who goes after her in a seaplane and the two marry.

There is hardly any subject in which people are more interested at the present time than the rising generation. The problem of our flappers has been discussed and written about in every newspaper in the country and seems to be a subject of inexhaustible interest. All sorts of people have taken up arms against the flapper or leaped to her defense.

By far the best method of exploitation then for "Prodigal Daughters" lies in the newspapers. Start a discussion going. The subjects are numberless. Are flappers immoral? How does the modern girl compare with the sweet, old fashioned kind? Should girls be allowed to smoke? Any number of additional subjects can be presented for purposes of the contest. Newspaper readers eat this stuff up. It is a marvelous circulation builder for the newspaper that will fill your house to overflowing. You can get your subjects discussed by every woman's club, every welfare association, every parent league in your town—and incidentally your picture.

Of course a great deal of the pulling power of the picture will lie in the name of the star, Gloria Swanson is now one of the best known and best liked of the screen stars. In "Prodigal Daughters" she is ideally cast and easily carries off the honors of the day.

"Let Not Man Put Asunder"

The Cheat

Love Drama Released by Paramount

BRIEF: Carmelita, a beautiful South American, who has been betrayed by her stern father to Don Pablo, an old heartless bully. Don Pablo is a lonesome man until he learns that Carmelita desires to marry him. His love is too weak to stand the test. But how about Don Pablo? An Indian prince has fallen in love with her wealth. Carmelita loves neither man. The Indian prince, after lending her money, induces her to dine alone with him. During the meal she is ferried to the palace by steamboat. Carmelita and the Prince quarrel and she shoots him. Dudley, arriving on the scene, takes the good old Indian prince and carries him for the crime. He is convicted. Carmelita goes to court and confesses, showing a

Why Paramount Leads

WE are a village of 385, playing only once weekly with an occasional mid-week show at 10:30, more and no less. Nothing wonderful for a producer to cater to, but there are many of us in this good old U. S. A. and for the benefit of other small towns I want to order some of Paramount's experience with Paramount I am pleased to relate: Wonderful service, absolutely fine in good conditions, and only Paramount. Paramount will supply you with as many prints as you wish. The prints were few, we do not know how a long contract would turn out. Please do not take this as a free advertisement for Paramount, but only as a good word for a producer who treats a small town as a man in the street.

The Cheat

with Patsy Kelly—A high production. One of the best this star has ever appeared in. If you can buy this one right, go to it. It will get the rocks and put you on right side of ledger. Ehrenfeld, W. Young, Jr., Frances theatre, Dyersburg, Tenn.—General patronage.

Big Brother

with Tom Moore—Great. The best story ever told to introduce the new thing. If you want the best kid I have ever seen in any picture, Tom Moore and Edith Roberts—good. Charles Hendricks and Raymond Hatton both good. When you play this picture you'll get a thrill like you haven't had since "The Miracle Man." Seven reels—Geo. Rea, Colonial theatre, Washington C. H., Ohio—General patronage.

The World's Applause

with Bebe Daniels—This is a picture which will please your people. It can be bought reasonable. Seven reels—Geo. C. Starkey Opera House, Mountour Falls, N. Y.—General patronage.

The Top of New York

with May McAvoy—A very nice little show that will bring out nothing but favorable comments. It is a "magazine" story. Any time. Put this away in your scrap book and date it for next December. Also dig up "Three Live Cigarettes" for Christmas Day and "The Good Provider" for next Thanksgiving. Paramount prints will be good, so you don't need to fear the old end. R. M. Foote, Canton; Chas. Lee Hyde, Grand theatre, Pierre, S. Dakota; I. L. Fox, Bangor, Maine. (These opinions are from Exhibitor's Herald's "What the Picture Did for Me" and are here used by special permission.)

Paramount Pictures
branded shoulder—the Prince's work. The verdict is set aside and all is rosy.

POLA NEGRI has taken a firm hold on the preferences of film fans throughout the country and has earned an enormous amount of publicity and her name is undoubtedly a box office magnet. If this picture she is supporting is as strong as the more dramatic story sometimes and well liked name among lovers of the cinema.

The story of "The Cheat" is highly dramatic, it has a very satisfactory happy ending that will send the audience away from the theatre without that somewhat acrid taste that a less dramatic story sometimes leaves. This picture is remarkable for the number of big scenes it contains. There are at least six of these that will hold the audience by the coat tails.

The best tie-up presented by this picture in exploitation work is the book. Grosset and Dunlap, the home publisher of the very famous, a great, blackmailed novel and the story has quite as much weight and interest as the original and the reader seems to have the satisfaction of seeing the pictures about the book.

The one that makes the best tie-up is with Pola Negri. But "The Cheat" as a novel is on sale in drug stores, department stores, and railway stations throughout the country.

Get your bookseller, druggist, and department store to stock in the novel "The Cheat." Influence them to display a sign like this: "Pola Negri's Greatest Triumph "The Cheat." Buy the Book Here and Then See the Paramount Picture at the . . . . . . Theatre. Run a slide tying up book and picture.

'The Heart of Wetona'

Indian Drama Released by Selznick BRIEF: Wetona, brought up as a white girl by her mother, the chief's daughter, who leaves her father, the tribal chief, as the vestal virgin to bring sacred food to the Holy Man at a Certain Place. She makes her first love only half worth the bargain and is, by her loss, a red woman indeed. Wetona is captured by Quannah and the Indian maiden is rescued by her Indian lover. It is his first love and she is his. Wetona, his white love for his Indian lover, and all her love is now transferred to him. She loves the Indian and returns to him.

NORMA TALMADGE in one of the most appealing roles she has ever played. The cast also contains Thomas Meighan, a star in his own right and Gladden James. A powerful box-office cast! Added to this, George Scarborough wrote the story. There is therefore little doubt that this Talmadge revival will go over with a bang.

The lives and doings of the "original Americans" are a source of never ending interest to the people of the civilized world. The wonderful way they live makes us wonder if the Red Man's hunting grounds used to be. Their strange dances and religious rites are fascinating. The whole subject has an even stronger interest than when the pictures were first issued in view of the recent Congressional investigations of the state of the reservations.

In fact a good deal of feeling has recently been aroused over the state of the Indian and whether or not his rights are being violated. It would be difficult to find a better way to attract a crowd. Have one smoking an Indian pipe in front of your place.

Another good idea would be to rig out a window display with Indian arts and crafts. In this way you can probably secure the assistance of the local Girl Scout troop who is interested in such things.

* * *

'Love Is An Awful Thing'

Marriage Difficulties Released by Selznick BRIEF: Anthony is to marry Helen, after six months probation to convince her father that he is a proper young man, when Morton turns up with some of Anthony's old love letters. To put her off, Anthony assumes the role of a married man with six children, and Helen runs into a scene showing Anthony with his made up family. Complications ensue and the marriage is likely to be wrecked when it is discovered that Morton is married to her attorney and the two are booking a blackmail scheme. This discovery removes the difficulties and paves the way for the happy ending.

OWEN MOORE at his best! There is nothing Moore does quite as well as this type of comedy involving love tangles and marriage complications and side-splitting intrigue. In "Love Is An Awful Thing" he has been given a story fully worthy of his powers and needless to say, he makes the most of it.

The story is full of situations that kept audiences chuckling wherever this feature was shown. Moore, in the person of Anthony, is out to convince his prospective father-in-law that he is worthy of the hand of his daughter. Incidentally this also being taken into the immensely wealthy business. Such a combined prize is hardly ever lightly given. And when a former flame turns up with a bundle of Anthony's love letters, the fun begins. Much to the disgust of Anthony and the delight to the audience.

You can re-book this on the basis of pure entertainment. And promise them the limit. Owen Moore will stand for it. His name will be the main pulling power in getting them to come.

The subject of love presents numerous exploitation uses. You can use all the old ones and they will probably be just as effective. The following would be an interesting contest to run. Offer a prize for the person who can submit the most titles of books or of pictures containing the word "love." And in sending the story to the newspapers, don't forget that the title of the present picture summarizes all thought on the subject!

* * *

'Experience'

Youth's Experiences Released by Paramount BRIEF: Youth leaves home for the city to meet Experience. Love and Hope bid him a sad farewell. Youth encounters Pleasure in the city and dazled he does it. He takes Opportunity to wait for the latter declines. At the Primrose Pav, Pleasure introduces Youth to Beauty, Wealth, Fashion and Information. Youth is dazed and Youth invites him to dinner. Youth's money vanishes and his friends desert him. Chance offers Youth an opportunity at the gambling table and Youth is ruined. He falls prey to Vice and Habit. He meets Crime and agrees to rob the home of Wealth. He hears the singing in a church and repents, returns home where he finds Love and Happiness.

This is the great symboilcal drama that made such a great sensation when it was first presented. It is a gripping story and the idea of using symboilcal characters gives it added power. And then the story of youth and the experiences he encounters when he gets out into the world, while as old as life is ever new. Especially when given a new and striking treatment like George Fitzmaurice does in this picture.

Richard Barthelmess who takes the leading part in the production has been steadily re-enforcing his reputation as a cinema star and now has a great following throughout the country. His name can be used freely and with great advantage in all exploitation material.

The word "Experience" suggests an interesting exploitation scheme. People seem to be anxious to write about their experiences. All they need is a little encouragement. A contest on "My Most Interesting 'Experience'" or "My Most Thrilling 'Experience'" or "My Most Beautiful 'Experience'" with a suitable prize to the winner is sure to bring a great response if properly advertised. The newspapers will doubtless be glad to print the winning essays or they may even run the contest in conjunction with you as it will build circulation for them.
"The Exciters"

Dramatic Thriller Released by Paramount

BRIEF: Ronnie Kend, a girl who loves excitement of all kinds, and whose watchword is speed, is obliged to marry on a certain day or lose a rich inheritance. She meets Pierre Martel, member of a band of crooks in dramatic circumstances, and convinces him a man who marries him. Martel's confederates seek to blackmail Ronnie and when she refuses to sign a crook but a United States Secret Service agent getting evidence against the crooks, Ronnie, somewhat disappointed that her husband is no burglar, makes the best of it and both are happy.

THE story of "The Exciters" was taken from the play of the same name by Martin Brown and it is a comedy-drama of excitement and interest. With Bebe Daniels and Antonio Moreno in the leading roles.

these two parts are taken care of in a manner that is above complaint.

The title "The Exciters" can be counted on to arouse a good deal of interest. What is an "exciter"? There is a good exploitation idea here. Offer a prize for the best explanation of what an exciter is or for the description of one that comes closest to what an exciter really is as set forth in the picture.

As the film is full of races of all sorts, motor boat races, aquaplaning, aeroplane, auto racing and so on, a ballyhoon on any one of these will be most effective. If there happens to be any racing of this sort actually then, of course, at the time of the showing, you have of course, the opportunity of a lifetime. But in any case, a man, or still better, a young woman, dressed up as an aviator, will make an excellent ballyhoon.

Then for a lobby display, you can gather photos of famous auto or aeroplane races. Your local newspaper may have them. People like to look at these sort of pictures and should be a good attraction for your theatre.

An effective tie-up can be arranged with some auto dealer in town by rigging up a racing car and placing it in his window. The card tie-up would be on the basis of speed, this being the main characteristic of both the racing auto and "The Exciters".

 Mahmoud, Mr. Roberts, and Conrad Nagel head a cast that do much for the picture and its box office power.

The title "Grumpy" affords excellent opportunity for newspaper teaser campaigns. It is the sort of title to arouse question and interest.

There are innumerable possibilities for tie-ups with local merchants. The plot of the picture deals with the disappearance of a valuable diamond, and the clue to its recovery is a gardener. This suggest some sort of tie-up with jewelers and florists. The former could perhaps be induced to display uncut diamonds in their windows, saying that one of these is a gem similar to the one used in the Paramount picture, "Grumpy," which is coming to the.... Theatre next.... for a "exciter" run. The florist could institute a gardena day, tying it up with your presentation.

While on the subject of gardenias how about having a young woman walk through the principal streets near your theatre and give a gardena to any person she sees doing a kind deed or who is unusually chivalrous? This will admit the person free to a performance of "Grumpy."

"Grumpy," as is to be expected, is always finding fault with something. This particular morning the coffee does not suit him. How about having a local grocer tie-up this fact with his special brand of coffee, announcing that "Grumpy" in the Paramount picture by the same name is featured at the... Theatre next.... would have no fault to find with.... coffee?

An interesting lobby display could be arranged with Theodore Roberts as the theme. Roberts is known as the "grand old man of the screen." As this is a crook picture, an idea suggests itself. Mr. Roberts with his ever present magnetizing glass and cigar, could be placed over the entrance of your lobby, looking as though he were examining the people as they pass, in search of a clue to the whereabouts of the missing gem.

THESE PROVEN SUCCESSES

Are New to Your Pyramids—If You Haven't Played Them

PLAY THEM NOW!

The Storm

with Virginia Valli and House Peters

Universal Jewel

"Broke all box-office records"

NEW HARVEY THEATRE, Woodland, Pa.

"Greatest business in ten years!"

CHIMES THEATRE, Cedarburg, Wis.

Directed by Reginald Barker

Foolish Wives

"Smashed every record!"

LIBERTY THEATRE, Long Beach, Calif.

"Biggest box-office receipts of any!

DREAM THEATRE, Viborg, S. D.

Universal Super Jewel

Trifling with Honor

with an all star cast

"No better audience picture made!"

DIXIE THEATRE, Wynne, Ark.

"Biggest money getter of year!"

BROOKLYN THEATRE, Detroit, Mich.

Universal Jewel Directed by Harry Pollard

The Flirt

with an all star cast

Universal Jewel

"Have not seen such a waiting line in three years!"

AMERICAN THEATRE, Columbus, Ga.

"S. R. O. Had to turn many away!"

OLIVE THEATRE, St. Joseph, Mo.

A Hobart Henley Production

The Abysmal Brute

Starring REGINALD DENNY

"Made money at advanced prices."

PECK THEATRE, La Salle, Ill.

"Only paying business past sixty days!"

LEGION THEATRE, Norwich, Iowa.

A Hobart Henley Production, Universal Jewel

TI-J ock

Starring LON CHANEY

"Broke all past records!"

EMPIRE THEATRE, Milwaukee, Wis.

"Picture you can raise price on."

PALM THEATRE, Mount Rainier, Ill.

Universal Jewel

Hunting Big Game in Africa

"Broke all box-office records!"

LYRIC THEATRE, Manning, Tex.

"Went over big!"

GRAND THEATRE, Carson City, Nev.

Advertised in the Sat. Evening Post

Universal Pictures Corp.,

CARL LAEMMLE, President

Letters That Can't Be Bought

NUMBER TWO

423 Graham Ave.,

Brooklyn, N. Y., Dec. 11

Exhibitors Review,

Dear Sir:

Wish to apologize for the delay on my part for failing to send the necessary amount to renew my subscription.

However I am enclosing the two dollars, which entitles me to receive your magazine for another year.

Now in reference to the book, I must say that I cannot express how I appreciate it. Words are too meagre to explain it. It is very useful and valuable to me. In fact I could not think of getting along without being a subscriber.

Here's hoping your magazine enjoys another year of prosperity and credit, which it deserves, I am

Yours truly,

EMIL NORMANDY.

Subscriptions speak louder than words!

Most exhibitors say it with subscriptions.

But often, like Emil Normandy, they are moved to add a few remarks.

To become so useful and valuable to the exhibitor that he "would not think of getting along without being a subscriber."

That is another way of expressing what our aim in life is.
Critics Land Cast of "Slave of Desire"
Goldwyn-Cosmopolitan Picture Trite but Entertaining

In commenting on the screen version of Balzac's "Magic Skin," the particular point stressed by the many reviewers was the excellence of the cast which apparently is the highest point of commendation. The liveliness of the production is greatly pointed out as one of its most salient features. The Washington, D. C. Herald speaks of that Balzac story's lavish production of one of the world's greatest literary masterpieces and then goes on to eulogize on the merits of the cast.

Beside Love has the chief feminine role. The part offers her splendid emotional range and imagination over the novel in no uncertain terms. Apparently the story has been given a modern treatment since it is this critic's opinion that "as it stands now, it is far more Harold Bell Wright than it is Balzac." He does think "the story is there in the book." The review reads "the people who filled the theatre were bewildered when 30 minutes of the performances is instantiation of a fascinating comedy.

The performance is all too ponderous and "the people in the picture go about their tasks in a deadly, dull and serious way." In brief:

One has to have the soul for it to put such falsetto whimsicalities on the screen and it seems as though some heavy service was employed in something he could spell "The Magic Skin." We don't recommend dream stories but now that "The Magic Skin" has been made into "Slave of Desire" the only thing to do with it is reveal at the end that it is a dream.

The Philadelphia Public Ledger opinion is that the actors and actresses themselves admire to screen plays, which fact is demonstrated by the fine and arresting cast. The public is accorded "The Magic Skin." The cast is splendid and act their roles with "fine understanding of their dramatic worth."

This story lends itself admirably to screen treatment. The big appeal of the picture is the human quality of the characters and the story is in which the authors are interested. The plot is novel and the actors are aided by George Walsh, Beside Love and Malcolm McKinstry.

Other critics seemed to specially favor the selection of the cast which they deemed well suited to the parts and largely responsible for its powers of entertainment.

Production Chart and Press Opinions
In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the High Opinions of the Press on Current Features.

CITRJNT PRODUCTIONS

SEPTEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Want Clothes</td>
<td>Percy North</td>
<td>Millard</td>
<td>Fox</td>
</tr>
<tr>
<td>Miss Wanna</td>
<td>Lee Parry</td>
<td>Elieberg</td>
<td>Fox</td>
</tr>
<tr>
<td>Big Band</td>
<td>Charles Jones</td>
<td>Wm. Wellman</td>
<td>Fox</td>
</tr>
<tr>
<td>Cameo Kirby</td>
<td>John Gribble</td>
<td>Mary</td>
<td>Fox</td>
</tr>
<tr>
<td>Day of the First</td>
<td>Special Cast</td>
<td>Wm. P. Earle</td>
<td>B. O.</td>
</tr>
<tr>
<td>Is it Pay?</td>
<td>Hope Hampton</td>
<td>Charles Horan</td>
<td>Fox</td>
</tr>
<tr>
<td>Lights Out</td>
<td>Priscilla Dean</td>
<td>Pod Browning</td>
<td>Universal</td>
</tr>
<tr>
<td>Eagle's Feather</td>
<td>Special Cast</td>
<td>Edw. Sloman</td>
<td>Metro</td>
</tr>
<tr>
<td>Talmane, The</td>
<td>Eileen Moore</td>
<td>Harry Millard</td>
<td>Fox</td>
</tr>
<tr>
<td>The Night Live</td>
<td>Dustin Farnum</td>
<td>Campbell</td>
<td>Metro</td>
</tr>
<tr>
<td>Viscount</td>
<td>Special Cast</td>
<td>Eddie Kline</td>
<td>First Nat'</td>
</tr>
<tr>
<td>Miracle Makers</td>
<td>Special Cast</td>
<td>Van Dyke</td>
<td>Asso. Ex.</td>
</tr>
<tr>
<td>No Mother to Guide Her</td>
<td>Genevieve Tobin</td>
<td>Horan</td>
<td>Metro</td>
</tr>
<tr>
<td>Pippolona</td>
<td>Special Cast</td>
<td>Donald Christ</td>
<td>First Nat'</td>
</tr>
<tr>
<td>For a Moment</td>
<td>Glenn Ford</td>
<td>Harry Widmar</td>
<td>Metro</td>
</tr>
<tr>
<td>Prince of the Devil, The</td>
<td>Wesley Harry</td>
<td>Wm. Raudine Warner</td>
<td>Metro</td>
</tr>
<tr>
<td>Travelling Puritan</td>
<td>Special Cast</td>
<td>Frank Tinkle</td>
<td>Hickoxon</td>
</tr>
<tr>
<td>Rambling Kid, The</td>
<td>Hoot Gibson</td>
<td>E. Sedgewick</td>
<td>Universal</td>
</tr>
<tr>
<td>The Woman's World</td>
<td>United Arties</td>
<td></td>
<td>Metro</td>
</tr>
<tr>
<td>The Second Chime</td>
<td>James D. Lane</td>
<td></td>
<td>Metro</td>
</tr>
<tr>
<td>Shattered Father</td>
<td>Special Cast</td>
<td>J. J. Ormston</td>
<td>Independent</td>
</tr>
<tr>
<td>The Guide</td>
<td>Special Cast</td>
<td>Maigne</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Six Days</td>
<td>Griffith Dolo</td>
<td></td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Sixth of May</td>
<td>Welsh-Adore</td>
<td>Nat Ross</td>
<td>Universal</td>
</tr>
<tr>
<td>Steadfast Heart, The</td>
<td>Special Cast</td>
<td>Hall Goldwyn</td>
<td>Metro</td>
</tr>
<tr>
<td>Strings of Night</td>
<td>Moore-Bennett</td>
<td>Nilho</td>
<td>Metro</td>
</tr>
<tr>
<td>Thunder of the Gods</td>
<td>Special Cast</td>
<td>J. De Graze First</td>
<td>Metro</td>
</tr>
<tr>
<td>To the Last Man</td>
<td>All Star</td>
<td>Fleming</td>
<td>Paramount</td>
</tr>
<tr>
<td>Way of the Wanderer</td>
<td>All Star Cast</td>
<td></td>
<td>Universal</td>
</tr>
<tr>
<td>Where Love Still Do</td>
<td>Kenneth McDonald</td>
<td>Not Credited</td>
<td>Independent</td>
</tr>
<tr>
<td>Where Is West A.</td>
<td>Hoot</td>
<td>Marshall</td>
<td>Universal</td>
</tr>
<tr>
<td>World's Work</td>
<td>Special Cast</td>
<td>James Peck</td>
<td>Metro</td>
</tr>
<tr>
<td>Womans Proof</td>
<td>Thos. Neaghian</td>
<td>A. Green</td>
<td>Paramount</td>
</tr>
<tr>
<td>The End</td>
<td>Gloria Swanson</td>
<td>Allan Dwan</td>
<td>Paramount</td>
</tr>
</tbody>
</table>

OCTOBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>April Showers</td>
<td>Harlan C. Moore</td>
<td>Tom Norman</td>
<td>Preferred</td>
</tr>
<tr>
<td>Ashes of Vengeance</td>
<td>Norma Talmadge</td>
<td>Frank Lloyd</td>
<td>First Nat'</td>
</tr>
<tr>
<td>Big Band</td>
<td>Charles Jones</td>
<td>Wm. Wellman</td>
<td>Fox</td>
</tr>
<tr>
<td>Cameo Kirby</td>
<td>John Gribble</td>
<td>Mary</td>
<td>Fox</td>
</tr>
<tr>
<td>Day of the First</td>
<td>Special Cast</td>
<td>Wm. P. Earle</td>
<td>B. O.</td>
</tr>
<tr>
<td>Is it Pay?</td>
<td>Hope Hampton</td>
<td>Charles Horan</td>
<td>Fox</td>
</tr>
<tr>
<td>Lights Out</td>
<td>Priscilla Dean</td>
<td>Pod Browning</td>
<td>Universal</td>
</tr>
<tr>
<td>Eagle's Feather</td>
<td>Special Cast</td>
<td>Edw. Sloman</td>
<td>Metro</td>
</tr>
<tr>
<td>Talmane, The</td>
<td>Eileen Moore</td>
<td>Harry Millard</td>
<td>Fox</td>
</tr>
<tr>
<td>The Night Live</td>
<td>Dustin Farnum</td>
<td>Campbell</td>
<td>Metro</td>
</tr>
<tr>
<td>Viscount</td>
<td>Special Cast</td>
<td>Eddie Kline</td>
<td>First Nat'</td>
</tr>
<tr>
<td>Miracle Makers</td>
<td>Special Cast</td>
<td>Van Dyke</td>
<td>Asso. Ex.</td>
</tr>
<tr>
<td>No Mother to Guide Her</td>
<td>Genevieve Tobin</td>
<td>Horan</td>
<td>Metro</td>
</tr>
<tr>
<td>Pippolona</td>
<td>Special Cast</td>
<td>Donald Christ</td>
<td>First Nat'</td>
</tr>
<tr>
<td>For a Moment</td>
<td>Glenn Ford</td>
<td>Harry Widmar</td>
<td>Metro</td>
</tr>
<tr>
<td>Prince of the Devil, The</td>
<td>Wesley Harry</td>
<td>Wm. Raudine Warner</td>
<td>Metro</td>
</tr>
<tr>
<td>Travelling Puritan</td>
<td>Special Cast</td>
<td>Frank Tinkle</td>
<td>Hickoxon</td>
</tr>
<tr>
<td>Rambling Kid, The</td>
<td>Hoot Gibson</td>
<td>E. Sedgewick</td>
<td>Universal</td>
</tr>
<tr>
<td>The Woman's World</td>
<td>United Arties</td>
<td></td>
<td>Metro</td>
</tr>
<tr>
<td>The Second Chime</td>
<td>James D. Lane</td>
<td></td>
<td>Metro</td>
</tr>
<tr>
<td>Shattered Father</td>
<td>Special Cast</td>
<td>J. J. Ormston</td>
<td>Independent</td>
</tr>
<tr>
<td>The Guide</td>
<td>Special Cast</td>
<td>Maigne</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Six Days</td>
<td>Griffith Dolo</td>
<td></td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Sixth of May</td>
<td>Welsh-Adore</td>
<td>Nat Ross</td>
<td>Universal</td>
</tr>
<tr>
<td>Steadfast Heart, The</td>
<td>Special Cast</td>
<td>Hall Goldwyn</td>
<td>Metro</td>
</tr>
<tr>
<td>Strings of Night</td>
<td>Moore-Bennett</td>
<td>Nilho</td>
<td>Metro</td>
</tr>
<tr>
<td>Thunder of the Gods</td>
<td>Special Cast</td>
<td>J. De Graze First</td>
<td>Metro</td>
</tr>
<tr>
<td>To the Last Man</td>
<td>All Star</td>
<td>Fleming</td>
<td>Paramount</td>
</tr>
<tr>
<td>Way of the Wanderer</td>
<td>All Star Cast</td>
<td></td>
<td>Universal</td>
</tr>
<tr>
<td>Where Love Still Do</td>
<td>Kenneth McDonald</td>
<td>Not Credited</td>
<td>Independent</td>
</tr>
<tr>
<td>Where Is West A.</td>
<td>Hoot</td>
<td>Marshall</td>
<td>Universal</td>
</tr>
<tr>
<td>World's Work</td>
<td>Special Cast</td>
<td>James Peck</td>
<td>Metro</td>
</tr>
<tr>
<td>Womans Proof</td>
<td>Thos. Neaghian</td>
<td>A. Green</td>
<td>Paramount</td>
</tr>
<tr>
<td>The End</td>
<td>Gloria Swanson</td>
<td>Allan Dwan</td>
<td>Paramount</td>
</tr>
</tbody>
</table>

NOVEMBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>Own Horn</td>
<td>Lewis-Pepper</td>
<td>J. Horne</td>
<td>B. O.</td>
</tr>
<tr>
<td>Crooked Alley</td>
<td>Special Cast</td>
<td>Robert Hill</td>
<td>Paramount</td>
</tr>
<tr>
<td>Dangerous Maid, The</td>
<td>C. Talmadge</td>
<td>V. Heerman</td>
<td>First Nat'</td>
</tr>
<tr>
<td>Flying Youth</td>
<td>Colleen Moore</td>
<td>Jack Dillon</td>
<td>First Nat'</td>
</tr>
<tr>
<td>Human Child</td>
<td>All Star</td>
<td>Sam Wood</td>
<td>Paramount</td>
</tr>
<tr>
<td>Human Mill, The</td>
<td>Special Cast</td>
<td>Alan Hubbar</td>
<td>Metro</td>
</tr>
<tr>
<td>Jealous Husband</td>
<td>Col. Moore</td>
<td>Reo Nold</td>
<td>Natl. 7,000</td>
</tr>
<tr>
<td>Leave it to me</td>
<td>Special Cast</td>
<td>W. Bennett</td>
<td>Vidgrath</td>
</tr>
<tr>
<td>Little Old New York</td>
<td>Marian Davies</td>
<td>Sidney Scott</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Rain Man</td>
<td>Special Cast</td>
<td>M. Tournier</td>
<td>First Nat'</td>
</tr>
<tr>
<td>Veggie</td>
<td>Special Cast</td>
<td>C. H. Chest</td>
<td>Metro</td>
</tr>
<tr>
<td>Wedding of the Century</td>
<td>Special Cast</td>
<td>Jack</td>
<td>Vidgrath</td>
</tr>
<tr>
<td>Win Over</td>
<td>Special Cast</td>
<td>Rich Parker</td>
<td>Metro</td>
</tr>
<tr>
<td>Women of the World</td>
<td>Special Cast</td>
<td>Coconut</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>Womans Proof</td>
<td>Thos. Neaghian</td>
<td>A. Green</td>
<td>Paramount</td>
</tr>
<tr>
<td>Woman's World</td>
<td>Special Cast</td>
<td>James Peck</td>
<td>Metro</td>
</tr>
<tr>
<td>The End</td>
<td>Gloria Swanson</td>
<td>Allan Dwan</td>
<td>Paramount</td>
</tr>
</tbody>
</table>

Fine Direction Marks 'ETERNAL THREE'

Director Scores Success for Goldwyn-Cosmopolitan

A GOOD picture, well acted, seems to be the general opinion of the movie critics concerning "The Eternal Three." They all seem to have read actual local accounts for by the story. Moreover:

The veteran director has taken as his theme one of the many situations filled with dramatic possibilities, and he has made an effective and intense character study. Nellen has turned this interesting problem his story propounds.

Taking an ordinary situation and making of it a stimulating entertainment photograph is what commends this film to the Cleveland Plain Dealer. It is a story "exceptionally well acted and remarkably well directed." Of special interest to this reviewer was the acting of Raymond Griffin, "plays his role with a good deal of the spirit and the entertainment which characterized the early work of Douglas Fairbanks." Then follows:

Marshall Nellen is one of the grand old names of pictures. He is of the group of picture makers which are now members of the early school of playwrights. In his directorial genius which make "The Eternal Three" worthwhile.

It is the opinion of the Louise Times that Nellen bit off a mouthful when he undertook the direction of "The Eternal Three" but his results have amply justified the undertaking. The work of Hobart Bosworth and Claire Windsor is also much admired by this reviewer. Of the director he says:

Marshall Nellen undertook a big task in "The Eternal Three. He prove it himself as well as directing it. He made ample allowance for many young and beautiful actresses that holds the attention spellbound.

What especially attracted the movie critic of the Kansas City Star reviewer was the performance of Claire Windsor who "has appeared in more leads than any other woman in the movies." He goes on to say that:

Claire Windsor is featured as the young woman, her performance, im immensely pleasing to look at in a number of scenes. She is a big hit directed in the characteristic Nellen way.

The Philadelphia Public Ledger remarks that the film drags somewhat at first but "is not over long in getting under way. All the parts have been well cast."
Exhibitors Trade Review

Doug Jr. Given Credit for First Efforts

Shows Promise in Paramount's 'Stephens Steps Out'

To create a new star overnight is usually pretty risky business, so says the Los Angeles Times:

"The curious would flock to the theatres to see it all about the son of his justly famous dad, and you wonder what they are doing. But there are other things that must be getting the public into the theatre, something, perhaps, a vehicle, although light and a bit slow at the start. This is the story by Richard Harding Davis, and it is a good one. It could be that Harry Myers and Noah Berry is not too bad.

"The plot is in keeping with the lavish settings and the supporting cast, including Theodore Robinson as Steph, and Theodore Rebillet, as the Los Angeles Times.

Mac Time of the Chicago Tribune
tales eloquent and in her mind:

"If Mr. Douglas Fairbanks Sr. isn't a proud father, he ought to be! His son has been in the film line a little while, but he has made a wide spread and winsom personality. He has the triple charm of good breeding, polish, and good looks.

The reviewer for the Chicago Post ventures the opinion that "He reminded me of Wally Reid. And he promises to have the same appeal to the audience that Reid had. In fact, the boy is the father's equal."

According to the Cleveland Press:

"It is a mistake to ascribe the movie's merits to him...The merits of the picture are to be credited to production, not to the film. It is a relief to see college scenes which do not depend on pommets for atmosphere, and in which the undergraduates are not referred to by the "Dollars"."

The story itself is a good one of its sort from a tale by Richard Harding Davis.

"Given a friable American boy, a breezy newspaper man, a kid, and a group of scheming revolutionists, a lively and a timely is a forlorn conclusion," is the opinion of the Chicago Daily News. And it says that "Douglas Fairbanks Jr. in his wholesome good nature, his clownish humor, his liveliness, his vivacity and agility, bears a striking resemblance to his illustrious father." He predicts a new generation of Fairbanks and says that his appearances are on an equal plane of excellence and speaks of Theodore Robinson's characterization as "his usual likeable self—with variations"; and also commends Harry Myers in his pleasing comedy.
COMING PRODUCTIONS

UNIVERSAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Fast Express</td>
<td>Dunstan-Johnson/Wm. Dunstan</td>
<td>Universal</td>
<td>14th wk.</td>
</tr>
<tr>
<td>The Signal Tower</td>
<td>George Arliss</td>
<td>Universal</td>
<td>11th wk.</td>
</tr>
<tr>
<td>The Torrid</td>
<td>Pauline Lord</td>
<td>Universal</td>
<td>19th wk.</td>
</tr>
<tr>
<td>Counting Calamity</td>
<td>Hoot Gibson</td>
<td>Universal</td>
<td>10th wk.</td>
</tr>
<tr>
<td>The Thieves</td>
<td>Laura LaPlante Robin</td>
<td>Universal</td>
<td>11th wk.</td>
</tr>
<tr>
<td>The Drifter</td>
<td>Hoxtie</td>
<td>Universal</td>
<td>5th wk.</td>
</tr>
<tr>
<td>The Riddle</td>
<td>Wm. Deanston</td>
<td>Universal</td>
<td>5th wk.</td>
</tr>
<tr>
<td>Pirates and Plunder</td>
<td>Philip J. Sciurff</td>
<td>Laurel</td>
<td>6th wk.</td>
</tr>
<tr>
<td>Hands in Dark</td>
<td>Allinial</td>
<td>Marchant</td>
<td>5th wk.</td>
</tr>
<tr>
<td>Jack &quot;O' Clubs</td>
<td>Roundhill, R. Hill</td>
<td>Universal</td>
<td>Editing</td>
</tr>
</tbody>
</table>

METRO

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Happiness</td>
<td>L. Thompson</td>
<td>King</td>
<td>Metro</td>
</tr>
<tr>
<td>A Boy of Pianists</td>
<td>Jackie Cochran Schertz</td>
<td>Metro</td>
<td>3rd wk.</td>
</tr>
</tbody>
</table>

FIRST NATIONAL

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Secrets</td>
<td>Norma Talmadge F. Borgeza</td>
<td>Universal</td>
<td>Progress</td>
</tr>
<tr>
<td>Torment</td>
<td>All Star</td>
<td>Universal</td>
<td>11th wk.</td>
</tr>
<tr>
<td>Flowing Gold</td>
<td>All Star</td>
<td>Universal</td>
<td>6th wk.</td>
</tr>
<tr>
<td>Gallowing Fish</td>
<td>All Star</td>
<td>Universal</td>
<td>11th wk.</td>
</tr>
<tr>
<td>Gold Fish</td>
<td>C. Talmadge</td>
<td>Storm</td>
<td>5th wk.</td>
</tr>
<tr>
<td>Against Rules</td>
<td>All Star</td>
<td>John Way</td>
<td>Ince</td>
</tr>
<tr>
<td>Sea Hawk</td>
<td>All Star</td>
<td>F. Lloyd</td>
<td>Lloyd</td>
</tr>
</tbody>
</table>

WARNER BROTHERS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Daddies</td>
<td>Mae Smith</td>
<td>Universal Broker</td>
<td>12th wk.</td>
</tr>
<tr>
<td>Not a Drum Head</td>
<td>John and Lois Jones</td>
<td>Wm. Seiter</td>
<td>4th wk.</td>
</tr>
<tr>
<td>Ladies To Board</td>
<td>John and Lois Jones</td>
<td>Wm. Seiter</td>
<td>4th wk.</td>
</tr>
<tr>
<td>The Morocco Box</td>
<td>Shirley Mason</td>
<td>Fox</td>
<td>4th wk.</td>
</tr>
<tr>
<td>Just Off Broadway</td>
<td>John Gilchrist</td>
<td>Mortimer</td>
<td>4th wk.</td>
</tr>
<tr>
<td>The Plunderer</td>
<td>All Star</td>
<td>Universal</td>
<td>6th wk.</td>
</tr>
</tbody>
</table>

GOLDwyn

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nellie, Cloak Model</td>
<td>All Star</td>
<td>E. Flynn</td>
<td>Goldwyn</td>
</tr>
<tr>
<td>The Love Band</td>
<td>Doris Davenport</td>
<td>Chaplin</td>
<td>Chaplin</td>
</tr>
<tr>
<td>The Love Band</td>
<td>Doris Davenport</td>
<td>Chaplin</td>
<td>Chaplin</td>
</tr>
</tbody>
</table>

PARAMOUNT

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Neighbor</td>
<td>All Star</td>
<td>Sam Bowes</td>
<td>10th wk.</td>
</tr>
<tr>
<td>The Stranger</td>
<td>All Star</td>
<td>Henry</td>
<td>Henbery</td>
</tr>
<tr>
<td>The Stranger</td>
<td>All Star</td>
<td>Henbery</td>
<td>Henbery</td>
</tr>
</tbody>
</table>

FOX

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shadow of the East</td>
<td>All Star</td>
<td>Archibald</td>
<td>Universal</td>
</tr>
<tr>
<td>Not a Drum Head</td>
<td>John and Lois Jones</td>
<td>Wm. Seiter</td>
<td>4th wk.</td>
</tr>
<tr>
<td>Ladies To Board</td>
<td>John and Lois Jones</td>
<td>Wm. Seiter</td>
<td>4th wk.</td>
</tr>
<tr>
<td>The Morocco Box</td>
<td>Shirley Mason</td>
<td>Fox</td>
<td>4th wk.</td>
</tr>
<tr>
<td>Just Off Broadway</td>
<td>John Gilchrist</td>
<td>Mortimer</td>
<td>4th wk.</td>
</tr>
<tr>
<td>The Plunderer</td>
<td>All Star</td>
<td>Universal</td>
<td>6th wk.</td>
</tr>
</tbody>
</table>

UNIFIED ARTISTS

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Poisoned Paradise</td>
<td>All Star</td>
<td>Gary</td>
<td>David Smith</td>
</tr>
</tbody>
</table>

VITAGRAPH

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Tale of Red Roses</td>
<td>All Star</td>
<td>Harry</td>
<td>Universal</td>
</tr>
<tr>
<td>Let Not Man</td>
<td>Fred T. Tellgren</td>
<td>J. Blackton C. E. Blaine</td>
<td>Universal</td>
</tr>
<tr>
<td>The Love Band</td>
<td>Doris Davenport</td>
<td>Chaplin</td>
<td>Chaplin</td>
</tr>
<tr>
<td>The Love Band</td>
<td>Doris Davenport</td>
<td>Chaplin</td>
<td>Chaplin</td>
</tr>
</tbody>
</table>

INDEPENDENT

<table>
<thead>
<tr>
<th>Title</th>
<th>Star</th>
<th>Director</th>
<th>Producer</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Deep Slayer</td>
<td>Murphey Miller</td>
<td>Geo. Setz</td>
<td>11th wk.</td>
</tr>
<tr>
<td>Forgotten</td>
<td>Douglas Fairbanks</td>
<td>Universal</td>
<td>5th wk.</td>
</tr>
<tr>
<td>Discontented Husbands</td>
<td>J. Brown</td>
<td>Universal</td>
<td>5th wk.</td>
</tr>
<tr>
<td>Some Man</td>
<td>Wm. Bertram</td>
<td>Howard sh.</td>
<td>5th wk.</td>
</tr>
<tr>
<td>The Fire</td>
<td>Wm. Howard</td>
<td>Universal</td>
<td>5th wk.</td>
</tr>
<tr>
<td>The Fire</td>
<td>Wm. Howard</td>
<td>Universal</td>
<td>5th wk.</td>
</tr>
<tr>
<td>The Fire</td>
<td>Wm. Howard</td>
<td>Universal</td>
<td>5th wk.</td>
</tr>
</tbody>
</table>

Critics Praise Acting and Capable Direction

While most newspaper critics point out that hardly anything is new in the picture,"that has not been said before," they are unanimous in saying that the material has still a long way to go before it reaches the tiring stage. Especially when it is given such a splendid production as in the present production.

San Francisco at any rate, comes out in unrevealed praise for the picture. "Thousands of San Franciscans," says the Call & Post of that city, "are glad to acclaim Mrs. Blanche Upright as a fellow citizen."

"Pleasure Mad! Is Old But Always Good

The Chicago Tribune points out that it’s been done before. "This is an old story," the critic says. "A countless number of pictures of this kind have flooded the market." However, in the preceding remarks, the critic qualifies this criticism somewhat.

Mr. Barker is a clever director, but take him for what he is, he didn’t have much to direct. The cast is all well cast as you will note by the cast, and in the main, the film is well put on.

"Still another version of an often-told tale" is what the Indianapolis Star calls it. "It is a capably spun story of the decline of American family life."

The Cleveland Plain Dealer critic completely lost his critical calm at one scene in the picture. When the end of the picture is shown, the son says to his father, "Well, let me tell you there you one thing you can’t buy, and that’s my love for my mother." The audience applauded!

"The audience applauded!" says the critic, "And, if I recall correctly, it appeared to be a bit of whooping up myself."

The cast is expensively done. If you don’t bring your home after this picture. "Over the headset...the Old Neat and about five others like ‘em, the producers may as well go—because you’re going to do it now or never."

"Don’t tell us the movies aren’t advancing," the critic of the Baltimore Sun says in his review of this picture. We saw a film last night in which the heroatries about a door-wiping scrap between an irate father and the young lounge lizard who was making unwise advances to his daughter. Did the audience see the scrap? They did not! The father stopped the scrap with a surprised partner and then carefully shut the door on our vision.
DAUGHTER OF BRIDGER SUES PARAMOUNT

Says 'Covered Wagon' Brings Her Parentage in Question

WHAT is believed to be the first suit ever brought by an exhibitor as a result of a libel action against a film company, was brought against the Paramount Pictures Corporation in Kansas City recently. The suit names the Famous Players-Lasky Corporation and the Paramount Pictures Corporation.

The suit alleges that the film has damaged Mrs. Hahn and her family in the public mind. She is a daughter of and sole survivor of James Bridger, who, according to the picture, was a merry old soul. According to Mrs. Hahn he is depicted as a drunkard and as having lived with two Indian squaws. When the picture opened at the Shubert theatre in Kansas City last fall, Mrs. Hahn sat on the stage as the sole survivor of Bridger, a cowboy of Great Salt Lake, famous scout and explorer of the Yellowstone region.

Thus, declared Mrs. Hahn in her petition, the picture brought into question the film and her name is disgraced. She asserted her father was an honorable and upright man and never was known to drink to excess. All the following scene in the picture is cited as evidence: Bridger (to another character)—Here’s my home and there come my squaws. (Two Indian squaws enter the scene.) Bridger—I call that one “Blust Your Hide” and this one “Dang Your Eyes.”

Her mother, Mrs. Hahn says, was a full-blooded Ute Indian, who was married to James Bridger by a Catholic priest in Wyoming. There were five children. The picture was shown in Kansas City, September 2 to 15.

T. Forest Railback is representing Mrs. Hahn. A mass of evidence has been obtained to substantiate the claims of his client that her father was a temperate man who led a legitimate, upright life, it is said.

Many of the Kansas City newspapers have been obtained, telling of Bridger’s deeds, accomplishments and explorations. Bridger is buried in Mount Washington cemetery in Kansas City, Mo., and his grave is marked by a monument erected by General G. M. Dodge, the en-gineer of the Pacific railroad whom the scout helped to locate the present right of way of the road.

ABRAMS BACK FROM TRIP

Ben Abrams of the Duria Film Protective Company, Inc., of 220 West Forty-second street, has returned from a trip through the midwest and south, where he found business conditions good.

H. E. R. STUDIOS UNDER WAY

The H. E. R. Studios, Inc., situated at 1525 Minnesota avenue, is one of the newer concerns specializing in art titles. Its finely equipped plant is now in full working order.

Current First Run Programs

ATLANTA


BALTIMORE


RIVOLI—Overture, "The Caliph of Bagdad," and Concert by Waring’s Pennsyl-

CHICAGO


INDIANAPOLIS


PHILADELPHIA


NEW YORK


ROCHESTER


ST. LOUIS


LOS ANGELES


GRANUM’S RIALTO—Overture, (not men-

HELENE CHADWICK RELEASED BY GOLDWYN

Goldwyn Pictures Corporation has released Helene Chadwick from her contract and she is now free to accept any contract from any studio. Miss Chadwick plans to leave for New York immediately.

An amendment to her contract made in November, 1929, was that she was released if she was not employed by Goldwyn. It has been agreed that Miss Chadwick has been optioned away from Goldwyn. When Miss Chadwick made a change in one of the minor provisions of her contract, she protested and brought suit to break the contract.

Early last spring a Superior Court decision awarded the victory to the Goldwyn company. Miss Chadwick was served with an injunction preventing her from working for any other company but Goldwyn.

Just before Christmas Miss Chadwick filed an appeal from the Superior Court decision. Then came overtures from Goldwyn and the final settlement.

* * *

SCHMIDT BRINGS GOOD REPORTS ON ‘THE MAILMAN’

Back from a trip to the Western states, Art Schmidt, who was cooperating with F. B. O., reports exceptional interest among showmen in Emory Johnson’s latest F. B. O. attraction, "The Mailman."

Following the big openings on the John-

ENGLISH CHILD PLAYING TO UNITED STATES

Vivian Surtees, an English child screen player, is expected to arrive in New York at the end of the month. She will be under the direction of H. H. Karper, who will manage the thirteen-year-old actress in the United States.

Vivian is described as an expert swim-

HADLEY WITH ANDERSON

Hopp Hadley, long and favorably known in the motion picture business, has taken charge of the new Dramatic Division for Anderson Pictures Corporation at the offices of the company, 713 Seventh avenue. Prior to joining Anderson pictures, Hadley had been manager of the Cosmopolitan unit which produced "Under the Red Robe."

His first work in his new position will be the exploitation of "After the Ball."
Unique Brickwork Gives House Pictorial Effect

Simple Lines and Economy of Space Feature Structural Design

The building is two stories high, having two stores and the lobby on the ground floor, and offices for business on the second floor. The main front is composed of warm tapestry face brick, with bases of granite which create at once an harmonious color scheme that is not lost on even the casual observer. Terra cotta pilasters and cornices add to the distinctive finish of the front. There are, of course, plate glass windows for the stores.

The theatre is entered from the front under a brilliantly lighted ornamental canopy leading to a lobby which is treated with marble floors, base and walls, with ornamental plaster ceiling and decoration. The chandeliers and mirrors in this lobby are very attractive and the best obtainable.

On leaving the lobby, one receives a view of the auditorium, which frames in a fine picture of the stage, side box treatment, and marble stairs on either side leading to the balcony. The auditorium is treated in old rose, ivory and gold, adorned with expensive silks, and velour hangings. Beautiful crystal chandeliers throw a soft, restful light on seats that are designed with comfort as the especial objective.

No time or expense was spared in the perfection of sight lines, and in the accomplishment of these two the theatre has successfully achieved one of the most important elements in theatre construction. An up-to-date heating and ventilating system has been selected and installed, after due study and consideration of the theatre's individual needs in this very important department.

The electrical installations are of the best and complete in every consideration, including a massive stage board, a bank of dimmers to control the lighting effects, and the other devices complementary to an electric system peculiar to a theatre.

The theatre is owned by The Middletown Theatre Corporation of New York, with offices in New York City. It was designed by Eugene de Rosa of New York City and seats 1400. The stage has been so constructed as to accommodate vaudeville or legitimate shows, should the occasion demand, and for this purpose there are also regular dressing rooms to meet the needs of the performers.

The construction of the proscenium and of the ceiling over the proscenium is of particular distinction. Despite the simplicity of lines there is such an inviting atmosphere and artisticness about its execution that one is immediately favorably impressed. The arrangement, also, of the boxes is such as to excite admiration.

Looking at the State Theatre from every possible point of view, one must come to these conclusions: As an edifice of utility in relation to the purpose it must serve, it meets all the specifications of just such an institution. Artistically, it has merit of no uncertain caliber. And, last, but most important, as a house to which people will want to come by reason of its sheer personality, the State Theatre is fortunately blessed.
A Prologue That Gave the Rest of the Bill Individuality

An incident of the gorgeous prologue which Manager Edward L. Hyman of the Brooklyn Mark Strand Theatre staged for “Little Old New York.” Beautiful color and lighting harmonies added to the effectiveness of the number. In the selections used were “Little Old New York” and Victor Hugo’s “Eileen” and “Do You Hear Me Calling.” The presentation scored a signal success.

OPERATORS WARNED TO USE GREAT CARE

Special Precautions Advised in Cases of Learners

The consensus of opinion among projectionists, motion picture operators, theatre managers and owners concerning the teaching of operating to a learner involves the following serious considerations.

To allow an assistant to assume control of the machine for no better reasons than that he knows how to thread a film and start the motor is a grave error that is too often committed.

That the student does not receive the right sort of instruction is not always the fault of the operator. For his own sake as well as the learner’s he is usually only too anxious to impart all the knowledge necessary before taking any risks. But very often he has to obey instructions from the manager so that jobs outside of the box may be completed.

To compel an operator to leave the booth during a show and to leave a mere learner in charge is obviously pregnant with serious hazards. Before the learner can be left alone with any degree of safety he should know perfectly every part of the machine, and what it is for. He should be cautioned about fire, shown every switch, and told exactly what each one controls. The lighting and adjusting of carbons is also an important matter that is too often treated too lightly.

The student should be introduced to the repair bench very early and have explained to him the value of correct cutting. It should be impressed upon him from the very start the fact that the film he handles has afterwards to be projected by someone else, and be told the trouble occasioned by carelessness in effecting joints.

When the operator is satisfied that the learner has grasped the details, let him stand by while he (the learner) tries his hand for himself.

The learner will naturally be anxious to try his hand at actual projection, but first let him work the controls—of carbons must he becomes familiar with them. Then throw the parts out of adjustment and then let him try to effect the corrections.

The operator should have the assistant watch him thread the machine, light and adjust the carbons, and start the machine running. Remembering always that an ounce of practice is worth a ton of theory, let him show rather than tell the beginner. ** **

MASTERLY PROLOGUE PROGRAM ENHANCES FILM VALUE*

First National’s “Anna Christie” was given a masterly presentation by Manager Director Joseph Plunkett for its Broadway premier at the New York Strand Theatre. Color and reality, froth entertainment and atmospheric detail, ensemble members and solo bits combined to make the presentation of the line masterpiece one of the notable events of the fall season—an event that was applauded by the crowded houses that attended the Sunday night opening.

Under the title of “The Miniature Review” Mr. Plunkett prepared an arrangement of diversified offerings. The program was furnished by the piano quartette, the first being the prelude to Grete’s “Morning” with Carl Edouard conducting the 5 piece orchestra.

The vocal and dancing members came in two sections. First there was a silhouette fantasy, “The Bird Cage” in which the swinging cage was outlined through a scrim curtain with changing lights. Mary Berne, coloratura soprano, was the artist for this number.

The variation in this part of the program was furnished by the piano quartette, female, which supplied popular numbers and drew down an applause that ranked it with the best entertainment offerings on the bill.

** **

DEVICE TO CUT MOVIE COSTS

Invention of the “Hillyer One-Switch Control,” which is expected to effect a large cut in the cost of motion picture production, is announced by Lambert Hillyer, who directed the screen version of Rex Beach’s novel, “The Spoilers.”

Whereas a dozen or more electricians now are necessary to adjust the lights, only one or two will be needed with the switch control device, says Hillyer.

The progress of the “Hillyer One-Switch Control” will be watched with interest by persons in the field of projection. As its inauguration marks a new era, perhaps, in film utility and economy.

The invention will make possible absolute control of all lights used in sets from a single switch-board which can be placed directly behind the camera.

REVERBERATION CAUSES BAD ACOUSTICS

Echo Also Plays Serious Part in Sounding Defects

Speaking in part from a common sense talk on acoustics and its intimate relation to a successful theatre building, Horace L. Smith, Jr., Theatre Engineer of C. K. Howell, Inc., Richmond, Va., states that in correcting defective acoustics in existing buildings it should first be determined wherein the acoustics are defective—whether it is reverberation, or echo, or both.

In the case of reverberation it is necessary to measure the volume, find the area of floors, ceilings, etc., and the material of which they are composed, then calculate the amount of absorbing material that is needed to be added to or subtracted from the building to change the time of reverberation to the correct value.

In the case of echo, it may be necessary to change the entire interior shape of the room or it may be possible to correct the trouble by the addition of absorbent material in the right places, and if the time of reverberation is reduced too much, it may be possible to substitute a less absorbent material for some of the present furnishings and equipment.

Vibrations from motors, motor generators and fans, elevators, etc., are readily transmitted to all parts of a modern steel and concrete building and are sometimes a serious menace to the efficiency of those working in the building. Vibrations once reaching the structural members, cannot be eliminated. The place to reduce this kind of vibrations is at the source. This means properly designed and well constructed foundations.

** **

BOOTH AND OFFICE PHONES

The Pettes and Randall Company of New York City announce a phone system which finds a ready field in the film trade. Their wall phones, for example, one installed in the operator’s booth and one in the office, offer a system with obvious advantages in case of trouble, or should the operator require immediate relief for any various reason.
‘GLOBE’ TICKETS HISTORY TOLD AT BANQUET

Firm Produces Daily Twenty-Five to Thirty Million Tickets

On January 1, 1924 the Globe Ticket Company, Philadelphia, very appropriately celebrated its 25th Year with a reception held in their factory, on North Twelfth Street. The occasion marked the formal opening of the new section of the building, which, with completion of some alterations to be made in the older section, will more than triple the size of the plant.

The history of the Globe Ticket Company is unusual in many respects. It had about as humble an origin as might be conceived. It was started with just hand press owned by an ambitious boy. Walter E. Hering, the founder of the Globe Ticket Company, and since 1894 its President, served a very thorough apprenticeship in the printing business with one of the then foremost printers in the city.

But even before that, he had done a little business with his small hand press.

After the completion of his apprenticeship Mr. Hering went actively into business, his first address being on the rear of the family home on North Twelfth Street and known as the Globe Printing Company. Business grew from the first inception, but only because Hering’s determination was greater than all obstacles which were met.

The time of the printing end of the business came as a later development in 1891, Mr. Hering and his associates incorporated the Globe Ticket Company whose officers were Walter C. Rodman, President; Edward A. Menkle, Vice-President and General Manager; Mr. Hering, Treasurer; and Harry R. Hering. This corporation took over all the ticket printing business, sold the Globe Printing Company to Edward Stern & Company, and moved their own business to Fifteenth Street.

In 1900 The Constantin Hering Building; and eight-story structure, was completed, having been erected to the memory of Mr. Hering’s first lieutenant physician of his day and one of the founders of Hahnemann College and Hospital in Philadelphia. It is of interest to note that this building stands on the site of the Hering family homestead, the birthplace of Walter E. Hering, at 112 North Twelfth Street.

Into this building the Globe Ticket Company moved in 1900, occupying three floors and part of another. Presently, however, the growth of the business made it necessary to occupy the entire building, and the erection of the new structure, which was formally opened with the reception on New Year’s Day, indicates that the business is still increasing. As a matter of fact, the increase during the past year, in all lines, is conservatively placed at 35 per cent, and the outlook is exceedingly bright.

In addition to the Philadelphia plant, a complete unit is maintained in Los Angeles to serve the far West, and a similar unit in New York City handles the work for the Metropolitan area.

“Globe” products are counted in billions. The normal capacity of the plant is about twenty-five to thirty million tickets a day, and under pressure can increase production to over forty million daily. They include every known form of ticket or check, from the familiar trolley ticket and transfer to the elaborate dining-room checks used in fashionable hotels, restaurants and clubs.

It is out of the question to catalog the varieties of tickets made by this company, but there is scarcely a city or town in this country large enough to boast a theatre or motion picture house or lunch room, nor a school or college that supports athletic games, where the imprint—Globe Ticket Company—may not be seen. Nor are the limits confined to this country. Nearly every country in the world where movies are shown or trolleys are operated, make use of Globe tickets and transfers.

The publishers of the company are Walter E. Hering, President; Phillip C. Snow, Vice-President and Treasurer; Harry R. Keen, Secretary and General Manager; William F. Swig, General Sales Manager; George F. Fish, Assistant Secretary, and W. S. Holt, Jr., Assistant Treasurer.

* * *

SOMETHING NEW IN AD SIGNS FOR THEATRE LOBBY

There is "something new under the sun" and it is being exhibited this week at Joe Horstine’s corner store, otherwise known as Howell’s Cine Equipment Co., New York.

The "Something" is an automatic poster display machine that shows 12 one sheet posters automatically, but only one at a time. As presented to view, the poster is illuminated, thus bringing out in beautiful colors the entire lithograph.

The motion and illumination attract considerable attention but the machine does more than cause the operator to wonder and how the change of each poster is made. This is done entirely out of sight and hence lends an air of mystery to each change. A curtain rolls into the frame of the machine as each change is made, thus hiding the view and when the change is completed in a few seconds, the curtain disappears and a new poster comes to light.

The machine is the product of the Automatic Advertising Co., of Hagerstown, Md., who are establishing a local branch under the direction of Joseph F. Coufal, who is well known in movie circles.

Arrangements are now being made to exhibit the machine in other cities and an opportunity will be given to exhibitors everywhere to view the machine and become acquainted with its practical value.

* * *

NEW MOVIE MUSICAL NUMBERS

Edward Schubert and Company of New York City, announces the publication of several musical numbers.

Among these are: "Flown," "Petals," "For You Alone," and "Dream Chimes."

NEW MACHINE INVENTED BY OLD EXHIBITOR

Advertising Problem Offers Solution to Film

GEORGE R. MACOMBER, an inventor of Washington, D. C., has just brought to the New York Institute of Radio Engineers, a new motion picture projection machine, which he asserts solves some of the difficulties in the exercise of use of educational, advertising and innuendo motion pictures, without reference to the established entertainment motion picture theatre.

The Macomber machine is called the Picturola, and the model exhibited yesterday to a group of men and women interested in educational and innuendo motion pictures, was in appearance somewhat similar to a standard phonograph, the picture being shown on a screen superimposed within a shadow box which permits of day-light exhibition.

The machine is automatic and continuous, and constitutes a moveable motion picture theatre for use in any location desired, whether in school rooms, railway stations, store windows, hotel lobbies or elsewhere. It carries any quantity of film from 100 feet to 5000 feet, using standard, narrow width, or any other class or kind of film.

"The idea of the Picturola machine came to me more than ten years ago," said Mr. Macomber and I have been at work upon its development since that time. The motion picture exhibitor I became convinced years ago that the theatre could not be used for direct advertising or propaganda purposes without giving offense to the public.

But this new motion picture exhibitor is not using such propaganda motion pictures. Besides, it occurred to me that unless educational and advertising material could be shown in a direct and educational way, the medium could not be used as clearly as they are in newspaper and magazine advertising—that such advertising or educational matter, even exhibited on the screen, would be practically worthless.

"My invention, I feel sure, constitutes the necessary link between the educational and business motion picture and the public.

There have been millions of dollars worth of such film manufactured in this country within recent years, and every very small proportion of this film has been effectively used.

I am no longer a young man—have no very great desire to become a millionaire inventor, and I am more vitally interested in having the Picturola used for strictly educational development and educational advertising. If this highly educational film could be shown in public schools at small cost, it would be a tremendous step in advance over the present educational methods of opening new markets and uses for American goods.

EFFECTIVE FILM SPlicer

An inexpensive but very useful film splicer that has been caught the attention of both professional and amateur projectionists is called Model Number 3, handled by the General Machine Company of New York City. Its particular virtues lies in its inherent simplicity of structure and ease in handling, thus offering very little occasion for becoming jammed or unmanageable.
AMONG THE SHOWMEN

Sam Katz of Balaban and Katz and Max Ascher of Ascher Brothers, Chicago, are fostering a move for the organization of a local exhibitor body. A 10-cent per seat tax per year on each house will cover the dues. The next meeting will be held January 4.

The Family Realty Company, owners of the Timoey Building, Hazelton, Pa., at a directors' meeting voted to enlarge the house. A new entrance on Center Street will be added.

Carroll and Edna Nugent have sold the U-Kum theatre North Stratford, N. H., to Bertram Small, of Colebrook, who controls several other houses.

The Princess, Brattleboro, Vt., has a new manager in the person of Joseph Rattee, who comes from St. Johnsbury where he managed the Globe.

The Grand Theatre Corporation, Kokomo, Ind., has sold the Paramount to Henry Quigley, of Howard Company, and F. H. Sumner, of Hartford, Ind.

Ray Gould is out of the Temple, Lorain, O., which he has managed for a long time. He failed to renew his lease on the house.

The Avenue, at 316 Indiana Avenue, Chicago, has been taken over by Foleck and Goldsmith, who also operate the Empress and State Congress.

Mr. and Mrs. Harry Beckner have leased the Sunset, Ft. Lauderdale, to Hott and Erkins who are remodeling it.

John J. Murray, former owner of the Opera House and Hippodrome, Warren, O., is spending the winter in Bermuda.

Mrs. Fayett U. Smith is the new president of the Cleveland Cinema Club, following the resignation of Mrs. O. J. Carmell.

Mr. Gallante is a new addition to the sales force of Floyd Brown, local manager of the Associated First National office. Mr. Gallante comes here from Washington.

Charles Burkey, Summit Theatre, a Kansas City suburban house, has bought a large lot at Valentine Road and Madison Avenue on which he will build an English type home. Charlie says he's been saving for this home for a long time and he's glad to at last be able to realize this ambition.

More than twenty invitations were issued by Frank L. Newman, owner of the Newman and Royal theatres, Kansas City, to the annual New Year's dinner given in honor of employees of the theatres at the Hotel Muehlebach.

L. C. Gardiner of Columbus, Ohio, who manufactures the celebrated Gardiner Screens, and R. D. Trush, Texas, Distributor, have gone to South Texas on a duck and goose hunt and will hunt anything that flies by.

After years of hard and diligent toil, "Dad" Meade of the Midvale Theatre, Kingsman, Kans., will take a well earned vacation. He is planning to spend a few weeks in California while his son, Frank, looks after the theatre.

H. C. Fortun, manager of the Strand, Norfolk, Va., is heir to a share of $2,000,000 left by George Fortun, an uncle, who died in France some time ago. The Strand is one of the Jake Wells theatres.

J. C. McCurdy, manager of the Randolph, Chicago, has been elected a vice-president of the Randolph Theatre Corporation that has been formed to take over the management of the theatre. E. H. Goldstein, treasurer, of Universal, is president of the new company; P. D. Cochran, secretary of Universal, is secretary-treasurer, with J. H. Harris, controller, the latter's assistant.

W. J. Gable of Beloit, Kans., has bought the Tourney Theatre at McPherson.

Cecil Vaughan, Pathe manager at Kansas City, and Sam Miller, new Educational manager, are out on trips through the Kansas territory.

Final arrangements have been made with Otto Holli, manager of Starling Court, Dallas, Texas, for the first annual moving picture ball, which will be held in the ballroom of the hotel the night of February 12, 1924.

William Goldman, has concluded financial arrangements for his $1,000,000. St. Louis theatre to be erected at Grand Boulevard and Morgan Street, St. Louis. The structure will get under way shortly.

Santa didn't overlook the stockings of any branch managers in Kansas City. E. C. Rhoden of First National received some golfing equipment, while Roy Churchill of P. B. O. was given a Gladstone bag. The employees of the respective exchanges were Santa's representatives.

Glenn G. Gregory, country salesman for Seitznick out of Chicago, is in New York for a few days.

5 Excellent Motion Picture Numbers for $2.00

Perfor—What's a Whole World to Me Without You—For You Alone—Dream Chime—Dawn
Edward Schubert & Co.
11 East 22nd Street, New York City

CLASSIFIED AD DEPARTMENT

Rates
For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Positions Wanted, 6 cents per word.
Special rates on long time contracts.

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best craftsmen. Our price 25 cents per foot. Ruby Film Company, 727 Seventh Avenue, New York.

WANTED
Theatre in small town, southeast. Will purchase, rent, buy interest or manage. State population, capacity, competition, equipment, rent, days operating. Box JCB-W.

SITUATION WANTED
Manager, at liberty February 1st. live wire, up-to-date, "on the job," original-exploiting, most 20 years success. Pictures, vaudeville, stock; reference, present and past employers, and booking producers. L. O. Low, 3 Wiltman St., West Somerville, Mass.
FLATNESS of field, critical definition and accurate focusing may be terms entirely unfamiliar to your audiences—but these are the qualities they want to find on the screen in your theatre. By supplying this want you will increase your profits. Ask us to send you detailed information concerning the

BAUSCH & LOMB
Cinephor Condenser System
CINEPHOR PROJECTION LENS
CINEPHOR CONDENSER

INCINCREASE YOUR BOX OFFICE RECEIPTS

From photograph showing actual size of corrugations.

Every Seat A Good Seat
No distortion from side seats.
No front seat eye strain.
Depth, perspective and realism in the picture.
Even light distribution.
True color values.
Sharpness.

Eureka Prism Screen will do it for you

U. S. Theatre Equipment Co., Inc.
17 West 60th Street, New York City

THEATRE NEWS

Packed houses aplenty greeted the efforts of Dee Filizola of the Empress Theatre, Fort Scott, Kan., during the holidays. A photoplay, written, directed, produced and enacted by local talent was the offering. The picture, "When East Meets West," was financed by Mr. Filizola.

The Lufkin Amusement Company, Lufkin, Texas, increased capital stock from $10,000 to $45,000.

PETERSBURG, Va.—The Century has been purchased by R. L. Thomas of Charlottesville for $50,000. The theatre which is at Sycamore and E. Bank Sts., one of the busiest corners in town, is assessed at $75,000.

CHICAGO—Fire recently caused $10,000 damage to the Peerless on Grand Boulevard.

WINDSOR, Ont.—Max Allen of Sterling Theatres, Ltd., has taken over the Allen formerly controlled by Allen Brothers of Toronto. The company also operates the Walkerville at Walkerville, which adjoins Windsor.

CLEVELAND—In a sweeping fire that destroyed a number of buildings at St. Clair Avenue and East 40th Street, the Ideal Theatre was damaged. Bolislaw Ungerman, the owner said the loss was about $2,600, unprotected by insurance.

COLUMBUS, O.—Henry C. Moon, owner of the Hilltop, will build a new theatre to cost $35,000, and to be located on Broad Street, between Eureka and Park. It will seat 650.
The Victor, 253 East Livingston Avenue, has been sold by D. B. Ulrey and Fred Postle to the Photoplay Amusement Company, Cincinnati, operators of the Majestic for $100,000.

DALLAS, Texas—The name of the Happyland Theatre has been changed to Lyric. R. A. Canter is manager.

ELDORADO, Ark.'s third theatre, the Empress has opened, which displaces the Palm Garden confectionery. Mr. and Mrs. J. C. Hinds are the managers.
The producer’s care is justified; the audience is pleased—when the print is on

EASTMAN
POSITIVE FILM

—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in black letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
pictures should be seen
- not felt

IT USED to be that people not only saw movies, but felt them—in their eyes. To-day there is absolutely no excuse for eye-strain caused by poor carbons or improper light source.

Light never had a better chance to play on the emotions than it has to-day through the modern screen, but it must be good light—pure, steady, strong—the light of the National Arc.

Every house, everywhere, should use these carbons. There is a trim for every lamp and for every current supply, AC or DC, any standard voltage or amperage.

Each trim has been developed by experienced projection engineers to give you the best light for you and your audience.

Brilliant—Steady—Dependable

National Projector Carbons

Our Service Engineers are always at your call

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio
CANADIAN NATIONAL CARBON CO., Limited. Factory and Offices: Toronto, Ontario
San Francisco, Cal.
Hal Roach presents

Will Rogers

in Two Reel Comedies

"The only thing missing is the drawl"

Will,—one night some years ago, we bought a seat in the "Follies." We brought to that show a grouch so deep as to be indescribable; our attitude as we slouched down in the chair was "Just make me laugh, —if you can, darn you!"

Will, you came out. You did some dofunnies with a rope; and as you made it circle through the air you drawled out wheeze after wheeze that had found their birth in your own brain; and we just listened,—and listened.

Will, the grouch came in by the doorman, but it didn't leave by him. It just vanished.

And Will; the only thing that you had that night that isn't in the pictures is the drawl. The personality, the brain, the magnetism are all there! And Will, the laughs are there too! We know a real comedian when we see him, Will Rogers!
DON'T CALL IT LOVE

William de Mille's

drama of loving women

A Paramount Picture

with AGNES AYRES, JACK HOLT, NITA NALDI,

THEODORE KOSLOFF, ROD LAROCQUE

FROM THE NOVEL "RITA COVENTRY" BY JULIAN STREET

AND PLAY BY HUBERT OSBORNE

20 cents
Pictures that reach the heart "go over" on their musical accompaniments—


Without the specially prepared musical score, can you imagine the depreciation in the value of these great picture masterpieces?

The organ that can grip the emotions cannot be discussed in terms of dollars—by the number of stops—or the quantity of pipes.

Patrons will stand for nearly everything but poor music if the programs are good. Bear in mind, therefore, the fact that the greatest picture houses in the country installed WURLITZER UNIT ORGANS in preference to all others.

There is a type of Wurlitzer Music for all sizes of Theatres. Send this Coupon today for full particulars.

THE RUDOLPH WURLITZER CO.
Cincinnati, Ohio.

The organ that can grip the emotions cannot be discussed in terms of dollars—by the number of stops—or the quantity of pipes.

Patrons will stand for nearly everything but poor music if the programs are good. Bear in mind, therefore, the fact that the greatest picture houses in the country installed WURLITZER UNIT ORGANS in preference to all others.

There is a type of Wurlitzer Music for all sizes of Theatres. Send this Coupon today for full particulars.

THE RUDOLPH WURLITZER CO.
Cincinnati, Ohio.

The organ that can grip the emotions cannot be discussed in terms of dollars—by the number of stops—or the quantity of pipes.

Patrons will stand for nearly everything but poor music if the programs are good. Bear in mind, therefore, the fact that the greatest picture houses in the country installed WURLITZER UNIT ORGANS in preference to all others.

There is a type of Wurlitzer Music for all sizes of Theatres. Send this Coupon today for full particulars.
IS YOUR MILL ON A STREAM THAT NEVER RUNS DRY?

The wise miller gets his power from a stream he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work entrusted to it. The greatest springs combine to feed this mighty stream, thousands of exhibitors use its power.

It was no accident that Paramount produced last year the two greatest pictures ever made—two pictures that have been and will continue to be of incalculable value to the entire industry—"The Covered Wagon" and "The Ten Commandments."

Inspired by one aim, better pictures, Paramount has grown and developed, and around these better pictures has grown the industry.

Paramount has never failed exhibitors. For ten years the Paramount product has been recognized as the finest all-round, high-class business-building picture product in the industry. From eight years of continued national advertising the name Paramount has been made synonymous in the public consciousness with "the finest motion pictures." There is no doubt about that fact. You can test it out for yourself.

And now for the spring and summer of 1924, Paramount is building as it has built for twelve years, not for temporary success but for all time.

And the exhibitor who is building for the future must build upon that solid and dependable rock to tap the stream that never runs dry.

Paramount Pictures
(Produced by Famous Players-Lasky Corporation.)
Adolph Zukor and Jesse L. Lasky present

CECIL B. DE MILLE'S
Production
"Triumph"

With Leatrice Joy ~ Rod La Rocque.
Robert Edeson

The second "Manslaughter." A strictly
modern love story adapted by Jeanie Macpherson
from the Saturday Evening Post serial and
novel by May Edginton.

A Paramount Picture

---

Adolph Zukor and Jesse L. Lasky present

GLORIA SWANSON
in
"A Society Scandal"

An Allan Dwan Production

Gloria as the gorgeously gowned heroine of
a drama of society, intrigue and divorce.
Adapted by Forrest Halsey from the play
"The Laughing Lady" by Alfred Sutro, in which
Ethel Barrymore starred on the stage. Cast
includes Rod La Rocque and Ricardo Cortez.

A Paramount Picture

---

Adolph Zukor and Jesse L. Lasky present

A James Cruze Production

"MAGNOLIA"

By Booth Tarkington

With Ernest Torrence, Mary Astor,
Cullen Landis, Phyllis Haver. Noah Beery

After "The Covered Wagon," a Cruze picture
means crowded houses everywhere. Cruze is at
his best producing this action-romance of the
old romantic South by America's foremost
writer. Adapted by Walter Woods.

A Paramount Picture
Adolph Zukor and Jesse L. Lasky present

A WILLIAM DE MILLE PRODUCTION

"Icebound"

with
Lois Wilson, Richard Dix
Supported by Vera Reynolds

De Mille has struck his box-office stride. Here's his greatest! Screen play by Clara Beranger. From the famous Broadway stage success and Pulitzer Prize Play by Owen Davis. The title will probably be changed.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky present

THOMAS MEIGHAN

in

"Write Your Own Ticket"

A love-crook-drama with plenty of action and a brand-new angle. Tom will pack them in with this one. From the All-Story Weekly serial by L. Y. Erskine. Adapted by Paul Sloane, author of "Over the Hill." Directed by Victor Heerman.

A Paramount Picture

Adolph Zukor and Jesse L. Lasky present

POLA NEGRI

in

"Men"

Pola acting with all her old-time fire and abandon in a passion-drama written and directed by Dimitri Buchowetski. Made in America with an all-star American supporting cast. Adapted by Paul Bern.

A Paramount Picture
Adolph Zukor and Jesse L. Lasky present

**WILLIAM S. HART**

*in*

"Singer Jim McKee"


*A Paramount Picture*

Adolph Zukor and Jesse L. Lasky present

**A GEORGE MELFORD PRODUCTION**

"The Dawn of a Tomorrow"

*With Jacqueline Logan*

By Frances Hodgson Burnett. Adapted by Harvey Thew. Cast includes David Torrence, Ray Griffith, Alma Bennett and others.

*A Paramount Picture*

Adolph Zukor and Jesse L. Lasky present

**AGNES AYRES**

**ANTONIO MORENO**

*in "BLUFF"

*A SAM WOOD Production*

By Rita Weiman and Josephine Quirk. Adapted by Willis Goldbeck. The story of a girl who bluff New York.

*A Paramount Picture*

Adolph Zukor and Jesse L. Lasky present

"FAIR WEEK"

*with WALTER HIERS*

Written by Walter Woods, adaptor of "To the Ladies." Directed by Rob Wagner. Here's the scarcest article on the market—a clean, fast, really funny comedy-drama.

*A Paramount Picture*
Adolph Zukor and Jesse L. Lasky present

**Zane Grey's**

*The Wanderer of the Wasteland*

*With Jack Holt*

**an Irvin Willat production**

Zane Grey's most popular novel produced in natural colors by the man who made "The Heritage of the Desert." The whole country wants to see this picture.

*A Paramount Picture*

---

Adolph Zukor and Jesse L. Lasky present

"The Code of the Sea"

*With Rod La Rocque*

**A Victor Fleming Production**

By Byron Morgan, author of the Wallace Reid auto stories. Featuring the hero of "The Ten Commandments" in a roaring action-picture. Adapted by Bertram Milhauser.

*A Paramount Picture*

---

Adolph Zukor and Jesse L. Lasky present

**A William de Mille production**

*"In The First Degree"*


*A Paramount Picture*

---

Adolph Zukor and Jesse L. Lasky present

**Dorothy Dalton**

*in a Ralph Ince production*

*"The Moral Sinner"*

Adapted by J. Clarkson Miller from the play, "Leah Kleschna," by C. M. S. McClellan. Cast includes James Rennie, Paul McAllister and Alphonz Ethier.

*A Paramount Picture*
Adolph Zukor and Jesse L. Lasky present

**a HERBERT BRENON production**

**"The Breaking Point"**

with

NITA NALDI - MATT MOORE
PATSY RUTH MILLER GEORGE FAWCETT


*A Paramount Picture*

---

Adolph Zukor and Jesse L. Lasky present

**LEATRICE JOY**

in

**"Take It or Leave It"**

A JOSEPH HENABERY PRODUCTION

You and your public have hailed her as a star ever since "Manslaughter." Now we bill her as a star officially. A great actress, a great beauty, the heroine of "The Ten Commandments," in her first big starring drama. Directed by the man who made "The Stranger."

*A Paramount Picture*

---

Adolph Zukor and Jesse L. Lasky present

**POLA NEGRI**

in a LUBITSCH production

**"MONTMARTRE"**

Pola in a fiery love-drama of the Parisian Latin Quarter produced by the director of "Passion." A stirring story of the artists' studios and the glittering cafes of Montmartre. From the play, "The Flame," by John Miller.

*A Paramount Picture*
Now Booking!

Associated Authors
Frank Woods  Elmer Harris  Thompson Buchanan  Clark W. Thomas present

"NO MORE WOMEN"
An Original story for the screen by Elmer Harris
featuring

Matt Moore and Madge Bellamy
Kathleen Clifford ~ H. Reeve Smith ~ Clarence Burton ~ George Cooper
An Elmer Harris Production
Direction by Lloyd Ingram

"Witty, Clever, Unpadded;
Provides Fine Amusement"

"Let us have more pictures like 'No More Women!' Witty, cleverly handled and unpadded, it provides fine amusement," says McElliott in the N. Y. Daily News. "If we had more pictures like it, more real people with real situations, those superior folk who turn up their noses at the movies would turn 'em down again. Madge Bellamy adds some comedy tricks to her real beauty."

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located in Every United Artists Exchange
99 44 / 100 %
Success

The Common Law
Rupert of Hentzau
Maintaining an almost perfect balance of success.

Here are two productions which have demonstrated their great box-office values.

No guesswork
No promises
No buying blind
Their positive success is certified by actual performances.

Ask our nearest exchange

SELZNICK DISTRIBUTING CORPORATION
DEAR MR. LAEMMLE:

I have just read your Saturday Evening Post ad calling for suggestions on how to better equip your ranch at Universal City. It interests me—vitaly.

I believe I can complete the picture you have painted—assist you in achieving your "greatest ranch" ambition.

Due to an unprecedent releasing decree by the Canadian government, it is now possible for me to offer you in part or all of a mammoth herd of American buffalos.

I have these noble animals at my disposal. They are for sale at exceptionally nominal prices.

And I take pleasure in offering you and the motion picture industry at large any number of them at a nominal fig-
ure, believing that the screen is the greatest medium of preserving and exploiting their prestige and the historic value they possess.

I know how your own blood will surge with true American pride when you see a herd of these picturesque animals dotting the ranch landscape of Universal City.

Even a small herd of these powerful, scraggy sages forms a scene which defies description in mere words.

I would rather sell them cheaply to the film industry than be forced to sell them as stuffed animals—or their mounted heads for publicity or decorative purposes—or their skins for robes and rugs and furs.

Especially because I have already a number of mounted heads and rugs for disposal without killing off any more.

I can tell by your advertisement that you stand for true Americanism and I am answering your Saturday Evening Post appeal in like manner.

In the same spirit, I trust we can get together and preserve these animals, which so preeminently stand out as the living symbol of pioneer days in American history.

Cordially yours,

Sam Bilsky

Address (Until February 15): Sam Bilsky, care Exhibitors Trade Review, Knickerbocker Building, Forty Second Street and Broadway, New York City. Prices, singly or in herds (according to specimen) available upon application to all interested parties.
We will not roadshow “Name the Man!”

Victor Seastrom’s production of Sir Hall Caine’s story shown to 4,000 Exhibitors

Declared a decided hit and one of the greatest pictures of all time

See it—that’s all!

NAME The MAN!

“The big picture of 1924”
—Times Square Daily

Goldwyn-Cosmopolitan

We will not roadshow “Name the Man!”
Shall Man-Made Laws Defy Divine Command?

Woman's Eternal Question!  Man's Age-Old Problem!

The Divorced Husband Said:
"You are my wife; you are not his; you never can be his. You are mine. I am yours; by all that is God, by all that is Nature, by all that is love, you are my wife."

The Divorced Wife Who Wed Again Said:
"What is divorce? The tearing of bone from bone and flesh from flesh. I am your wife. I am not Dick's. If I am one man's wife I am the other man's mistress!"

A Powerful Theme!  A Mighty Picture!
A Mystery Picture
That Maintains
Its Mystery!

Adapted from the Novel
By
ANNA
KATHARINE
GREEN

The Greatest Writer of
Crime-Detective Stories in
the History of Literature.

Read
by
MILLIONS
A
Whitman Bennett
Production

Distributed by Vitagraph

Moving Picture
World:
Almost at the first flash you find
yourself face to face with a seeming-
ly unsolvable mystery and
from then on, with no waste foot-
age, your interest is held tensely
until the final and thoroughly sat-
isfactory solution. Here is an ab-
sorbing and exciting entertain-
ment for all who like a good
detective-crime-mystery story —
and who does not?

EXHIBITORS
HERALD:
"The Leavenworth Case" loses
none of its entertainment value
through transference to the
screen. Its highly dramatic mo-
ments have been well retained.
The picture is well staged and
lighted and full of dramatic in-
terest; the story flows smoothly
and works up to a splendid
climax.
EXHIBITORS TRADE REVIEW:

From the time the old man is found dead in his sound-proof study till the very end, where both girls are freed of suspicion and the culprit is run down, the film runs along with a smoothness and continuity which will carry its audiences along with it. The production is fairly peppered with thrilling incidents, not the least of which is a hair-raising fist fight on the very edge of the roof of the four-story house from which the villain is finally thrown and killed. The skill with which this situation is handled cannot help reflect itself on the reaction of the spectators, who, we feel sure will be edging forward on their seats.

WHO IS GUILTY?

Who is guilty? Seena Owen and An All Star Cast

MOTION PICTURE NEWS:

No type of story is more popular in these United States than a good detective yarn, and Anna Katharine Green's mystery tale "The Leavenworth Case" is said to be her most widely read and best liked work. Therefore to begin with this picture it can boast of a real plot. It is one that bristles with action — action that begins soon after the introductory reel gets under way and keeps rolling along at a merry pace right up to the finish. The scene in "The Rat Trap," a sort of third-degree chamber, possesses real thrills. The entire mounting is of a type that stamps this as a high class offering.

SUSPENSE UNTIL THE VERY LAST FOOT

The Leavenworth Case

Distributed by
Vitagraph
Sig Schlager Announces—

That he is in a position to represent the interests of a limited number of producers and directors—

This, in part, is what Sig Schlager is prepared to give—
Active and conscientious supervision and cooperation with all distribution affairs—
National exploitation on a unique and unusual scale
Negotiation of distribution contracts on behalf of producers—
Production finance arranged—
Productions edited, titled and properly prepared for sale and distribution—
A thorough and complete expert organization available for counsel and activity—

SIG SCHLAGER
347 Madison Avenue
New York City
Mack Sennett presents

Mabel Normand in The Extra Girl

Starts 'em coming!
Keeps 'em coming!!

Opened Los Angeles for a run of four weeks—was extended to five—six—seven—eight—and could have lasted two weeks longer, the manager wired
Scenes of its triumph include:

Mission, Los Angeles
Olympic, Pittsburgh
Capitol, Dallas
Orpheum, Chicago
California, San Francisco

It has dramatic appeal—explosive comedy.
It’s a better-than-ever “Mickey.”
“Molly O” brought back with a smile and a tear.
in The Extra Girl

A Mack Sennett Production

I saw "The Extra Girl" in a projection room and liked it immensely. You'll see it to the accompaniment of organ peals and will, one feels safe to say, feel you've had your money's worth once—or maybe twice.—Mae Tinee, Chicago Tribune.

"The Extra Girl" is entertainment that is entertaining.—Polly Wood, Chicago Herald Examiner.

Just a few of the early bookings:

Asher's Merrill, Milwaukee
Rialto, Butte
Clemmer, Spokane
Columbia, Seattle
Princess, Denver
Fenway, Boston

Paramount Empress, Salt Lake City
Columbia, Portland, Ore.
New Grand Central, St. Louis
Palace, Washington
Mabel Normand
in The Extra Girl

Just 100 per cent. of what an audience picture should comprise—Pathos—Art—Romance—Human Interest—Comedy—Thrills—Suspense and the sweetest kind of a love story.
Pauline Frederick and Tellegen, in "Let Man Not Put Asunder," Attract Throngs to Rialto

We have an idea that "Let Man Not Put Asunder" is not going to prevent any man from doing so. The reason why people in the picture did put asunder was not the usual reason for the severing of ties and probably the few people who might have similar trouble and who might contemplate putting asunder will not be deterred by what they see on the screen.

"Let Man Not Put Asunder" is a Vitagraph picture, with Pauline Frederick and Lou Tellegen as stars. It is the nominal feature at the Rialto Theater and it seems to be drawing that crowds to the corner of Forty-second Street and Seventh Avenue. Although Pauline Frederick and Lou Tellegen are the stars, they do not play opposite—er, in other words, they do not fall in love with each other.

Neither Thinks of Phoning

Leslie Austin plays Harry Vassall and Vassall is an excellent name for him. Because of his wife's arrogant ways, he leaves her forever, but she has him chained to her chariot wheels, so that he spends the remainder of his youth writing in diary passages beginning: "Oh, my lost love." She loved him, too, so that he lived, alas; and she said, "The eyes of my heart have been eaten with thinking." And then she went and married Lou Tellegen! And yet neither of these love-orn people would take up the telephone and call the other.

Of course, in a case like that—if there be any such—man should not put asunder? Lou Tellegen plays Dick Dechmere and he, too, leaves his first wife because they cannot agree. She is a grand opera singer and he needs the plaudits of the multitude; and so they are divorced. But they, too, wander through the world longing for each other.

Some people wondered if the Vitagraph company hadn't set out to present a lecture to its stars. It certainly is propaganda stuff, all right. It shows the aching void in the lives of divorced persons.

Marriage Proposal Granted

After Petrina Faneuil, the wife of the vassal, and Lou Tellegen, the husband of the opera singer, had wandered about the world for awhile alone they decided to be married, for some reason or other. That was the part we objected to. It doesn't seem a bit of a marriage for anyone to say, sadly, "Well, Petrina, I suppose we might as well get married; we're both lonesome and nothing matters anyway." How much more moral for him to say, gladly, "Come live with me and be my love!"

If the people in the story had any sense of humor they must have had to laugh when they called their sweet hearts by their first names—"I love you, Petrina"; "Felicia, you are my adored one!"; "Gentian, I cannot live without you," and "Emmy, I worship the ground you walk on!"

Felicia is the woman who prefers grand opera to a husband's love and she is nicely played by Helena d'Ayle. We shan't tell you how the story ends and you never, never would guess.

Colonnade Clamors for Seats

By those withholding this bit of information we are doing the Rialto Theater no service. For it will be necessary now for all those who see the picture to stay till the end if they want to find out what happens. Every time any one walks out it leaves a seat for some standee, and "Let Man Not Put Asunder" is so popular with those who haven't seen it that there is a gallery 500 waiting to enter. The production was made by J. Stuart Blackton and adapted from a French novel. The two stars are fine, if you like them.

The character called "Pen and Ink Vaudeville," Irving and Jack Kaufman, two plump "boys," who seemed to be known to most of the spectators, sang "Linger a While" and "Deadly-Dum-Dum." Then, after that, they had a couple of encore.

The overture is "Orpheus in the Lower World," which elicited almost as much applause as Hugo Riesenfeld's classical jazz.
"This production, it can truthfully be said, is one of the most unusual mystery melodramas that have come to the screen in a long time."—L. B. Fowler in L. A. Daily News.

"A sensational melodrama ... this Truart picture should have a strong box-office appeal."—Moving Picture World.

"Tension mounts and an unexpected climax, too give the photoplay an unexpected punch."—L. A. Express.

"Revenge theme worked into absorbing mystery, plot that will go big with those who like to be kept guessing."—Film Daily.

"Cannot help but inspire the audience with a hushed and watchful awe."—Reeland Reviews.

"By means of changing lights, mysterious shadows, and an eerie atmosphere, the element of suspense is well sustained."—Exhibitors Herald.

"Walthall sure can act."—Motion Picture News.

"Particularly effective is the composition with sets which have been so constructed as to add the proper touch of mystery."—L. B. Fowler in L. A. Daily News.

"The settings are unusually lavish."—Motion Picture News.

"The photography is masterful and the purple ray effect is cleverly established."—Exhibitors Trade Review.

"For the weird phenomenon of the invisible man is handled by the camera in an eerie way which even the most consummate stagecraft could not hope to duplicate."—Boston Advertiser.
Romance! Adventure!

THE MAN FROM BRODNEY'S

Adapted from the Famous Novel by
GEORGE BARR McCUTCHEON

A Superb Cast
J. WARREN KERRIGAN
ALICE CALHOUN
WANDA HAWLEY
MISS DUPTONT
PAT O'MALLEY
KATHLEEN KEY

Scenes of Splendor
The most thrilling hand to hand battle against overwhelming odds ever screened!

A RICH, warm romance of India Seas—breathing the pungent fragrance of the Orient—mysterious, inexplicable!

A YOUNG American tangled in court intrigue, put to the supreme test to save the girl he loves—a princess of royal blood!

A STRANGE will bequeathing millions, sinister menace to the happiness of those who would benefit.

A David Smith Production
VITAGRAPH
ALBERT E. SMITH president
NEXT WEEK

Exhibitors Trade Review

WILL PUBLISH A SPECIAL

POSTER DISPLAY NUMBER

It will cover the subject of posters for Display Purposes from every angle of constructive value. It will be invaluable to every exhibitor. It will be long preserved and remembered as an authoritative issue for it will carry—

Special Articles by Poster Authorities
Special Poster Pictorials with Selling Punch
Special Poster Adaption Ideas

BE SURE YOU PLACE YOUR SPECIAL ORDERS EARLY

IT WILL BE A SURE-FIRE SELL-OUT EDITION
What wonderful workers our printed salesmen are.

When one sits down and thinks of the time, thought and brain work that must be used to make any form of an advertisement to make it a successful seller of merchandise—one begins to realize why printed salesmen accomplish the many wonderful things they do.

Each ad or poster must have one thought that will appeal to thousands of people who are entirely different in physical and mental make-up. An appeal that will hit the “good natured”—the “crank”—the “happy-go-lucky” and the “serious minded.” They cannot change their line of argument as each new prospect comes along, that one message is all they can bear and that must sway all types.

Poster making and ad composition is not a gift, it’s the application of a knowledge of human temperaments plus common sense.

First National posters and clip ads are made by men who know their work. When put in use they prove it.
Every word his father shot at him was like a knife thrust in his heart.

He called him a "weakling"—a "coward"—a "society pet" and then beat him.

What a scene this is! It sure gets them.
EXHIBITORS Trade REVIEW
The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
GEORGE T. PARDY, Reviews Editor

CONTENTS
January 26, 1924

EDITORIAL FEATURES
CARL LAEMMLE THE SMILING FIGHTER
SEVENTEEN PARAMOUNT NAMED FOR WEEKLY RELEASE
THE DYNAMO OF BRAINS BEHIND UNIVERSAL
EDITORIAL PAGE—EXHIBITORS AND THE BAN
A TRIBUTE TO LAEMMLE
OLD LADY ASTOR

HIGHLIGHTS IN THE NEWS
UNIVERSAL WILL PRODUCE THIRTY-SIX JEWELS
DENNISON PLEADS FOR TAX ELIMINATION
LEWIS INNERVITY PRAISES EDITORIAL STAND
'THE EXTRA GIRL' GOES TO THE CENTRAL
METRO'S 'WHITE SISTER' STIRS ENTHUSIASM
CROSLAND TO PRODUCE FOR HIMSELF
WIDE INTEREST IN T. O. C. C. BALL
EDITOR 'DEFENDS' NAME OF JIM BRIDGER
'BREATHE OF SCANDAL' IS NEXT FOR PREFERRED
VALENTINO LEADS LIST AS EDITORS' CHOICE
LLOYD'S FRIGATE FLEET TAKES THE SEA

PICTORIAL PRESENTATIONS
WHERE LAEMMLE IDEAS ARE PUT INTO CONCRETE FORM
WHEN CARE'S DREAMS CAME TRUE
EXPLOITATION POSSIBILITIES IN 'SEA HAWK'
TRIED AND PROVED BY LAEMMLE

SHOWMANSHIP
LETTERS THAT SELL A CURRENT OR FUTURE PROGRAM
MARY PHILBIN STAR IN NEW LAEMMLE PICTURE
JANUARY UNIFORM MONTH IN NEW YORK CITY
FIRE DEPARTMENT BACKS 'HOOK AND LADDER'
LONDON WITNESSES UNUSUAL 'HUNCHBACK' CAMPAIGN
EXPLOITATION IDEAS IN BRIEF
LAEMMLE ADVERTISING AIDS

REGULAR DEPARTMENTS
ROUND ABOUT THE STUDIOS
UP AND DOWN MAIN STREET
EXHIBITORS ROUND TABLE
BOX OFFICE REVIEWS
BIG LITTLE FEATURE
PLAYERS WE KNOW
TRIED AND PROVED PICTURES
PRODUCTION CHART AND PRESS OPINIONS

Copyright 1923 by Exhibitors Review Publishing Corporation.
Geo. C. Williams, President; F. Meyers, Vice-President; John P. Forsley, Treasurer; J. A. Cron, Advertising Manager. Executive and Editorial Offices, Kindelbooker Building, Forty-Second and Broadway, New York. Telephone, Bryant 6160. Address all Communications to Executive Offices. Published weekly at East Stroudsburg, Pa., by Exhibitors Review Publishing Corporation. Member Audit Bureau of Circulations. Subscription rates per year: United States $2; Canada $3; Foreign $5; single copies 20 cents. Remit by check, money order, currency or U. S. postage stamps.
CHICAGO, Robert Banghart, 1106 Ortiz Building
WEST COAST, Richard Kipling, 1505 No. Western Ave., Los Angeles

JUST A PLEASANT SMILE
Carl Laemmle and Mrs. Maxima on a big set of "The Hunchback of Notre Dame." This picture is one of the greatest successes of the "little man with the big smile."

FLOWING LAEMMLE'S SUCCESS FORMULA
WHATEVER else you get out of this issue, do not overlook Carl Laemmle's formula for the exhibitor's success.

On page 4 he demonstrates the value of the most important, and least costly element in winning the public—just a pleasant smile.

One page 5, you should read how he has taught all his life for his ideals—and won.

On page 9, note well the broad mind that characterizes this little man.

And on page 18 see how he has made his dreams come true.

EXHIBITORS TRADE REVIEW is taking this formula as its watchword. It is fighting to become more and more valuable to the exhibitor. It keeps the showman's problems constantly in mind, and it is daily seeing its dreams come true.

Yet not for one moment is it content with these accomplishments. It has new ones, valuable ones, which we know you will agree we are justified in fighting for.

The result? A series of special numbers, directed to some particular phase of the showman's problems.

For instance, it will soon have an entire issue devoted to posters. It will give exhibiters new ideas in displays, new ways of utilizing the sheets supplied by the distributing companies, new methods of dressing lobbies so as to bring crowds to the door.

But this is only the very beginning. It has other features up its sleeve. Watch closely. You will not be disappointed.

Accomplishment is our watchword. Improvement our slogan. Keep your eye on the result!
Keep Smiling With Carl Laemmle

He Smiles When He Loses as Well as When He Wins—Which Makes The Losses Seldom

THERE is nothing so typical of Carl Laemmle as his pleasant, winning smile. In fair weather or foul, when things are going his way or the breaks are all against him, the same pleasant expression illuminates his face. It is not a costly element, but it goes farther than all the extravagance and empty show that so many people think are indispensable in winning laurels and success.

THE man who fights for the principles which he thinks are right, is one in a thousand. The man who can fight with a smile is one in a million. In his battles for the independents, in his law suits, in his struggles up the ladder of success, he has proved that he is a fighter. And the fact that he has won and is winning every step of the way, proves that the laurels go to the man who can fight with a smile.

TO HIS FRIENDS there is nothing more winning than the Laemmle smile. To his co-workers, with whom he labors hand in hand for the betterment of conditions in the industry and the progress of his own company, there is nothing so encouraging, and to his employees there is nothing so welcome.
Carl Laemmle the Smiling Fighter
Forty Years an American

Sketch of Man Who Attained Success in Spite of Obstacles

By George Blaisdell

To trace the career of Carl Laemmle in the motion pictures business means in a large degree to trace the history of the business itself. It is the tale of a fighter in a fighting industry. Lest there may be any misconception following the preceding statement we hasten to add that so far as known Carl Laemmle never provoked a fight. Which is something entirely apart from the assertion that he never ran away from one.

And once the issues were joined Laemmle was the last of the antagonists to retire from the fight. In the language of the day, when he started something he finished it.

Sometimes he emerged from the ring bearing the scars of combat and resembling a battered pugilist, but on his face was the smile like unto that which decorated the countenance of the tiger when he remarked “I have eaten the canary.”

It takes a good man to fight, but it takes a good sport as well as a good man to fight and smile meanwhile.

And it is the possession among other qualities of that of the good sport which has done much to endear Carl Laemmle to his competitors as well as his associates in the motion picture business.

Throve on Battles

It is nearly a dozen years ago that this writer made the acquaintance of Mr. Laemmle. Those were the days of the Motion Picture Sales Company, the headquarters of which were around Fourteenth Street or Union Square.

Independents then were very much like the Independents of later times: When they could not fight or at least when they were not fighting their common antagonists they scrapped among themselves.

The organization of the Sales company was the result of a battle, and the formation of the Universal Company was the product of another. The founder of the Universal company always was an independent at heart. That remark goes as well today, when for years he has been the head of a company that to all outward appearances is a national organization, as it did in the period from about 1909 to 1913.

For it is always true that the independent company of today is the national organization of tomorrow. Of course, many companies begin business as national organizations, but few survive the numerous pitfalls and hurdles.

The Universal began business as a producing concern, but gradually it took over the exchanges which it supplied until it was brought into the category of a national producing-distributing company.

The present placid existence of the Universal company bears little resemblance to some of the steps by which it reached that level, but it demonstrates what may be attained by a man who goes out to secure peace even if he has to fight for it.

The breaking up of the Sales Company into the Universal organization and the New York Motion Picture Company was attended by tales of shouting and shooting cowboys contending for the possession of studios.

And the Universal did not get settled into its bearings without some stiff scraps for control.

It was something in the neighborhood of ten years ago when pedestrians rounding the corner of Forty-eighth Street and Broadway were startled by the sound of crashing glass and the sudden depositing at their feet of corporation books.

Laemmle Month Is Here

“They’re at it again!” said a hard-boiled film person as he looked at the broken windows on the third floor at 1600 Broadway and heard the sounds of strife that issued.

And so “they” were. But when it was all over Carl Laemmle still held the fort in that corner office, as he has continued to hold it with undisputed authority ever since.

Up at 1600 great preparations are under way to celebrate in fitting manner the fortieth anniversary of the arrival of Carl Laemmle in the United States. The second month of the New Year is for them to be Laemmle Month.

The fact that the same period marks the eighteenth anniversary of Mr. Laemmle’s entrance into the picture business is apparently of lesser significance. That this is so undoubtedly reflects the wishes of the Universal’s chief—that to him the “Americanization of Carl Laemmle” means more in his life than the time he has spent in the picture business.

For that fortieth years is a story of America—of its opportunities and the possibilities it contains for success for men of vision who also are men of action and most importantly also men of integrity and character.

EXHIBITORS Trade Review in its issue of September 15 last under the caption of “Leaders All” told the story
of Carl Laemmle, how he had landed in the country in 1884 with just enough cash to "get by" the gates.

The first job of the new-comer was as errand boy in a drug store. In spite of the long hours he devoted his spare time to studying English.

Then the lad went to Chicago and obtained employment in a department store. A South Dakota ranch was the next scene of his activities, earning $4 a month and "found."

When he was sent to Chicago with a consignment of live stock he decided to remain. He went to work in the stockyards and was promoted to a clerkship.

In 1894, at the age of twenty-six, young Laemmle went to Oshkosh as cashier in a clothing house. Four years later he was the manager. In 1906, having saved $4,000, he went to Chicago to open a department store.

The "queue" outside of a moving picture show, one of the two in the town, caused him to change his mind.

Following the opening of the White House Theatre, in Milwaukee avenue, came other picture houses. The $4,000 dwindled, in spite of the fast inflowing of revenue. The search for added capital brought in the brothers Cochrane, who had been connected with the Witt K. Cochrane advertising agency.

This brings us to another phase of the Laemmle career, and one that has most important bearing on its success.

Advertising Great Factor

From his first entrance into the business Mr. Laemmle has had the advantage of expert advertising brains. At the head of these forces has been Robert H. Cochrane, who although he always has occupied a high executive position has never lost his interest in printer's ink nor has his typewriter on the occasions of moment when it is brought into play lost any of its incisive characteristics—the ability quickly to go to the root of a situation and dub a spade a spade.

The Laemmle Film Service was organized in 1906, with exchanges in nine cities. In 1909 Independent Motion Pictures, a producing organization, was formed.

There had been controversies prior to this time, but those which had gone before were as nothing to those that resulted from the attempts of the Imp, as the Laemmle company came to be known, to make pictures.

Last September we told the story of how the Imp company, in a successful effort to prevent the confiscation of its cameras, sent its acting forces to Cuba to make pictures.

Prior to that time, however, there had been many merry set-tos in the amusement press with the licensed companies. Just a suggestion of the general style of the advertising used in the early days is found in the Billboard in a generous space under date of December 15, 1906, as follows:

"I deserve the marvelous success I have had since I started the Laemmle Film Service. I worked like a horse, not only scouring the world for the best films, but keeping my service better than any on earth.

"My customers are absolutely satisfied, but I am not. I can't rest on my laurels. I am not built that way. My Film Service has got to keep on growing better all the time. I had rather sacrifice a manufacturer's profits than give a single customer the slightest reason for complaint.

"I won't permit delays. I won't stand for half-good films. They have got to be all good or they don't get into my service. This is a straightforward promise and I honestly mean it. I made other promises in previous advertisements, and I kept them, of course."

Another announcement under date of April 4, 1908, indicates that the fight was not one sided. Just an extract:

"Read the advertising of any of my competitors that you find in these pages. Read between the lines and I will bet a dollar to a roasted doughnut that you will find some kind of a knock on me. I like it."

In 1908 in Illinois through the operation of a local option law many saloons were put out of business. Mr. Laemmle showed the saloonkeepers how to get a business that would change their social status and make them some real money at the same time. He secured a mail list of these places and wrote letters to the owners. He advertised, too, in this fashion:

"I will start you in the moving picture business, teach you all the ins and outs of it—how to make it a sure success. I will work hand in hand with you from the very beginning."

Mr. Laemmle got a lot of good business.

In an issue of the Billboard of July 6, 1907, surrounding an advertisement of the Laemmle Film Service, there were printed many samples of newspaper advertising for use of exhibitors. Another "ad" under an appropriate cartoon carried the caption:

"Gee Whiz! I'm glad I'm free! No more Licensed films for me!"

On June 26, 1909, came the announcement that an award of $25 had been made for the suggestion of a new producing company—the Imp, meaning the Independent Motion Pictures Company. Probably it was the first time the present well-known means had been adopted for securing a suitable name for a producing concern.

The cartoon of "Gen. Flimco," a bemused swashbuckling caricature of a soldier, will be remembered with mirth by the oldtimers. The advertising that accompanied these representations was ungentle and biting, and was reciprocated in kind by the members of the licensed circle.

It was along 1915 that the much used expression "Use the brains God gave you" attained its height in Independent advertising.

It is not without interest, in view of Mr. Laemmle's early ambitions to own ten-cent stores, to learn that the site of the first Laemmle motion picture theatre is now occupied by a Woolworth ten-cent store.

It has been a busy career, that of the man who is this month being honored by his associates and customers.

It is one that has been an honor to the moving picture industry and Carl Laemmle.
Seventeen Paramounts Named for Weekly Release

PARAMOUNT RELEASES

Paramount Releases from March 3 to July 1

William S. Hart in
"Singer Jim McKee"

A William De Mille Production
Walter Hiers in
"Fair Week"

Gloria Swanson in
"A Society Scandal"

"Magnolia"

A James Cruze Production
Pola Negri in
"Montmartre"

"The Dawn of a Tomorrow"

A George Melford Production
Thomas Meighan in
"Write Your Own Ticket"

"Triumph"

A Cecil B. De Mille Production
"The Breaking Point"

A Herbert Brenon Production
"Bluff"

A Sam Wood Production
"Wanderer of the Wasteland"

An Irving Willat Production
Pola Negri in
"Vera"

Dorothy Dalton in
"The Moral Sinner"

Leatrice Joy in
"Take It or Leave It"

"The Code of the Sea"

A Victor Fleming Production
"In the First Degree"

A William De Mille Production

imposing one and will be published in due course of time.

Among those planned for early production are "Merton of the Movies," the play by George S. Kaufman and Marc Connelly adapted from Henry Leon Wilson's novel, which will be produced by James Cruze and in which Glenn Hunter, star of the stage play, will be seen as Merton, "Swan," the play by Franz Molnar, which is one of the big successes of the current New York theatrical season; "Tomorrow's Bread," by Wallace Irwin, and "Feet of Clay," by Margareta Tuttle, both of which will be produced by Cecil B. De Mille; "The Mountebank," by W. J. Locke; "The Salamander," by Owen Johnson, and "Monsieur Beaucaire," by Booth Tarkington.

"Monsieur Beaucaire" has been chosen as the vehicle to reintroduce Rudolph Valentino to Paramount audiences under the terms of the agreement recently entered into by Mr. Valentino and Famous Players-Lasky Corporation. Mr. Valentino has just returned from Europe and will start work at an early date at the Long Island studio under the direction of Sidney Olcott.

Lubitsch to Direct Negri

Reverting to the list of productions just announced, it will be noted that Pola Negri will be seen in two pictures, both directed by European directors. The first is "Montmartre," directed by Ernest Lubitsch, who produced "Passion," Miss Negri's first and by many judged her greatest success. The other is "Men," written and directed by Dimitri Buchowetzki, the noted Polish director who produced "Theater of the Great," "Danton" and other great European successes. Buchowetzki recently came to this country and is now at Hollywood, where "Men" is to be started within the next few days.

Also on the list is the Cecil D. De Mille production, "Triumph," which Mr. De Mille is now making on the coast following the sensational success of his "The Ten Commandments."

Zane Grey's "Wanderer of the Wasteland," an Irving Willat production, stands out as a distinct novelty in that it will be produced entirely in color by the Technicolor process, which was used with such amazing artistic effect in the scenes of the Exodus in "The Ten Commandments."

It will also be noted that Leatrice Joy is formally introduced as a star in "Take It or Leave It," a Joseph Henabery production.
WHERE LAEMMLE IDEAS ARE PUT INTO CONCRETE FORM

Universal City, Calif.

JUST above is the Gateway to "Laemmleland"—the main entrance to Universal City, where thousands work industrially to make Universal Pictures the best pictures—and make their chief happy, whom you see on the left, smilingly checking up the sales reports.

BELOW is the executive brains of production, who governs the activities of this great studio metropolis. Just behind Universal City, a panorama of which you see on the left, is the great Universal Ranch, where Mr. Laemmle houses his own cowpunchers and live.

The Studio Metropolis of Shadowland

The Dynamo of Brains Behind Universal

‘The House That Carl Built’

By EDDY ECKELS

BIG Business is always based on Brain Power. In the case of Universal there is a vast wealth of it. To measure it in the language of the twenty-four sheet, “it is the biggest array of executive brains ever assembled under one tent. Count ‘em.”

Pictorially and editorially you have just been told on the preceding pages some of the reasons for that big little smiling fighter, Carl Laemmle, having a birthday—a birthday a month long—that the entire film industry wants to help celebrate.

Behind it all, that desire to want to pay tribute—on the part of exhibitors by the thousands, fans by the millions, and competitors by the score—is primarily based upon the admiration of accomplishment.

And accomplishment, in the very vivid case of Carl Laemmle, is nothing more than the result of Pluck, backed by Big Brain Power.

It is an old formula that the most successful business executive is the one who surrounds himself with creative, thinking, conservative minds—as nearly as possible, big brains like his own.

If that be true—and it is—then Carl Laemmle and Universal started in the very beginning to be Big Business. For it was in the very beginning that the Cochranes—R. H. and P. D.—became closely associated with the generalissimo of the Independents, and in that move Carl Laemmle really did the biggest thing of his entire career—and association from which motion pictures have derived nothing short of a wealth of constructive, creative ideas.

TOO much cannot be said of the Cochranes. They desire no publicity whatsoever. Yet R. H. Cochrane is the genius guiding counsel of the tremendous Laemmle campaigns, which have run well into the millions, and have gone down and will continue to go down in history as millions efficiently spent.

He is the advertising genius, far happier in his element of specializing—so his chief shall ever be chief—his world a world of one hundred per cent support—his army the leading army of battles fought and won.

And he in turn is supported by such efficient generals of finance and sales exploitation as E. H. Goldstein, and P. D. Cochrane. No greater dovetail than that combination exists anywhere within the ranks of filmdom.

Their work is carried on, just as R. H. carries on, with an almost unheard of loyalty toward one goal and ambition—the top efficiency of their own unit systems—that the Laemmle organization may be known as the biggest and squarest dealing film company of them all.

Recently the brains of Al Lichtman were added to the brains of the executive counsel board, and that addition already has started to prove up in added popularity, added dollars and cents, added prestige.

As sales manager for Universal, Lichtman’s dominant energy and dynamic personality was an exceedingly wise choice—an exceedingly brainy choice.

Brains like these choose like brains—whenever and wherever possible.

As evidence, the hundreds of staff lieutenants hived up in 1600 Broadway, Universal City, Fort Lee, and the Universal branch exchanges and offices circling the globe, are in 99 per cent of cases all happy and efficient members of the great Laemmle family.

THE Brains of the Big Boss is best revealed by the fact that he insists upon always being the happy daddy of that family.

He has taught them, by actually being one of them, how to fight with a smile—the way he fights—how to think with consideration for the other fellow—the way he thinks—how to build with the constant thought of many tomorrows—the way he builds.

His greeting to the boys is “Howdy,” and that word is the family battle cry as they fight for him—everyone of them looking up to him with respect and admiration.

That is why the Laemmle family is doing so much good for thousands of exhibitors throughout the world—and through them for the millions of screen lovers who crave clean, entertaining amusement.

That is why the Laemmle family sticks together—Big Brains see to it that it does. Saw to it that it fought its way to the top. Will see to it that it fights to stay up there.

That is why the Laemmle family is constructive in the motion picture industry—because Carl Laemmle is—because R. H. Cochrane is—and E. H. Goldstein, and P. D. Cochrane, and Al Lichtman are.

That is the dynamo behind Universal. The dynamo of brains that generates production at Universal City and scores of points constantly east, west, south and north on location.

The same dynamo that generates speedy but fair dealing distributive methods, through a chain of exchanges upon which the sun never sets.

The same dynamo that never lets up for a moment, but keeps on generating superlative exploitation ideas for the exhibitors who wisely associate themselves with the Laemmle family, and—its dynamo of Brains.
Exhibitors and the Ban

GEORGE BLAISDELL

The Theatre Owners of Connecticut who last week in resolutions general in character declared that the organization would take a positive stand in respect to subscribing to the pictures connected with any persons coming into unpleasant notoriety employed one phrase which we think upon re-examination will be conceded by the members of the body to be unjust.

The resolutions declared that "we will refrain from furthering their interests in any way whatsoever."

The implication is that the members of the organization will not show pictures in which such persons as those referred to may be found in the cast.

We desire to call the attention of these exhibitors of the Nutmeg State and also those of Massachusetts and Michigan who may be similarly minded to the fact that by declining to show pictures in which any particular players have appeared they are imposing no material penalty whatever upon the persons at whom they are aiming.

But they are imposing a material penalty upon the producers and distributors of those productions.

The players have completed the work for which they were engaged, have been paid for it, and so far as they are concerned financially are "shut" of the particular picture.

The men who invested their money in that production are the sole sufferers.

It probably makes no practical difference to the producer whether his capital be destroyed by a body of exhibitors or by a censor board, but he may be pardoned for feeling that he is entitled to consideration at the hands of his own industry even if he looks for none from a board the chief object of whose members is at times the drawing of a soft salary at the ultimate expense of the exhibitor.

A point we desire to emphasize is that any step which adds to the risks of the producer tends very substantially to increase the cost of product to the exhibitor.

And the conviction upon the part of the producer that to the financial dangers of an already hazardous business are to be added the possibilities of destruction of his capital through a combination of circumstances over which he or any of his present or former agents have no control certainly will increase the cost of production to the middleman.

The present situation is something new in the motion picture business, a business prolific in the uncovering of "situations" of one kind or another. It is without precedent.

We say this with full cognizance of another happening on the West Coast, one really and tragically serious, but which in its intrinsic factors bears no resemblance whatever to the present affair.

If pictures in which Miss Normand or Miss Purviance appeared are to be barred even temporarily by any body then no producer is safe, no player is safe, and for that matter no exhibitor is safe. We are talking of productions which have been completed, not of those which may be in contemplation.

Exhibitors Trade Review yields to no man or body of men in its high esteem of the motion picture as an institution, or in its jealousy of its good repute in the minds of right and clear thinking citizens.

But it does not believe that that good repute will be fortified or enhanced by the destruction of property which was created in good faith and the creators of which believed when they entered into the transaction they would get a run for their money.

The present is an excellent time to establish the precedent, to lay down the principle and to fight for it, that when a wholesome picture is made—and any that now are in controversy are conceded to be wholesome—it is property, and unless the person who shall be proved guilty of a crime have a financial interest in a subject nothing shall stop its exhibition before the public, provided that that exhibition be for purposes of legitimate entertainment and not an attempt to cater to morbidity.

The exhibitor, who by the nature of his business is in close touch with his public, is a keen judge as to what is proper to do in a given situation.

We note that in the present instance the vast majority of exhibitors are taking no action in the premises, have experienced no increase in temperature, which is the best of evidence that the great public with which they are on such terms of intimacy has had only a passing interest in the happening.
Universal Will Produce in Year Thirty-six Jewels

Great Enthusiasm at Sales Convention

January 26, 1924

Page 11

A Tribute to Laemmle

It has seemed fitting to Exhibitors Trade Review to take cognizance in this issue possibly in an unusual way of the fortieth anniversary of the arrival of Carl Laemmle in the United States.

That is why the “Carl Laemmle Number.”

Surely it is a satisfaction to be permitted to add our voice to those of the many which are being raised in honor of one of the most picturesque figures in the motion picture industry.

From the day Carl Laemmle decided to open the White House Theatre in Chicago he has not only been a part of the industry but very much a part of it.

Being trained in the ways of the merchant and understanding merchandising he wasted no time in bringing to bear the heavy blow leveled by the strong arms of the printing giant.

Printer’s ink has been a part of the ladder by which he climbed to the success he has achieved.

But behind his campaigns of advertising Mr. Laemmle has brought to bear a most necessary factor—one without which the employment of tons of ink and paper would have availed him nothing—he has injected into his business a personality, he has established in the minds of those with whom he has done business the feeling they were dealing with a man whose word could be taken.

In short, he has character.

When a man of character and energy also is endowed with the ability to select lieutenants of capacity and also of integrity then there is not much in the way of human factors that can stop his progress.

And Carl Laemmle surely has progressed.

Our salutations!

Universal’s most comprehensive and successful exchange convention, and incidentally the first under the leadership of Mr. Lichtman, has been concluded in Chicago. Carl Laemmle, president of the company, has departed for Universal City to take into effect the program for the year’s production is concerned, the conclusions reached in this convention.

The net results are a more efficient, better organized physical distribution plan, a reunited sales force, full of enthusiasm for its new leader, and a production program based upon facts and figures of what the exhibitors of the United States want—a program which will involve the expenditure of at least $5,000,000 more than was ever spent on a year’s production of Universal pictures before.

Instead of making twelve productions of the Jewel grade, Universal is planning to make thirty-six pictures of this calibre, using the best stories obtainable, with casts, direction, photography and general completeness of production which have marked the best of the Jewel pictures for several years past.

These productions will be sold according to the new sales plan, on the basis of individual merits. No quota will be established for them until they have been actually seen in the home office or sufficient information received from the Coast office to which it be a legitimate and equitable quota.

This quota will be determined solely on the audience value of the production. If this is high, the quota will be in conformity, because Lichtman, from an experience covering fifteen years of selling with a great many other companies and after six weeks of observing the workings of the Universal exchange system, feels that Universal pictures have not received from exhibitors the prices that they are entitled to.

Quota Based on Audience Value

If for any reason the audience value of the picture isn’t as great as was originally anticipated, the quota will be adjusted accordingly. Every picture will stand on its own merits. There will also be a thorough exploitation plan worked out for each picture, and the exploitation experience and possibilities will be merchandised as an integral part of each of these big Jewel productions. It will be backed up by a strong week to week campaign in the Saturday Evening Post.

An important function of this convention also was the conclusion of the final plans for Laemmle month and the reports of progress thus far made, which were extremely gratifying. Incidental to this anniversary celebration, a letter from Adolph Zukor which appears in its full text in another column of this paper, was wired to the convention from New York, and Mr. Lichtman, in the presence of Mr. Laemmle, read it to the fifty-one Universal salesmen and representatives gathered in the convention hall in the Drake Hotel.

Zukor Letter Stirs Salesmen

It created a profound sensation and this attitude of the head of a rival producing and distributing company caused a spontaneous and enthusiastic burst of applause and elicted a letter of heartfelt gratitude from Mr. Laemmle.

The convention itself emphasized two significant facts. It was the first convention the Universal ever held at which every exchange manager of the entire system of Universal exchanges in the country participated in conjunction with the district managers and “Hunchback” representatives.

The second significant fact is that Universal is to plan its production for next year with reference to the wishes, advice and experience of the sales department, rather than relying solely on the judgment of the production department at Universal City, which is necessarily more or less out of touch with sales angles.

From the exchange angle, one of the most important results of the convention was the redistricting of the Universal exchanges into more districts, with greater concentration of authority and greater opportunity for the several district managers to exert their individuality. As a corollary of the redistricting, zoning of exchanges themselves for greater ease and economy of selling, was also decided upon.

New District Managers

Several appointments were announced, and several others will be announced as soon as Mr. Lichtman has the opportunity to put all of the convention decisions into their proper places. The district formerly under the charge of Ned Depinet, as the southern district encompassing almost one-third of the United States was divided, Ned Depinet retains the western half of the south, with headquarters at Dallas.

Supervision of the eastern half of this southern territory will be in charge of Dan Michaelson.

Another appointment announced was that of Gerald Akers, whose territory will embrace the present Universal exchange of St. Louis and Kansas City.

H. P. Wollberg was appointed several weeks ago as assistant general manager of Exchanges, his new assignment to supervise the exchanges located in Chicago, Milwaukee and Minneapolis.

Another important appointment is that of Ike Van Ronkel, who will have supervision of the offices of Omaha, Des Moines and Sioux Falls.

In perfecting the arrangements for this convention been made, that every one of the thirty-six exchange managers and the Home Office executives who attended arrived in Chicago in time to open the convention as planned, with full attendance at 11 o’clock Friday, January 11.

“Before I came to Chicago,” said Mr. Laemmle, in the middle of a speech devoted to a resume of all that had taken place at the various sessions, all of which he had attended, “I had several battles with Mr. Lichtman over his proposition. I wasn’t convinced and I couldn’t see the enormous amount of money which this program would entail, but I have changed my mind. Rather, you have changed my mind. I feel that you should be in a position to know what you can sell and what the exhibitor wants.

“I am going to the Coast tonight and I am going there prepared to put this program in the hands of the district managers and the salesmen and the sales managers. I am going to open the sale.”
FRANK BELLEY, recently elected a member of the board of directors of Famous Players-Lasky, has a record of executive service which hints of a life more industrious than the celebrated busy bee. Aside from his present directorship with the Famous Players force, Mr. Bailey is chairman of the board of directors of the Realty Associates and of the Prudence Company, Inc.; vice-president of the Bond and Mortgage Guarantee and director of Nassau National Bank, Brooklyn Edison Company, Westchester Title and Trust Company, Thompson Starrett Company, Brooklyn Academy of Music, Bush Terminal Company, and Hudson Insurance Company.

A REPRESENTATIVE crowd of the moving picture elite were on hand at the pier when Mr. and Mrs. Jules Brulatour sailed for a trip to Egypt and the Orient, to be gone about ten weeks. Mrs. Brulatour is better known as Hope Hampton, the girl who made gold digging pleasant in the Warner Brothers production of Avery Hopwood's story. Those who remember the old celluloid that looked as though the pictures had been taken in the after they had been run five or six times will appreciate what it means to sit through a picture that is as clear as crystal, even though it has been shown scores of times. When you say "Eastman stock" one just naturally thinks of Jules Brulatour.

NEW YORK will soon extend the glad hand of welcome to M. H. Hoffman, vice-president of Truart, who has left Los Angeles, where he spent two months completing Truart's production plans for the coming year. In addition to definitely assigning vehicles to all the units which were producing under the Truart banner, namely Elaine Hammerstein, Larry Semon, Richard Talmadge and Carlos Productions, Mr. Hoffman also has signed a six-year contract with Roland West for the production of two special features a year. Mr. Hoffman is returning via the Panama Canal route. Bon voyage.

LESLEY MASON joins Hodkinson as western representative of that organization. Formerly managing editor of the Motion Picture, ews, later editor of Exhibitors Trade Review, "Les" brings to his new connection wide experience in all phases of the motion picture business. F. C. Munroe, the newly elected president, states that Mr. Mason will be one of the intermediaries between the parent concern and the independent producers through Hodkinson. From his office at 934 South Olive Street, Los Angeles, will come information both as to publicly and exhibitor taste, which should be a real service to the industry in general.

A RAY ROCKETT, now well established in Gotham, are now receiving compliments on their production of "Abraham Lincoln" which is to be presented to the public at the Gaiety Theatre January 21. More than three months were consumed in production. Every available volume of history which had any bearing on the life of the martyred president was rigidly studied. George Billings depicts the character of Lincoln. Ruth Clifford is Ann Rutledge. Is Dave Bershon, booking manager for West Coast Theatre, Inc., appreciated? Read on and be convinced. During the latter part of 1923 Mr. Bershon conceived the plan of launching a private enterprise, of which he was to be in sole charge. He tendered his resignation to take effect on January 1. Mike Gore and Sol Lesser went into conference. You probably have guessed the answer. The outcome of that conference is incorporated in an announcement which Sol and Mike send out over their own signatures: "We are happy to announce that Mr. Bershon will remain with West Coast Theatres, Inc. He is an able man in every way, and commands the respect of those with whom he does business." Decisions like this are good for the industry.

EXHIBITORS in the Dakotas and Upper Michigan peninsulas have cause for rejoicing. Ben Fredman, head of the Film Corporation of Minneapolis, has completed arrangements to handle C. B. C. features in those districts. Eight features are included in the deal.


JULIUS and Abe Stern started it. Something else new. A Script-Building Department is the latest. Through this unit all stories either purchased or written by Century scenarists will be built up step by step. A large stock of love interest, gags, and thrills will be kept on hand to be administered in as large doses as the stories justify. Should a director on location need a little tear sequence, he has but to call on the Script-Building and he will be immediately supplied with the necessary sobs. Should he need a little comedy, a little drama, a little "meller" stuff, a hurry call to the new department will bring forth the ingredient which he may need.

A NOTHER blow to censorship. The Buffalo Courier of January 5 carried an editorial, which states: "It is safe to assert that such historical movies as 'The Chronicles of America' will do more in a few years for better motion pictures than censorship would. In a generation Buffalo newspaper editors, who have been the intermediaries between the parent concern and the independent producers through Hodkinson. From his office at 934 South Olive Street, Los Angeles, will come information both as to publicly and exhibitor taste, which should be a real service to the industry in general.

AL AND RAY ROCKETT, now well established in Gotham, are now receiving compliments on their production of "Abraham Lincoln" which is to be presented to the public at the Gaiety Theatre January 21. More than three months were consumed in production. Every available volume of history which had any bearing on the life of the martyred president was rigidly studied. George Billings depicts the character of Lincoln. Ruth Clifford is Ann Rutledge. If it is possible to prophesy anything in the motion picture industry, the success of the Rockett picture is well assured.

A CROWD that brought out the reserves greeted Rudolph and Mrs. Valentine when the Begenland docked at the Red Star pier this week. When he had been properly photographed, and all the fans had looked at the "Slick" was finally able to spend time on his boat. At any early date he is to start his initial production for Famous Players under his new agreement. It is an adaptation of the famous "Monstre Beausire," which is probably one of the best known stories ever adapted. Sidney Olcott will direct and when you have such a combination of art, talent, and patient skill there is every probability that the Valentine's "come back" will be well worth while.
Dennison Pleads Before Congressional Committee for Elimination of Tax


The arguments of the moving picture exhibitors of the country for the elimination of this tax were submitted through the testimony of those who in this matter represented the exhibitors of thirty-two States. He told graphically of the conditions prevailing throughout the country, with particular reference to the high tickets for films and increased costs of operation, bid fair to drive many theatre owners out of business.

Mr. Dennison, as president of the Michigan association, was appointed a member of the Theatre Owners Special committee which was formed for the purpose of collecting data and information on the admission tax, and was able to give the committee figures in which it developed that 1,400 theatres have gone out of business in the past sixteen months.

Through Mr. Dennison, the exhibitors of Michigan, Minnesota, Indiana, New York, Illinois, Texas, Ohio, Iowa, Oregon, Washington, Massachusetts, North and South Carolina, North and South Dakota, Colorado, Tennessee, Alabama, Georgia, Florida, California, Montana, Kansas, Nebraska, Oklahoma, Kentucky, Pennsylvania, Northwest, Southwestern, and Southeastern States made their plea for tax reduction.

Never before in the history of the industry, he declared, has there been such a united effort put forth by the industry. This interest is due to the fact that unless theatre owners can secure for the general public they are serving and themselves, relief from this tax that is taking 10 to 15 per cent of their gross, the future of the industry is in jeopardy.

Motion pictures are the amusement of the masses, it was pointed out, and as such are a great burden to that tax is a serious burden to that tax is a serious burden to the American public that can least afford to pay it. It comes out of the slender purses of those who can least afford to be so burdened.

Lewis Innerarity Praises Editorial Stand of Exhibitors Trade Review

Pathe Exchange, Inc. Executive Offices, New York, January 16, 1924.

To Editor of Exhibitors Trade Review:

YOUR editorial under the title "The Pulpit's Revenge" in your issue of Jan. 19 is particularly refreshing and entitled to commendation because you have grasped an opportunity to record your sincere convictions on a subject of greatest moment to the industry rather than capitalize the opportunity for publication of scandalous innuendoes, the formulation of high-sounding phrases, and the reading of morality sermons.

The latter course, to be sure, would have filled many more pages of print, and would doubtless have entertained a certain element among your readers, but your paper would have sadly failed in its function if it lent its pages to the publication of idle gossip, unverified rumor and hysterical conjectures—as has been the case with some newspapers which are quite ready to prostitute their opinions to what they conceive to be public demand.

An analysis of the great mass of material published throughout the country fails to disclose that the public has spoken on the Normand matter at all. Some censor boards have arrogated to themselves authority not given to them by any legislative act: some attorney generals are quoted as threatening action to bar the Normand pictures, but investigation shows the rumors to be unfounded; some over-zealous exhibitors have assumed to speak for the public, but the absence of any word or act on the part of women's clubs, church societies, civic organizations, or other associations by which the public speaks demonstrates that the American people have not lost that sense of fair play that presumes every one to be innocent until proved guilty.

Wishing you continued success, I am yours very truly, LEWIS INNERARITY

ANDERSON TO ISSUE CABANNE'S THIRTY-THIRD FEATURE

Credited with having made the first five reel program picture released in the United States, William Christy Cabanne has completed his thirty-third feature production and arranged for its presentation through Anderson Pictures Corporation. That the new picture is third is only partly a reference to the story of this director's activities since the days of the old Biograph company, when he attracted the attention of D. W. Griffith and was trained by him in the technique of camera-drama.

Many one and two reel subjects that attracted unusual attention when all pictures were short had made Christy Cabanne well known within the industry itself while he was still in his early twenties.

CATHOLICS DESIRE NORMAND PICTURE

The attitude of Roman Catholics toward Mabel Normand is shown in the following telegrams received from St. Louis, Wednesday by J. S. Woody, general manager of Associated Exhibitors:

"Screened 'The Extra Girl' for Archbishop Gleenan's committee, which represents 360,000 Catholics in St. Louis. They are unanimous in their approval of the production and will call on Skouras Brothers and express the wish that they run 'The Extra Girl' in their theatres."

"They hold nothing against Mabel Normand personally. Their attitude is exceptionally broad-minded and the success of 'The Extra Girl' in St. Louis is now assured, in view of the fact that a letter came today also from the St. Louis Women's Club stating that they are in favor of showing 'The Extra Girl'."

BRONX EXHIBITORS ELECT

At the eleventh annual election of officers of the Bronx Motion Picture Theatre Owners, held at the close of the year, John J. Wittman was re-elected president and Henry Cole executive secretary.

The other officers are John C. Bolte, vice-president; Judore Rothman, treasurer; and William Wilson, sergeant-at-arms.

The trustees are Louis Jacobs, Abe Leff and Harris Straitz.

TWO YEAR FOR JACKIE

Jackie's Metro contract calling for four pictures will be half completed on the delivery of the negative of "A Boy of Flanders," which is now in production at the Metro West Coast plant under the direction of Victor Schertzinger.
‘THE EXTRA GIRL’ GOES TO THE CENTRAL

Mabel Normand Picture to Have New York Opening January 20

NEW YORK is about to get its first glimpse of Mabel Normand in “The Extra Girl,” the big Mack Sennett feature which has been delighting picture fans in many cities farther west. An indefinite run opens Sunday, January 20, at the Central Theatre.

“The Extra Girl” has just scored another success in Los Angeles, where, despite the fact that it already had had a memorable run at the Mission Theatre, it smashed records in two other houses in which it has been playing simultaneously. From R. W. McKinney, the Regent Theatre, J. S. Woody, General Manager of Associated Exhibitors, received the following telegram early this week:

Conclusive proof that Miss Normand’s admirers are not going to desert her is shown by her breaking all house records both Friday and Saturday with her picture, “The Extra Girl.” The dear old public is not an unjust judge, after all.

J. H. Taylor, of the Lincoln Theatre, also in Los Angeles, sent Mr. Woody this telegram the same day:

“Just finished playing ‘The Extra Girl’ three days, with a decided increase of business each day. My patrons express regret at its withdrawal, and declare that the publicity given Miss Normand and hope for a speedy recovery from her present illness.”

The Normand feature has just closed an engagement at the Walnut Theatre, Louisville, Ky., where, as in every other city in which it has appeared, it packed the house at every performance.

‘UNDER THE RED ROBE’ GETS CROWD AT CAPITOL

“Under the Red Robe,” the Cosmopolitan Corporation’s $1,500,000 picturization of Stanley Weyman’s historical masterpiece of the same name, returned to Broadway last Sunday, after it opened at the Capitol Theatre to some of the largest and most enthusiastic audiences that have ever thronged that palatial playhouse.

The Capitol run of “Under the Red Robe” is its first run on Broadway at popular prices. Originally the big film had played eight consecutive weeks at the Cosmopolitan Theatre. At Columbus Circle, where it did an unusual business.

EXHIBITORS PRAISE GOLDFYN’S ‘NAME THE MAN’

There was a large audience at the Capitol Theatre on Tuesday, January 15, at the trade showing of First Corporation’s picture, “Name the Man!”, adapted from Sir Hall Caine’s novel, “The Master of Man,” and acted by an exceptionally able cast, headed by Mae Busch, Conrad Nagel, Patsy Ruth Miller, Creighton Hale, Hobart Bosworth, De Witt Jennings, Evelyn Selbie and Winter Hall.

The audience was composed mainly of exhibitors in the metropolitan district with a sprinkling of exhibitors from Connecticut, Long Island, New Jersey and up-state New York. The picture was screened with a Rothafel presentation and with special musical selections. The picture scored a tremendous hit with the exhibitors, the representatives of New York newspapers, national magazines, film fan and trade publications, and others connected with the motion picture industry.

Telegraphic advices from the trade showing in Orchestra Hall, Chicago, on Tuesday afternoon, are of a similarly enthusiastic character.

* * *

‘AFTER THE BALL’ GOES OUT UNDER NEW CONTRACT

Carl Anderson of Anderson Pictures Corporation, handling Theatre Owners Distributing Corporation presentation of “After the Ball,” announces that his first picture and all succeeding pictures will be booked under the Theatre Owners standard contract.

Last year when the national organization of producers and distributors met with the representatives of the Motion Picture Theatre Owners of America it was thought a standard form of contract for the exhibition of motion pictures could be drawn up that would be acceptable to both parties.

Finally a form of contract resulted which was adopted by the distributors but not by the exhibitors’ national body. The contract contained seven items which were not accepted by the representatives of the M. P. T. O. A. When the time arrived for the booking of the first Theatre Owners presentation, “After the Ball,” considerable interest in the form of contract Carl Anderson would use is said to have been shown by many exhibitors who also took an active part in the original controversy.

The seven disputed points were once more brought forward and as a result of which a new contract, satisfactory to both sides, was adopted.

Such important questions as the ownership of accessories, cash deposits, right to cut out scenes of advertising or propaganda, requirements that the exhibitor must name the producer and distribute in his paid newspaper advertising, method of fixing play-dates and time limit for rejection of applications together with method of arbitration—all of these have been adjusted in the new contract just executed.

METRO’S ‘WHITE SISTER’ STIRS ENTHUSIASM

Saunders Reports Exhibitors Like New Acquisition

E. MAURICE SAUNDERS, general sales manager of Metro, who has just returned from an extended tour of the leading cities, stated that exhibitors everywhere with whom he talked had the greatest praise of Metro’s move nationally to release “The White Sister” directly on the heels of the picture’s long New York run and extended engagements in other cities at advanced prices.

“The enthusiasm expressed over The White Sister indicates that it will prove at the box-office to be one of the year’s biggest specials,” said Mr. Saunders.

Conditions in exhibitor circles throughout the country point to a prosperous year, according to Mr. Saunders. Mr. Saunders interviewed many exhibitors on the trip, which covered all the Metro exchanges, and held conferences with District Managers S. A. Shirley of Chicago, W. C. Bachmeyer of Cincinnati, and H. Lustig of Los Angeles, as well as with Branch Managers Fischer of the Minneapolis exchange, Bickel of Dallas, Werner of St. Louis, Elwell of Oklahoma City, Kefin of Cincinnati, Almy of Cleveland and McIntyre of Omaha.

Mr. Saunders found conditions in a flourishing state, chiefly due to the excellence of the majority of film productions constantly offered the public.

“In the last several years the public has been educated to a higher standard of photo-plays, until now it demands only the best motion picture entertainment,” said Mr. Saunders. “I found this to be true in my talks with exhibitors, whose attitude toward the whole question was that they were willing to pay any reasonable price for good production of box-office value, but would not play poor pictures under any terms.

“It is only in smaller localities where com-

THE center build-

ing houses the

the inner sanctum,

whose name

the camera’s eye

may enter.

The long

ribbons of celluloid

are then trans-

ferred to the build-

ings in the

right, where they are

put through the
t

technical process

that make them ready

for the screen.

petitors are obliged to fight for the upper hand that there is any complaint against ex-
hibitng costs.

* * *

CENSOR WRITES SCREEN STORY

Those who have pondered on just what the censors would do if they had a free hand to write the stories they later delete will receive with interest the announcement that included in the next series of Preferred Pictures to be produced by P. A. Selchberg is “When a Woman Reaches Forty.” This is a screen story written by Royal A. Baker, associate picture censor for Detroit, who in his spare time is an author.

* * *

JOE UNGER IS INSTALLED

At a recent dinner of the New York F. I. L. M. Club of New York, which was attended by fifty exchange men, Joe Unger was installed as president.
CROSLAND TO PRODUCE FOR HIMSELF

Betty Compson Stars in Two Films for Hodkinson Release

By virtue of the success of "Enemies of Women" and "Under the Red Robe," Alan Crosland has stepped into the ranks of producer-director as the head of his own producing company. Betty Compson has been signed to star in the first two productions, one of which will be made in Los Angeles for New York, where she will arrive this week and immediately start work on the first picture.

The new Crosland Productions will be made at the Tiffrd Cinema Studios in New York City and in Florida, and releasing arrangements have already been made to distribute the product through the Hodkinson Corporation.

Mr. Crosland's rise to prominence in the industry has been a steady line of progress since the time he first appeared as an actor in Edision and Pathe pictures. He began directing at the age of twenty-one and all of his pictures have been successful.

Before making any announcement of the formation of his own company Mr. Crosland says that he carefully surveyed the distribution field and decided on releasing his pictures through the Hodkinson Corporation exchanges because of the exploitation and sales efficiency he feels confident the Hodkinson forces will give to his product.

"I feel certain," said Mr. Crosland, "that the Hodkinson Corporation is the best distribution organization at the disposal of the independent producer and I am satisfied that my pictures will be given intelligent, businesslike attention in every detail of sales and service to the exhibitors."

NEW MAYER MANAGER HAS HAD BROAD EXPERIENCE

Al Altman, the new general manager of Louis B. Mayer Productions, entered the theatrical field with Nathan H. Gordon. It was through this connection he became familiar with Louis B. Mayer, who at that time was president of the Gordon-Mayer Film Company, First National franchise holders in the New England territory.

After a thorough training under the guidance of Mr. Mayer, Altman was put in exchange operation. He has been assigned to the important task of consolidating a leading New England circuit with the Gordon chain, thus acquiring a practical exchange organization. At the formation of the Associated First National Pictures the franchise holders made him secretary of the local unit.

He has a large acquaintance among exhibitors and it is his intention to solidify this by a trip in the near future.

ABE WARNER GOES TO EUROPE ON SHORT VISIT

Abe Warner sailed January 12 for Europe to confer with Arthur Clavering, head of the Film Booking Offices, Ltd., on the British distribution of his latest comedy productions announced by Warner Brothers for 1924-5.

Mr. Warner will make a flying trip and expects to be back immediately after arrangements have been made for his stay. F. B. O. has successfully handled the two other blocks of pictures released by Warner Brothers in the preceding months.

Gus Schlesinger, Warner Brothers' foreign manager, was unable to make the trip, due to unexpected complications which made an operation necessary, in which keeps him for the present confined to his bed at the Fifth Avenue Hospital.

WIDE INTEREST IN BALL
OF T. O. C. C.

Movie Contest for King and Queen
Arousing Attention

Several big moves have been taken toward making the T. O. C. C. ball at the Astor, January 24, the biggest of its kind ever held, but the leading monitors were an arrangement with the New York American to conduct a contest among New York film fans to elect the king and queen of Movieland via coronation coupons that appear in the American daily.

The idea is that the New York American, under the auspices of several judges who number prominent exhibitors, will determine the most popular male and female stars and, on the night of the ball, the contest will culminate in the crowning of the two favorites as king and queen of filmland by Samuel Rothafel, who also has assumed the responsibility of handling the effects and the coronation.

The contest is drawing wide interest among the public and the American office is being flooded with entries daily.

All of the prominent stars in the East will attend the gathering at the Astor on Thursday.

The reservations for boxes are being sold rapidly.

Two leading orchestras of prominence have been engaged to furnish the music for dancing.

The subscription, which includes a catered dinner and entertainment, is $10, and can be secured by addressing the Theatre Owners Chamber of Commerce at 1540 Broadway.

GOLDBURG REPORTS TRIO OF FRANKLYN FARNUMS READY

Word comes from the West Coast offices and studio of the Independent Pictures Corporation that the second and third Western Features, starring Franklyn Farnum, entitled "A Two Fisted Tenderfoot" and "Crossed Trails," have been completed and finely edited and titled.

The first subject, "Baffled," is released this month. The work has been started on the fourth subject, which has as its working title "Things We Never Laughed." The Franklyn Farnum westerns are being made under supervision of Jesse J. Goldburg and under the direction of J. P. MacGowan, whose record as a director of "thrillers" is evidenced by the numerous sensational dramas produced by him.

Mr. Goldburg reports to his New York office most happy results in the pictures already made and states that his determination to make somewhat different Westerns is meeting with every success.

Upon the completion of the Franklyn Farnum subjects Mr. Goldburg will install immediately another producing unit for the production of a series of society dramas, the first of which, however, will be made in New York.

"CUBBERLY MONTH" FOR FRED

"Cubbyberly Month" is the designation describing a drive on Warner Brothers pictures which Fred Cubberly, of the F. and R. Film Company, Minneapolis, will make in the territory during April, according to information disclosed by him during his visit last week to New York City.

He intends to comb the territory thoroughly, showing exhibitions wherein the eighteen Warner subjects are money-making with box office appeal.

From contracts already made, indications are that this will be the biggest month his office has had.
A SECOND million-dollar suit has been filed by Mrs. Bridger Hahn, 1025 Minnesota avenue, Kansas City, Mo., because of the manner in which "The Covered Wagon" depicted her father, "Jim" Bridger, Indian scout. The suit was filed in Independence, Mo., against Sam S. Shubert Theatre Corporation, the first suit having been filed in the Wyandotie County (Kansas) District court against the Famous Players-Lasky Corporation and the Paramount Pictures Corporation, producers of the picture.

In the face of the printed assertion of Sam P. Asheraft, Webb City, Mo., that he had been a friend of Bridger's for twenty-five years, being closely associated with him, and never had seen him drunk or qualified as a squawman, comes another story from the Helena (Mont.) Independent, an excerpt of which is as follows:

"But in the face of this good reputation always enjoyed by Jim Bridger, and probably cherished by him in his long and useful life, how are the daughter and the lawyer going to prove he did not participate in many parties staged at trading posts, that he did not drink liquor or flirt with Indian squaws?"

"It will be generally regretted that Kansas City culture has so far gone to the head of Mrs. Virginia Bridger Hahn that she now proposes to prove Jim Bridger was a member of the W. C. T. U., the Y. M. C. A., the C. E., the E. L. and other sections of the dry and temperance alphabet. She wants a million dollars because the producers did not pin a white ribbon in the buttonhole of Jim Bridger's buckskin jacket and put a Gideon's Bible in his hip pocket instead of a flask of Jamaica rum.

"The Independent has no desire to prejudice the case and keep the woman and her attorney from dividing the million dollars, but if any one is guilty of libel against the memory of old Jim Bridger it is Mrs. Virginia Bridger Hahn and her Kansas City lawyer. It is a libel on the memory of any plainsman to allege, even in a court complaint, that he did not have 'guts' enough to drink the raw red liquor and pinch the voluptuous squaws until blushes showed through their well smoked skins and their breath came hot and fast.'

***

THRILLING BUFFALO DRIVE IN 'THE LAST FRONTIER'

With the first filming of a huge buffalo stampede already completed Thomas H. Ince has announced immediate plans to proceed with production of "The Last Frontier," a western of the American pioneer period which will be a First National release.

Thousands of feet of action "shot" in Wainwright National Park, in the province of Alberta, Canada, where 8,000 to 10,000 buffalo were rounded up and stampeded for the large company, have passed the closest scrutiny in the studio projection rooms.

The producer's decision to turn again to the field of "Westerns," in which he first gained recognition many years ago at Inceville, hinged on his acquisition of the screen rights to Courtsey Riley Cooper's latest book, "The Last Frontier," which deals with the early days of American history when hardy men and valiant women had to drive the Indians and buffalo before them in their fight for civilization.

For the buffalo action in the picture arrangements were made with Canadian government officials to conduct the stampede in the Wainwright Park, the last natural stamping ground of the buffalo.

***

LEGISLATOR JOINS DIRECTORS OF MIDWEST THEATRES

C. B. Sawyer of Kankakee, Ill., representative to the State Legislature from the Twentieth Senatorial District, has been elected a member of the Board of Directors of the Midwest Theatres, Inc.

Mr. Sawyer is president of the Kankakee County Title and Trust Company and vice-president of the Majestic Amusement Company, which company recently sold a substantial interest to the Midwest Theatres, Inc. Mr. Sawyer will take an active interest in the management of the theatres in the future.

"LAEMMLE ATMOSPHERE"

The new Pecos Poor Sheehan unit at Universal City, Sheehan, with the script in his lap, is making his bow as a director after notable literary successes. In the camera's range are Gladys Hulette and Robert Gordon.

***

'BRATH OF SCANDAL' IS NEXT FOR PREFERRED

Will Be Followed by 'The Triflers' by Frederick Bartlett

NEW YEAR'S celebrating took on the form of new contracts and the rushing of big settings at the Schulberg Studios in Los Angeles.

"The Breath of Scandal" will be the next picture on which camera work will be started. The production will be an elaborate screen version of the novel by Edwin O'Flaherty. Olga Printzau has prepared the film story.

Director Gasnier, who will handle the megaphone, is in the midst of his production of "Poisoned Paradise," in which Claire Bow and Kenei Harlan play the featured roles. But one week will elapse between the completion of work on one and the beginning of the second.

Immediately following the completion of this picture the Schulberg organization will make a picturization of Frederick Oria Bartlett's stirring drama, "The Triflers," on which work will be started the screen version of Frank Craven's most successful stage play, "The Big Year." Filming of this production will be delayed until early spring.

"The coming year promises to bring picture production back to its original high standards of story telling," said B. P. Schulberg. "Costly productions have been made in profusion and we have learned that no picture can be made great simply by expending large sums in its production. Once more we are back to pinning our faith on great stories."

***

ALBANY IN NO HURRY TO ACT ON CENSOR REPEAL

The motion picture censorship situation at the State Capitol in Albany remains unchanged, following the introduction of the Halpern bill for the repeal of the present law on July 1 next. This bill has been referred to one of the regular Assembly committees. It is expected Senator James J. Walker will introduce a companion bill in the Senate within the next few days. While there was some talk at first that the bill would go to a vote early in the session, it now looks as though this would not happen much before the latter part of February or the fore part of March.

It is generally admitted that both sides, realizing the vast importance and great public interest attached to the bill, are disinclined to go to a vote. Meanwhile, the desks of both senators and assemblymen are piled high with incoming mail, mainly from those who are urging the support of the Halpern bill.

***

PLAN CONSTRUCTION OF STUDIO IN LOS ANGELES

W. F. Wood, vice-president and general manager of the United Producers and Distributors of Los Angeles, announces that his company plans the construction of one of the largest studios in Southern California for the accommodation of the ten or twelve units the products of which it will distribute direct from Hollywood.

For the present, however, it will be necessary to divide the companies between several of the leaseable film plants. Mr. Wood says a site consisting of about 400 acres adjoining Hollywood is being considered as the future home of U. P. D. Productions.
'VALENTINO LEADS LIST AS EDITORS’ CHOICE
For Role in ‘Captain Blood’ He Tops Fairbanks by Three Votes

VITAGRAPH received three hundred and eighty-six suggestions of actors best fitted to play the role of Peter Blood in "Captain Blood," the novel by Rafael Sabatini, to which Albert E. Smith, president, purchased while in London last fall, in answer to a questionnaire sent to the leading motion picture editors of Hollywood by M. B. Lewis, manager of Vitagraph in the United States.

The editors of motion picture news called, upon the fans of the country to offer names of players suitable for this part and 2,876 fans wrote directly to the editors.

The suggestions ranged from Rudolph Valentino to Douglas Fairbanks, who led in the number of letters from each and fans to unknown extra men. The final count showed 113 suggestions for Valentino, 110 for Douglas Fairbanks, 64 for J. Warren Warren, and a scattered, in the answers from the editors.

Seven hundred and eighty-five fans suggested Valentino, six hundred and sixty-eight favored Douglas Fairbanks, four hundred and eighteen named J. Warren Kerrigan. Actors who were named in more than fifty letters were Louis Tellegen, Bert Lytell, Lewis Stone, Richard Barthelmess, House Peters, Malcolm MacGregor, Conway Tearle, Jack Holt, James Kirkwood and Shirley Temple.

Preparations for the production of "Captain Blood" are going forward rapidly in Hollywood under the personal supervision of M. B. Lewis, half-brother of ex-pert of London, who has made a research of all available models of the types of ships which sailed the Spanish Main at the period the scenes to the Virginia are to be constructed in America shortly with plans from which the vessels will be constructed for the production.

* * *

JENKINS SECURES TWO BURR SPECIALS FOR CLIENTS

What is believed to be one of the bigger state right deals has just been terminated in New York between C. C. Burr, president of C. C. Burr Productions, and William R. Jenkins, owner of Enterprise Distributing Corporation. This brings to the vast territory controlled by Enterprise the two Burr Specials, "Restless Wives" and "Three o’Clock in the Morning." 

The first is ready for release now, and the second will be released within a few weeks, as soon as the work is completed. Although announcement has just been made that these two subjects have been bought by Enterprise, a large number of contracts have already been taken, including all the Southern Enterprise theatres in the South and other key towns.

Enterprise has eight exchanges—in Charlotte, Atlanta, New Orleans, Dallas, Oklahoma City, St. Louis, Kansas City and Omaha, and is one of the largest independent distributing organizations in the United States.

* * *

ONLY FOURTH OF EXHIBITORS PREFER NOVELS’ TITLE

Bookings of the Warner Brothers screen version of Kathleen Norris’ best seller, “Lucretia Lombard” and “Flaming Passion,” reveal the fact that fully 75 per cent of exhibitors preferred to use “Flaming Passion” for the releasing title.

One thing brought out was that the advocates of “Flaming Passion” were not in the small towns or letters as had been anticipated. For instance, the Stanley Theatre in Philadelphia used the title “Flaming Passion,” while the Strand of New York City preferred the original name of the novel. The results are particularly gratifying to Warner Brothers, who had contended all along that the more alluring title would not be used by the smaller exhibitors exclusively, that the larger ones would be content with the book name. Large and small exhibitors have been guided solely by their own psychology and their slant on the local situation.

Twenty-four, six, three, one and half sheets were issued on each title, so that the exhibitor was fully equipped with billboard material, regardless of his choice.

* * *

CUBBERLY BUYS ARROWS FOR THREE STATES

Subject Include Four Features and "The Santa Fe Trail"

ONE of the most important deals in the independent market for some time is that closed this week between the Arrow Film Corporation and Fred Cubberly, representing the Finklestein & Rubin interests, Minneapolis.

By the terms of the contract, F. & R. secure the distribution rights to a number of important Arrow pictures for Minnesota and North and South Dakota, and will start releasing immediately.

Pictures included in this contract are two James Oliver Curwood productions made by the Pine Tree Pictures Productions, "The Broken Silence," and "Jacqueline" or "Blazing Barriers"; "The Rip Tide," and A. B. Maeschker production with an all star cast: "The Little Red School House," a Martin J. Heyl production; "The Santa Fe Trail" which has been proving so successful throughout the country, and a series of ten western features produced by Ashton Dearholt, together with a series of six Wild West features starring Richard Hatton and Neva Gerber.

Another deal closed by Arrow was that of the sale of two Peter B. Kyne productions, "Back to Yellow Jacket" and "One Eighth Apache," and "The Santa Fe Trail" to the A. H. Blank Enterprises, with headquarters in Kansas City, who secured these pictures for Western Missouri and Kansas.

LLOYD’S FRIGATE FLEET TAKES THE SEA

Quartet of Sixteenth Century Boats Used in ‘The Sea Hawk’

On December 27, 1923, four sailing vessels like Balboa’s sixteenth century frigate, with their poop decks, grotesque figureheads, gaudily colored sails and pugdy cannon protruding through the wooden hull, set sail again on the Pacific from San Pedro, Cal. They constituted the most unusual movie naval fleet that has ever gone to sea.

When Frank Lloyd decided to produce Rafael Sabatini’s "The Sea Hawk" as his second independent production for First National release he undertook one of the most difficult tasks which ever confronted a producer. The building of an entire fleet of sixteenth century sailing vessels appears to be the most unusual "set."

A studio set is for appearance only; it need not have enduring strength or stability, but the "Sea Hawk" fleet had to be prepared to battle the Pacific for a period of a month. Other sea stories have been produced, but the producer satisfied his needs by purchasing or renting schooners or steam vessels, moving aboard and immediately going to sea. But there was no fleet in the world which resembled the awkward frigates, galleons and Moorish galleys which the "Sea Hawk" demanded.

It was necessary, therefore, for Lloyd to construct the entire fleet which consists of four major vessels of sixteenth century design, perfect in every detail, seaworthy that they might withstand severe storms and be constructed as to live through the shock of several actual sea battles carrying from 150 to 350 men each and 50 cannon.

The ship range in length from 192 feet to 135 feet. The poop deck of the Silver Heron is 32 feet above the keel or 40 above the water line. Each ship is equipped with sails, and (invisible, for emergency only) with gasoline engines and propellers.

Three of the ships will be rowed by oarsmen, from four to six to an oar. Most of the fighting scenes will be filmed on these ships on the high seas. There will be no studio ship sets. It is expected the ships will be at sea for three weeks.

LAEMMLE DIRECTION

Two famous characters in picture business

Grau Leamme and his little friend as star Baby Peggy are having a good time together watching some of the work on location during the filming of "The Hunchback of Notre Dame." This feature, by the way, is another reason why Laemmle considers that 1924 will be the best yet for Universal.
WHEN CARL'S DREAMS CAME TRUE

The Story of How He Made Things Happen

FORTY years ago on the fourteenth of February, a young man from the town of Laupheim in Wurttemberg stood at the railing of a steamer entering the port of New York, and dreamed of the great things which he would accomplish in this great new land of promise.

His mind was full of the wonderful tales that he had heard of this country, of the opportunities it offered for education, for freedom, and for success, which asks nothing in return but clean living.

And as he stood on the deck of that steamer, he vowed that he would make a name for himself in this great free country, a name that would be known from north to south and from east to west; a name that would stand for square dealing, and a name that would always be at the top.

Today Carl Laemmle is President of the Universal Pictures Corporation, with branches that reach into almost every corner of the globe.

He has fought for the right, and as representative of the independents has won, and as the president of one of the biggest film companies in the world, who can deny that his name is at the top?

EVEN after Carl Laemmle had reached the top of the ladder, he continued to have visions—of bigger and better things. He saw the production of films on a scale never before attempted. He saw the building of enormous sets, the equal of which had never before been conceived. He saw the great cathedral of Notre Dame, and in the "Hunchback" it has been reproduced so carefully and so perfectly that it is almost impossible to distinguish between a photograph of the original, and the replica built on the coast. And even now he feels he has just begun, that the future will see greater dreams fulfilled.

AT Universal City, California, Carl Laemmle's dreams have been realized. He has reproduced the Casino of Monte Carlo and the Cafe de Paris so exactly in every minute detail that many people who saw "Foolish Wives" believed firmly that it had been produced abroad.
BLACKTON STARTS WORK ON CHAMBERS BOOK

Lou Tellegen to Play Leading Role in ‘Between Friends’

J. STUART BLACKTON started production upon “Between Friends,” by Robert W. Chambers upon his arrival in Hollywood last week. Lou Tellegen, who appears in “Let Not Man Put Asunder,” which Mr. Blackton directed at the studios in Brooklyn, will handle the leading role in the Chambers’ picturization. The master has engaged Alice Calhoun to play the leading feminine role. This announcement was made at the Vitagraph offices following dispatch from Albert E. Smith, president.

The story selected for Mr. Blackton’s next special is a strong dramatic tale of love which will afford Mr. Tellegen opportunities exceeding even those in his last picture for the emotional talent which this “great lover” of the screen enjoys. It is a story of two men who have enjoyed friendship from early youth, one of whom is a sculptor. He marries and the wife falls in love with his friend, a painter. They are separated, and each finds the other impossible. The painter renews a friendship with a flower-girl. These domestic complications lead eventually to tremendous dramatic climaxes in which the tragedy of soul is revealed with all the analytical power of which Chambers is a master. The drama is modern and is laid in an atmosphere of luxury. The personnel includes those of the exclusive artistic set in society in New York and abroad. Opportunities for sets of color and gay settings with which Mr. Blackton enjoys experimenting abound in the novel.

* * *

WEISLEY BARRY IN ADULT ROLE IN ‘GEORGE WASHINGTON, JR.’

“George Washington, Jr.”, the Warner Brothers Classic of the Screen, which is scheduled for a premiere showing in February, stands out as the first picture in which Wesley Barry is not played up as the freckled-faced, mischievous boy, but given a grown up role, which stamps him as a full-fledged actor of strength and virility. This is in vivid contrast to his previous plays, “The Country Kid,” “The Printer’s Devil,” “Heroes of the Street,” “School Days,” etc.

So radical is the change in the juvenile star when he dons his first “longies” and dinner jacket, that the picture acquires the pungency of something fresh and novel. The freckles and kid tricks of the earlier Barry have been permitted to resume their true proportions, and no effort has been made to exaggerate their importance.

The locale of this production is Washington, D. C., and to further the realism of the capital have been used as the setting.

* * *

IN ‘BROADWAY AFTER DARK’

Adolphe Menjou, whose two most recent appearances were in “A Woman of Paris,” produced by Charles Chaplin, and “The Marquis Circle,” the Ernst Lubitsch Production for Warner Brothers, has been engaged to play one of the leading roles in “Broadway After Dark,” the Harry Rapf Production and Warner Brothers Classic of the Screen.

Norma Shearer, who created a reputation for herself by her fascinating impersonation for herself in “Lurectia Lombard” (“Flaming Passion”), has been cast for the role of Marie Duval.

Wesley Barry is supported by a cast composed of Otis Harlan, Edward Phillips, William Courtright, Gertrude Olmstead, Leon Bary and Charles Conklin.

PARAMOUNT LONG ISLAND STUDIO BACK TO NORMAL

Three Pictures in Production and One in Preparation

WITH three pictures in production and a fourth in preparation the New Year finds production activities at the Paramount Long Island studio back to normal. William De Mille’s production, “Icebound,” with Lois Wilson and Richard Dix in the featured roles; Gloria Swanson in an adaptation of Alfred Sutro’s play, “The Laughing Lady,” directed by Allan Dwan; and Thomas Meighan in a new picture which has not yet been titled will be the three pictures in production within the next few days, the first two, in fact, are already started. Preliminary preparations also are under way for the return of Rudolph Valentino to the screen in “Monseur Beaucaine,” under the direction of Sidney Olcott.

Work of editing and titling two recently completed pictures, “The Humming Bird,” starring Gloria Swanson, and “Pied Piper Malone,” starring Thomas Meighan, is now being done at the studio by the respective directors, Sidney Olcott and Alfred E. Green.

* * *

THE WARNERS’ COAST STUDIOS START TWO NEW ONES

This week marked the start of Warner Brothers production schedule for the new year, according to an announcement from the home office which reports “Babbitt” and “Broadway After Dark” in work.

“Babbitt,” is the adaptation of the Sinclair Lewis best seller of the same name, the story of a typical American business man. “Broadway After Dark,” a Harry Rapf Production which Monta Bell will direct, is from Owen Davis’ melodrama.

Mr. Bell, recently associated with Charles Chaplin in the direction of “A Woman of Paris,” is now preparing the screen script, in addition to planning the direction. Casting is now in progress, with Adolph Menjou and Norma Shearer already signed.

LAEMMLE SPEED

LOOK BEFORE YOU LEAP

William Duncan does a leap for “The Steel Trail,” Universal Chapter play in which he is being costarred with Edith Johnson.

COMPLETES CANADA EXTERIORS FOR ‘BLOOD AND GOLD’

Al Parker has brought safely back home from the Northern wilds of Quebec his company of Distinctive players who went there for the exteriors of “Blood and Gold.” The company stopped at the celebrated Gray Rocks Inn, St. Jovite; during most of the shooting Henry M. Hobart, vice-president of Distinctive, was with them.

Exteriors for “Blood and Gold” call for an aerial plane flight and landing in a mountainous snowy country, a blazing scene and general depiction of life in the frozen north. Through the courtesy of the Canadian Pacific Railroad the famous team of Pilots from the Chateau Frontenac appears in some thrilling scenes in this film.

LAEMMLE DARING

‘COURTIN’ CALAMITY’

Hoot Gibson, one of the particularly peppy young men of the screen was doing nothing else but when he drove this lightning wagon in the Universal picture of that title, just completed by Edgar Sedgwick. This is one of the famous William Dudley Pelley stories. A picture is one thing anyway that it has got plenty of. A triumph for both Pelley and Universal.
CHARLES OGLE CHOSEN FOR ROLE IN 'TRIUMPH'

Charles Ogle has been chosen by Cecil B. De Mille for the principal character part in 'Triumph,' which Jeanie Macpherson has adapted as a Paramount picture from May Edginton's story. As an American workman he is said to have a role which is almost as important as the leading parts taken by Beatrice Joy and Rod La Rocque. In fact, he is 'who sounds the keynote of the story which is a discussion in Cecil B. De Mille's style of the social conditions which have arisen as a result of disagreements between the very rich and the very poor.

Ogle is one of the real pioneers of the picture business, having acted before the camera since 1907. He was one of the original members of the Stock Company. He shares popularity honors with Theodore Roberts among character actors, big parts in 'The Covered Wagon' and 'Ruggles of Red Gap' being recent high spots in his career.

Ogle has been building up a screen following during all his many years before the cinema public and a great many people will await with interest his performance in 'Triumph.' The part is one that permits full play of his genius as a character actor.

* * *

FORSKES ENGLISH STAGE FOR PART IN 'ICEBOUND'

Mrs. Alice Chapin, the American actress who has been one of the leading figures on the stage of England for the past twenty-five years, plays one of the leading roles in William De Mille's Paramount production of 'Icebound' at the Long Island studio. She was born in New Hampshire and spent her girlhood days among the type of families represented in the new D. Mille film.

Mrs. Chapin's role is that of Mrs. Jordon, chief of the clan, an unresponsive but loving mother, who believes that her youngest son's rebellion against the hard, cold life of the Northern farm is an act of sacrifice against the family tradition. In her will she leaves her fortune and the wish for the reclamation of her son in the keeping of a distant relative who has been her patient companion.

Richard Dix plays the son and Lois Wilson is cast as the young heiress.

**LAEMMLE REALISM**

The forthcoming Universal Jewel, 'Fool's Highway' is like a number of pages taken out of the block of life. It is full of realism and a genuineness of characterization and incidents which completely convinces. Mary Philbin is featured and Pat O'Malley plays the leading male role. The picture is directed by Irving Cummings, the story being adapted from a romance by the well-known and popular novelist Owen Kildare.

**CONVINCING THEM**

The forthcoming Universal Jewel, 'Fool's Highway' is like a number of pages taken out of the block of life. It is full of realism and a genuineness of characterization and incidents which completely convinces. Mary Philbin is featured and Pat O'Malley plays the leading male role. The picture is directed by Irving Cummings, the story being adapted from a romance by the well-known and popular novelist Owen Kildare.
January 26, 1924

Up and Down Main Street

JANUARY IS UNIVERSAL MONTH IN METROPOLIS

Celebrate Occasion by Numerous Carl Laemmle Bookings

THIS month is to be the greatest Universal Jewel month in the history of the company. Largely this is due to the fact that in this month falls the anniversary of Carl Laemmle's fortieth birthday, to celebrate which event the organization has centered all its efforts toward booking as many Laemmle Jewels in New York at one time as possible.

The U. B. O. Circuit consisting of eighteen Keith, Moss and Proctor houses, have booked for "The Acquittal," "A Lady of Quality" and "The Darling of New York." The two have already demonstrated their box office power in New York, and the latter was given a demonstration run before being booked over the circuit.

"The Acquittal" opens the campaign. It is a mystery drama starring Claire Windsor and Norman Kerry. New York newspaper critics, in commenting on the film, were lavish in their praise.

Next in line will come "The Darling of New York." It is a story of the New York underworld and East Side and is the first real feature picture this star has made.

"A Lady of Quality" is a Hobart Henley production which stars Virginia Valli and Hobart Bosworth. It played to splendid business during its two week's run at the New York Cameo Theatre, which is indication of its pulling powers.

Big exploitation campaigns are being launched for all three releases with the theatre staffs working hand and hand with Universal.

* * *

NEW MACLEAN FEATURE EVEN FUNNIER THAN LAST

DOUGLAS MACLEAN'S best, by all odds," was the verdict passed by executives and other members of the staff of Associated Exhibitors on "The Yankee Con-sul," when this picture, the second of Mr. MacLean's independent starring productions, was shown at the home offices for the first time, a few days ago.

The reaction produced on the men of Associated explained the enthusiasm which "The Yankee Con-sul" caused among the members of the Writers' Club of Hollywood, when it was shown to them recently. Al Cohn, who is chairman of the club's preview committee, had sent this message to Douglas Mac-Lean:

"Congratulations on 'The Yankee Con-sul.' It broke the laugh record for the Writers' Club, previously held by your 'Going Up.' Be sure to let us see your next, too."

From Lois Zelnder, the well known scenarist, came the following telegram: "Congratulations, 'Going Up' is a whiz. The Yankee Consul is even better. Your comedies are certainly hitting the bullseye."

The Writers' Club is Hollywood's unofficial motion picture jury. Each week it sits in judgment upon a picture not yet released to the public and carefully weighs its merits. The organization is composed of directors, authors and other film folk, including some of the most brilliant minds in the industry. It has the reputation of being "the hardest-boiled movie audience in the world." Yet, in the presentation of "The Yankee Con-sul" they laughed even more heartily than at "Going Up."
Impressions of Selznick's Premiere Show of 'Woman to Woman,' Ritz Carlton Hotel

By HARRY HIRSCHFIELD

Street Likes Film Version of Story

Another author comes forward to shake William De Mille's hand and tell him how pleased he is with the screen version of his story. This latest recruit to the ranks is Julian Street whose "Rita Cooney" has been filmed by Mr. De Mille under the title, "Don't Call It Love."

Mr. Street was not overpleased at the name given the screen play but he is "willing to overlook this in consideration of all Mr. De Mille has done to make the picture itself good." The author is pleased with the cast, which he considers extremely adequate, most especially the work of the two stars, Nita Naldi and Jack Holt.

** * * *

'Heart Bandit' Viola Dana's Latest

Metro seems to be having a great deal of difficulty getting just the proper name for Viola Dana's newest starring vehicle. After tossing about for a name the film was finally put under work as "The Good Bad Girl," but the name has not persisted. Now it has been retitled "The Heart Bandit" and from present indications this is to be the name under which it will be released.

The picture features, with Miss Dana, Milton Sills, the screen hero who has been appearing in a great number of new pictures.

** Wes Barry as 'George Washington, Jr.' **

Wesley Barry has changed his name. For a while now, at least he will be known as "George Washington, Jr." He earns this new name from his role in the play of the same title adapted from George M. Cohan's stage success by Warner Brothers. Wes, for the first time in his screen career, appears as an adolescent youth of seventeen, in which capacity he patterns himself after the father of his country.

The picture was directed by Mal St. Clair who has done his best to inject all possible gags and speed into the film. It is scheduled for release in February.

Screen Adaptation Pleases Author

George Randolph Chester, author of "Red Roses," the filming of which has just been completed by Vitagraph, recently had his first opportunity to see his story in picture form. The story is a drama depicting the love of a politician for a society girl. It involves a plot to loot a city of important and valuable franchises in which scenes the most is made of the opportunity to depict in a metropolis. Dustin Farnum and Patsy Ruth Miller play the leading roles and Mr. Chester expressed his entire satisfaction in both the stars and the adaptation of the story.

** 'Great White Way' Playing New York **

"The Great White Way," the Cosmopolitan Corporation film woven around life in New York, has settled down at the Cosmopolitan Theatre, where it opened recently, to what gives indication of being a most brilliant engagement.

According to the fight authorities, the prize ring scene in the picture is one of the biggest things ever accomplished in a cinematographic way. It brings to the screen scores of sporting celebrities. Jack Dempsey who attended the screening was particularly interested in the fight itself and voiced the opinion that it was as realistic as any ring battle that he has ever seen.

The race track scene is another which has won commendation.
The Exhibitors' Round Table

One of the Most Sincere Men

I note that your next issue of the Exhibitors Trade Review will be in the nature of a tribute to Carl Laemmle, and hasten to commend your action. I have known Mr. Laemmle for many years, and, in my opinion, he is one of the brightest, most human, and most sincere men in the motion picture industry. He deserves all the nice things you can say about him, and more. If the industry had more men of Mr. Laemmle's goodness and selflessness, we would all be the better for it.

JOHN H. KUNSKY.
Detroit, Michigan, January 12, 1924.

One of the Real Pillars

I shall be more than glad to say something about Carl Laemmle. I have known Mr. Laemmle for the last fifteen years and have done much business with him. He is one of the outstanding figures in the industry—one of the real pillars, and why not found him progressive, ambitious, very fair, and a real credit to the motion picture industry.

He is also my personal friend, and as such he has endeared himself to me as few men have. In brief, his name is indelibly linked with the founding and growth of this industry and his achievement is one that cannot help but be an inspiration to everyone connected with it. I am proud indeed to be able to pay a tribute to him.

S. L. ROTHAFEL.
New York, January 11, 1924.

Fair, Kind and Charming

I am pleased to have the opportunity to publicly express my high regard for Mr. Carl Laemmle. During my many relations with him I have always found him a fair, kind, charming person with an understanding for the other man's views. I join the chorus of praise for him and wish him continued success which he fully deserves.

HUGO RIESENFELD.
New York, January 12, 1924.

More Power to Him

I have never met Mr. Laemmle personally. I haven't any Universal contracts awaiting approval. I believe that other companies make good pictures, too.

But if the business methods that always have been employed by this company are a reflection of the man higher up—Mr. Laemmle—then I am convinced that Mr. Laemmle's contribution to the industry has been both important and beneficial.

For when you find a company that is sincere in its attempt to conduct its business on an equitable basis, you not only see their own viewpoint but the other fellows also, and that does not attempt to put forth selling methods that give rise to distrust and which shake sincerity, I believe that it is only fair that the man responsible be given hearty commendation.

Starting with Laemmle's courageous fight against the methods employed by the old General Film Company, I feel that he has attempted to keep his trust with the theatre and not created by fear or toadying.

Of Mr. Laemmle it is said: "He is fair." There is no greater praise, and as the ancient sages have said: "Like Mephit, Like Man," so the spirit of his fairness has spread through his entire organization and when an exhibitor finds his to be true and represents himself, he is sending his spoken or unspoken tribute not alone to Universal but to the man who made it possible—Carl Laemmle.

Washington, D. C., January 12, 1924.

One of the Very Fairest

We have been using the Universal product since their very inception and wish to say that they are one of the very fairest exchanges in the business. In all these years we have not had one disagreeable occurrence, and we are glad to have this opportunity of expressing our keen admiration for Carl Laemmle and Universal.

Thanking you for this opportunity of expressing our views of this gentleman, we are,

Yours very truly,
H. P. DYGERT.
East Rochester, N. Y., Jan. 11, 1924.

I do not know what better space you could use your pages for than a tribute to Carl Laemmle. In all my seventeen years acquaintance with him since he first decided to make pictures it is only with the feeling for one who has fought and always fought sincerely.

As a former exhibitor of Chicago in the early days and later in the exchange and manufacturing business, I have always had the respect of every exhibitor. I believe he knows more men in the business than anyone else in this country. I am pleased to call him my friend.

AARON J. JONES.
Chicago, January 14, 1924.

Fought Everybody's Battle

Just a few words about Mr. Carl Laemmle. He is the only man I know of who has fought to lick the Patents Company, and the success of the moving picture business is due to him. Laemmle alone fought everybody's battle.

SAMUEL GOLDSTEIN.

The cordiality of the tone of the foregoing letters is unusual when it is considered they are from one "ancient enemy" to another as it is not always the rule that publicly speaking there is large friendliness between producer and distributor on one side and exhibitor on the other.

The letters go to prove that where a man is not known personally he is judged by his record. And Mr. Laemmle's record is one of which he may be proud and one that has endeared him to his friends.

The Exhibitors' Round Table

January 26, 1924

Page 23

Appreciation from William Brandt

Editor Exhibitors Trade Review:

I am responsible for Laemmle Month, and it is because I know Carl Laemmle so intimately that I am responsible for it. Many of your readers who were in the business fifteen years ago will recollect the tremendous hardships which the exhibitor had to undergo in order to establish himself.

One of the outstanding cases of that time was the fact that when an exhibitor purchased his projection machines and paid cash for them, he had no protection against the Patents Company who controlled the patents on his projection machines, despite the fact that he had bought and paid for the same.

Production was confined to the General Film Company thought best, and it was an independent concern which bought out the first two and three reel features.

Progressive producers like Adolph Zukor who tried to market his product through the General Film Company, which was a subsidiary of the Patents Company, were laughed at and the business was stagnating when along came Carl Laemmle and smashed the movie trust into smithereens by having a decision handed down in his favor, opening the door wide for anybody and everybody to come into the business and produce pictures.

The result was that within ten years this business developed into one of the two biggest industries in the world, and competition, product became better and exhibitors built better theatres to accommodate the product until we arrive at the motion picture industry today.

I think all of this was made possible through the initiative, perseverance, and ability of Mr. Laemmle, and while it is true that we all owe him a vote of thanks for the opportunity which he has presented us, yet I find that this has no way changed his character. He is still a loving, square, honest and regular fellow.

His company is making productions which are a credit to the business.

The exhibitor has had the least trouble with Mr. Laemmle or his company. They have assumed a "live and let live" policy, which redounds both to themselves and exhibitors, with the result that they have grown to be one of the largest companies in the industry and today rank financially as one of the biggest.

Mr. Laemmle is the type of an exhibitor in the land for what he has done in the past and for what he expects to do in the future.

If we had a little more of Mr. Laemmle's integrity and honesty prevailing throughout the business, what a remarkable business this would be.

Cordially and sincerely yours,

WILLIAM BRANDT.
New Plan to Increase Business

A. M. Eisner, president of the Kansas City Division of the M. P. T. O. A. and owner of the Broadmoor theatre, has adapted a conservative plan of stimulating business which he believes will increase his regular attendance thirty per cent.

A woman of education and experience in women's club affairs, visits a few families each day in the neighborhood of the theatre, asking parents of children what type of pictures they prefer and pointing out the educational value to children of the better class of pictures.

In many instances she gives away two or three tickets, especially where persons are not regular patrons of the theatre. The tickets are marked, enabling Mr. Eisner to determine what percentage of children visited are sufficiently interested to attend the theatre.

Appears Before Railway Board

George A. Graham, manager of the F. B. O. exchange in Winnipeg, Man., recently appeared before the Board of Railway Commissioners at Winnipeg, to protest against the proposal of the Canadian railways to make an increase of 25 per cent in express charges. He claimed that the present rates were too high, service in Western Canada poor, many exhibitors being disappointed in the non-arrival of films at times.

McVickers Has New Manager

Bruce Fowler Managing Director of the Palace Theatre at Dallas, Texas, has been promoted to Managing Director of the McVickers Theatre at Chicago.

John J. Friedel of Kansas City, succeeds Mr. Fowler as director of the Palace Theatre, at Dallas.

Theatre Owners Ball January 24

Harry Reichenbach will handle the publicity for the T. O. C. C. ball at the Astor on January 24th. At a special meeting, Billy Brandt was placed in charge of the committee on arrangements.

The New York American will conduct a popularity contest with the title of King and Queen assigned to the star receiving the greatest number of votes. The radio will be made use of to broadcast the contest. Al. Jocker's and the California Ramblers' Orchestra will supply the music.

Ohio Cities Not in Accord

While Mayor C. C. Curtis has lined up with ministers against the Sunday films, the fight against Sunday entertainment has ended in Youngstown, Ohio.

A settlement among vaudeville, picture, and church men and the mayor, will be permitted on Sunday after one o'clock. Vaudeville is not permitted, however, which affects the Hippodrome, operated by C. W. Miller, and the Park, under management of Max and Joe Schagrin.

New Method of Getting Patronage

Joe Franklin, proprietor of the Franklin Theatre, Ottawa, Ontario, has been securing distinguished patronage for his theatre, which was the Family Theatre until he took it over last September. Mr. Franklin sent special tickets to leading citizens of the Canadian Capital and, among those who accepted them were His Excellency, Lord Byng of Vimy, Governor-General of Canada, and Rt. Hon. W. L. M. King, the Prime Minister of Canada.

Concert at Rochester Theatre

The Eastman Theatre, Rochester, New York, provided a real treat to music lovers of the city recently. They gave a concert of the Rochester Philharmonic Orchestra, conducted by Vladimir Shuvitch. A particularly fine program included Beethoven's "Symphony No. 3, C minor"; Prelude to Act 3, Tristan and Isolde." Wagner; a tone poem, "Finlandia"; Caprice Espagnole; Variations Symphoniques; and other selections.

Changes in Lewis Film Company

The following changes have been made in the R. B. Lewis Film Co., at Dallas, Texas. J. W. Biltzor of Houston, president, vice L. T. Pellerin, resigned. H. H. Jones, formerly with F. B. O. has been appointed manager.

Jack Adams has purchased the Little Rock, Ark. branch and assumed charge.

Get Your Patron's Co-operation

It is interesting to note that while Ohio and Maryland are in the midst of the fight for Sunday films, by popular vote the village of Mohawk, near Utica, New York, will hereafter have Sunday showings.

A special referendum election was held last week for the purpose and it was carried by a vote of 533 to 474. Show schedules will be arranged to avoid conflict with church services.

"Let Not Man Put Asunder"

PAULINE FREDERICK. LOU TELlegen

A Study Film Production PRODUCTION
BETTY COMPTON AN INSPIRING FIGURE

Selsnick's 'Woman to Woman' Strong in Heart Interest Values and Fine Acting

WOMAN TO WOMAN. A Selsnick Production Adapted from Milton Morton's 'Story of a Marriage.' Directed by John G. Blystone. Length, 6994 Feet.

CAST AND SYNOPSIS

Delorescy .......... Betty Compton
David Amson ....... Jack V. Gunter
Mrs. Amson Bond .... Olive Brook
Little Davy .......... M. Peter

Delorescy, a dancer of exquisite charm and grace is wooed and won by David Compton, an English army officer billeted in Paris. On the eve of their marriage Amson reporters unexpectedly called away. A blow on the head robs him of his memory and he forgets all about the girl he has sacrificed all for. Later fate brings them together and while the man's heart is wrung by the wrong he has unwittingly done to her by marrying another woman, Delorescy's one thought is to offer something for the red-bloods to thrill to. And the hearts of men also will thrill to it, as was planned, Delorescy, as a neighboring spectator spilled on the reviewer's cuff.

OFFERS FAIR ENTERTAINMENT

'The Kissed Name.' Blackmail Tale, Has Popular Appeal


CAST AND SYNOPSIS

Anna Gray ............ Ruth clifford
John Manning .......... John Wayne
Niles Welch ........... Charles M. Clarke
Judge Morrell ......... Herbert Farrel
Walter Lawrence ....... W. Palmore
Marcia Van Kree ....... May Mexico
Craig Stephenson ....... John Morley
Carl Stockdale .......... Fred Galvin
Peterson .......... Hayden Stevenson

This picture offers an all star cast and fairly interesting story, a little false-fetched in spots, but vibrating with lively action and cleverly acted. The uphill fight of a girl against the world in which she is making her own way is a subject always sure of winning popular sympathy and when, as in the present instance, she is hounded by would-be blackmailers, the melodramatic appeal is naturally strengthened.

The film's market value depends altogether upon the locality in which it is shown. It is hardly likely to gain the approval of sophisticated audiences given to analyzing plots and demanding logical sequences, for 'The Whispered Name' will not pass such a test. But in houses where speedy action, romance, a spice of adventure and mysterious complications satisfy the patrons it should fill the bill and bring favorable box office results.

The scene where Van Kree and the heroine are photographed by a flashlight in the hands of detectives looking for evidence to compromise the blackmailer, the with material for the divorce court is snappily effective, awakening speculation as to what becomes of the incident will have on the girl's future. Her final adventure with the same man, where city editor Galvin lures Anna into an interview with Van Kree, but is checkmated by the heroine, is the most exciting situation in the picture, leading up to a happy, if conventional climax.

One way the heroine saves herself is gay; she is sad; she is smiling; she is wistful; she is the personification of the brave little Frenchwoman who gives freely with the one idea that her loved ones shall have the best that life can offer.

Since the dance motif runs and twines itself through the entire story, one can think of no better form of exploitation than that which makes the dance a part of the program. A dance contest, with a prize going to the winner, is one method of prolonging the show.

An offer contest, with a prize going to the one offering the most logical happy ending, would be a good stunt, especially if the editor of the local paper could be prevailed upon to set the job. The local newspaper, public, of a high order might be effected. As it sums up 'Woman to Woman' is no lurid sex drama. The church could have no quarrel with it. It offers something for the red-bloods to thrill to. And the hearts of men also will thrill to it, as was planned, Delorescy, as a neighboring spectator spilled on the reviewer's cuff.

By Michael L. Simons

LOVE glands the scene here, and woman guides the plot. It is a theme with a compelling heart appeal and sure audience-winning merits.

Appropriately and lavishly staged, and presented in theorad a fashion that will win the approval of the most critical of French shows, scores a personal dramatic triumph, which is immediately the outstanding feature of the film. Here is indeed a magnificent performance. While the stars, the actor alone commands the screen—and she is on it apolitely—her grace, her charm, her sparkling vivacity, simply elevates the film to an entirely new realm from which one recedes with reluctance. A bewitching creature is Miss Betty.

Scenes of night life in the Moulin Rouge of Paris, an alluring combination of rich and sinuous bodies moving rhythmically to the twang and sob of bowstrines, make an impression that certainly will not be lost on those who talk to others about the pictures they see.

The very title of the picture infers a problem which should immediately engage the attention of any woman whose stories form the caption. Thus the playing up of the picture on posters, heralds, news ads and in direct-mail should give the title due prominence. Little speculation is needed as to what particular class of folk will respond to the theme of the play. Women's clubs and societies of all kinds present a fertile field where theatre parties and group patronage should figure strongly.

Again, one can but point to Miss Compton's appeal as a revelation. She is young; she is pretty; she is wistful; she is the personification of the brave little Frenchwoman who gives freely with the one idea that her loved ones shall have the best that life can offer.

Since the dance motif runs and twines itself through the entire story, one can think of no better form of exploitation than

Ruth Clifford carries off the chief dramatic honors by her bright and forceful interpretation of the role of Anna Gray, Hayden Stevenson plays the villain well, Niles Welch is a likeable lover and adequate.

Bill the feature as a gripping story of a girl's fight for her good name, emphasize the blackmailing angle, the melodramatic pursuit and play up the members of the all star cast.

MARIAN SAIS IN THRILLER

'Good Men and Bad' Should Go Well in Smaller Houses


CAST AND SYNOPSIS

Felicia ............ Marian Sais
Steve Kimnarr .......... Steve Carie
Russell .......... Faith Hope
Don Pollack .......... Meredith Pollack
Don Delosthon Valdez .......... George Gyton

Don Martínez brings pressure to bear on his daughter, thus bringing the latter's daughter, Felicia. She induces her father to part with her mother's jewels to Martin. The latter's assassination for a woman's jewels. Felicia manages to fasten public suspicion on her father. But the film is a complete failure.

WHERE the stereotype "Westerner," with fighting cowboy hero, riding stunts galore and unlimited gunfire is ever in favor. "Good Men and Bad" will be well received and probably roll up a pleasing box-office record. This film applies only to small capacity, or perhaps those in which frequent changes occur.

The only difference between this film and its many predecessors on the prairie trails is that the hero in the present instance forsakes the United States for the Argentinie, where he meets with amusingly lurid adventures of a familiar movie brand. You won't have much difficulty in anticipating the story's course.

If finish is pretty obvious, but there certainly are oodles of humming action and every member of the cast earns his or her money by sheer violent physical exertion, if we may judge by the inflated running time.

There is a dandy battle between cowboy Steve Kimnarr and an Argentine bandit gang that is a whopper for dash and ginger. Felicia's ride with her henchesmen to Steve's rescue is another "big punch" situation, as she gets there just as the robber chieflain is about to give the signal to shoot her hero. The fiesta scenes, the big horse-breaking tournament, are realistic in the extreme and better exterior photography could not be desired.

Marin Sais is the girl heroine. Miss Sais has had long experience in bronce riding, Marin Sais will remember her daring days when she was a Kalem star, as well as Felicia she proves that she is still missing the more emotional and intense of the two.

Indeed, her graceful and astonishing feats on horseback are a leading feature of this film, and she gives a capable dramatic performance into the bargain. Director John G. Blystone directed the film as hero in gallant style. Director Merrill McCormick appears as the villainous Martínez, looking admirably sinister, and there is creditable support.

Bill this one as an out-and-out straight "Westerner." Go as far as you like in praising the thrilling, fighting episodes and riding stunts, but don't claim any originality for the story. Marin Sais is not forgotten by picture patrons and her name might be played up to good advantage.
PATHOS AND POWER

SWAY 'THE LULLABY'

Picture With Mother Love Theme
Register as Box Office Magnet of
Great Drawing Capacity

THE LULLABY Chester Bennett Photoplay.
Released by F. B. O. Author, Lil-
lian Dwyer. Director, Chester Bennett.
Length, 685 Feet.

CAST AND SYNOPSIS
Felipa ........................................ Jane Novak
Antoinette .................................. Jane Novak
Tom .......................................... Robert Forsister
Pietro ........................................ Fred Maletea
Mae ............................................. Lilya Wynn Titus
Thomas, Jr. ................................. Peter Burke
Thomas Elliott ............................. Otto Hases
Mrs. Marvin .................................. Cleo Madison
Baby Antoinette .......................... Dorothy Marion

Felipa, newly wed, is attacked by her husband's
friend, Pietro. Tony, the husband, intervenes and
kills Pietro, enraged and with intent to imprisonment.
A baby is born in jail, taken from its mother at the age of three and
adopted by the judge, now Governor, who sen-
tailed its parents. Twenty years after Felipa is
released. For baby Antoinette's sake, she resig-
nes her right to the child, and is taken care of
by its guardians.

By George T. Pardy

A BOX-OFFICE magnet of apparently
unlimited drawing power! Here's a film which
proves that the most ideal irresistible
irresistible touch, runs down the whole ga-
mut of human passions, love, loyalty, re-
venge, retribution and the crowning, gold-
en, most satisfying of a mother's selfless af-
fection for her child.

Beautifully photographed, cleverly direct-
ed, it is notably asseted by a splendid cast.
"The Lullaby" makes a mighty appeal to "all sorts and condi-
tions" of people. It is an attraction which any showman
of the most disappointing capacity of his
guest house or small, should have no hesi-
tation about booking.

Where mother love reigns as a predom-
inate theme the greatest difficulty con-
fronting a director lies in his task of keep-
ing the story from "slipping over" and
being drowned in waves of excess senti-
ment. This has been neatly solved by Chester Bennett and his
gifted players. For there isn't a situation that
doesn't ring true or fail to impress the
spectators. Thrills, tragedy, tears, sacrifi-
case are all accented with a "true-
to-life" realism as rare as it is convincing.

Even the most melodramatic scenes are
staged and worked out so naturally that
they suggest stern facts rather than
romantically, the shooting of Pietro by Tony,
the latter's farewell in the gallow's shadow
at the moment when his baby first sees the
light of day within prison walls, the
forced separation of mother and child-
are all ensnared in an atmosphere of
pathos and grim intensity.

Nor do you often witness such an unusual
and interesting development of an intense and
ardent maternal love as that which in Felipa finds her daugh-
ter under the guardianship of the judge who con-
demned her to death and execution and her-
self to a living death. But mother love
acquits itself of all else and with her decision to
allow Antoinette to remain where she has
grown up, and the assurance of a safe haven for Felipa in the future, the
story ends.

Just such a plot fills the dual role of mother and
daugther. Indeed, three distinct char-
acters may be said to fall to her share,
for she appears as the bride, as the woman aged 69, and
in her 92nd year of her long and
busy life, and as the girl Antoinette. In each case
she actually seems to live the part, so
vivid, agile with warmth and telling
in earnest is her work in the emotional play.

The scenes between mother and child in
prison and their enforced parting are pain-
fully impressive and also serve to bring out
in bold relief the excellent acting of little
Dorothy is the most entrancing juvenile, who
wins all hearts with her pretty ways.

As a single glance at the casting list might lead one
to expect, the support is worthy of the stars.
It is a pleasure to see how this film screen significance and can be utilized in ex-
ploting the feature.

The title suggests childhood, but does not
get very far in giving an idea as to what
the story is really about. You can describe
it as one of the most affecting and power-
ful dramas of modern courtesy that has ever been
filmed, with plenty of action and never ceas-
ing suspense. Jane Novak has a strong fol-
lowing and it is safe to inform her admirers that
in this dual role she scores the greatest tri-
erion of her career.

* * *

WOMEN WILL LIKE THIS FILM

'Marriage Market' Is Comedy of Light
Fabric but Clever

THE MARRIAGE MARKET. C. B. C. Photoplay.
Author, Not Credited. Director, E. J. Le Saint. Length, 620 Feet.

CAST AND SYNOPSIS
Miss Whitcomb ......................... Kate Lester
Miss Blodgett ......................... Maym Kelce
Theodore Blake ....................... Pauline Goddard
Count Demiti ......................... Jean DelBriac
Reform School Girl .................... Fred Smith
Selbert Pigott ......................... William Louis
Victor Curruthers ..................... Jack Mulhall
Lillian Blake ......................... Alice Lake
Mrs. Pigott ............................ Vera Lewis
Mr. Pigott ............................. Marc Robinson

Mischievous prankies lead to the expulsion from a
girl's fashionable academy of Theodore Bland. She is
abandoned by her married, whom she has been
later impersonates in the home of novelist Car-
ruthers. The home is at the mercy of the Sheriff.
Theo's relatives endeavor to force her into an
unwelcome marriage. In various adventures she
deletes their schemes and weas Curruthers.

By George T. Pardy

THE MARRIAGE MARKET" gets away
to a fast, early lead without any time be-
sparing. The youthful heroine, so through-
ly in love with romance and the spirit of
adventure, follows her natural bent, jumps cheerfully
into any scrape, and successfully,
dodges an unwelcome suitor and ends up by setting her affections upon a rising
novelist, who gives a cordial receipt.

The novelty in this production is the use of light
construction as to plot, very cleverly acted,
directed and photographed. Its box-office value
ought to be considerable in houses catering
largely to feminine patrons. High school
girls in particular will be pleased with the
pranks and lively doing of impossibly energetic
Theodora Bland. The men aren't likely to
care too much for it, nor does the film prom-
ise rich financial nourishment for exhibitors
whose customers demand red-blooded action and
plenty of punch as screen diet.

The picture comes out with a straight wal-
lop at society's time-honored practice of
matchmaking, catching up young damsels with prospective
hubbies, regardless of whether love cuts any
figure in the proposition.

This is the moral conveyed, but for the
most part heroine Theodora's adventures, self-
made and unexpected, form the principal
theme and cause her to take the story
very seriously at any stage.

Pretty Pauline Garon looks her prettiest
and gives a performance as Theodora, which
fairly sparkles with vivacity and charm.
Alice Lake, cast as the scheming Lillian Pigott, does excellent character work. Jack
Mulhall gives a good performance and
and good support is given by the principals
of other members of the company.
The title has strong drawing possibilities. Maybe it is possible to exploit the
heroine's successful opposition to a marriage
she knew would prove unhappy, stress the
romance and adventure of the picture and feature the work of Pauline Garon, Alice Lake and
Jack Mulhall, each of whom has a fan-fol-
lowing.

* * *

SURPLUS FOOTAGE A HANDICAP

Comedy Plot of 'Breaking Into Society'
Too Sleight for Feature

BREAKING INTO SOCIETY. F. B. O. Photoplay.
Author and Director, Hunt Stroumberg.
Length, 4,112 Feet.

CAST AND SYNOPSIS
Tim O'Toe ......................... Bull Montana
His Mother ......................... Clark Ward
His Father ......................... Kala Pasha
Little Brother ..................... Little Brother
Yvonne ............................ Florence Gilbert
Sidney ......................... Reiner
Sally of the Alley .................. Gertrude Short
Thaddeus ......................... Lee White

The O'Toole's of Tin Can Alley are left a big
fortune. Determined to achieve society, success they
go to Hollywood and their potential on an
exceedingly lavish scale. But their manners and dis-
positions put them out of various
situations. The final touch comes when a papilla
resorts to his comic and slapstick methods employed to
plead the spectators' sense of humor grows
tiresome when spread over so lengthy a pe-
riod.

The trouble is that Director Stroumberg has
evolved to make a feature picture out of material too thin for his purpose. Kept
on a tensile stunt, the film would probably have proved a good program "filler."
In its present shape it furnishes woeful evidence of padding.

You can't expect an intelligent human to
put in an entire hour watching the newly-
rich O'Toole's and their plaguey acquaint-
ances horror guests and his table
etiquette, and go away satisfied with the en-
tertainment. Society burlesque of this kind,
familiar stuff though it be in screen comedy,
still has power to amuse if rushed through
in short subject form, but won't stand the
test of long drawn-out action.

The Ballyhoo of the picture is being too
tedious is the vigorous work of the players.
The beautiful countenances of Bull Monta-
nan, Kala Pasha and Chuck Reiner are a
sort of comic relief in themselves and cer-
tainly fit their roles to perfection. Reiner,
in particular, gets away with something 
really humorous., His delivery is droll and in dem-
strating vigorously how he encountered and
won the love of his blooming bride, the charm-
ing Sally. Gertrude Short is excellent and
the latter, as is Florence Gilbert, as
Yvonne.

The photography is well up to standard. Montanera and Kala Pasha are the
best known names in the cast and can be
utilized in exploiting the feature. Tell your
patrons that the picture is sheer burlesque, with plenty of slanf and funny action,
but go light in praising the story.
"THE HUMMING BIRD"
SCORES REGULAR HIT

Riveri Theatre Audience at First Night Showing Cheers Army Scenes in Ooclott Production

THE HUMMING BIRD. Paramount Photoplay. Adapted from Stage Play by Maud Fulton. Director, Sidney Olcott. Length, 7,490 Feet.

CAST AND SYNOPSIS

Toinette .................................................. Gloria Swanson
Randall Carey ......................................... Edward Burns
Papa Jacques ............................................ William Bucicard
The Owl ..................................................... Mme. d'Americourt
Hedwige Rutherford ................................. Helen Lindeth
Zita .......................................................... Jacques d'Arav
La Rocha ..................................................... Mario Majeroni
Charlot ..................................................... Cesare Gravina
Beatrice .................................................... Regina Quinn

Toinette, alias "The Humming Bird," an Apache, commits murder in a bar room. Her action. Gloria Swanson scoring a hit in the leading role which puts all her former performances completely in the shade.

By GEORGE T. PARBY

Both director and star have good reason to be proud of this production, Sidney Olcott, in making growing himself a past master in his profession. The new Miss Swanson a hit from the first, and besides, Miss Swanson scoring a hit in the leading role which puts all her former performances completely in the shade.

You get a flash of trench niceties, big guns thundering, shells dropping here and there an aerial bombardment, the spectacular rush of the hastily mobilized Paris division to stop Von Kluck's drive on the capital.

These are all impressive, but what set the audience writhing with laughter was the socialism on the picture's first presentation, and we are bound to see the same effect in other localities, with the arrival and parade of the United States troops. This neat patriotic touch is irresistible, and all the more powerful in its lure because of the story's foreign setting.

It is a simple, affecting tale, this of the little Apache girl, who is regenerated by sacrifice for France and finds happiness at last with her American lover. There are no plot complications worth speaking of. The film's interest centers on the diminutive figure of Toinette, whose every movement, even the way she speaks and the outward appearance, is filled with a tramp and splendor of military preparation and conflict.

In pictures with the World War for a background, it happened that the story was virtually smothered by the marital atmosphere, a grave fault in directing which could have been avoided had the story been given to the market. But "The Humming Bird" does not belong in that class. Above all else it conveys the note of human interest, which is always in the same degree, and which echoes clear and high above the resonant roar of the guns.

This is not least one Gloria Swanson vehicle where it has not been deemed necessary to make a fashion parade out of the star's wardrobe. In portraying Toinette Miss Swanson draws solely to her native talent and wisely so. For the greater part of the picture she appears either dressed as a ragamuffin Apache boy or clad in the sober garments decreed by the law for female prisoners. Only in the final reel is there a change made to dainty, but not too elaborate gowns. In the boy outfit she looks and acts the part to perfection, and of course the players have succeeded in so completely identifying themselves with a male role.

Her emotional work is thoroughly sincere and poignantly apparent, with here and there a bit of very effective humor introduced which speaks volumes for the star's keen sense of comedy values. This is especially in evidence at the finale, where she is to be re-arrested. She suddenly throws off her air of wistful charm and becomes for a few moments again the devil, devil-may-care Apache.

The support is, by balanced. Edward Burns registering as a likeable specimen of a clean-bred, gallant American lover and the Monmarte types being wonderfully true to life. The photography is technically faultless, the Apache den and jail interiors are oddly picturesque, the battlefields splendidly filmed. Clear, deep, and soft lighting adds to the feature's artistic beauty.

In exploiting the picture make it clear that it ranks as an intensely human story, with the war in the background. You are not safe in playing up the star as appearing in the most striking role of her career, a fact which should really be the opening to her in full force. Miss Swanson's Apache dance is also worth mentioning, as are revelations of life in the Paris underworld.

* * *

HOODMAN BLIND INTERESTING

Action of Story, Atmosphere and Players All Sure to Please


CAST AND SYNOPSIS

Jack Yeulette ............................................. David Butler
Nancy Yeulette .......................................... Gladys Hulette
Jessie Walton ............................................ Regina Connelly
Mark Lezard ............................................. Mark Lewis
John Linden ............................................. Marc McDermott
Mrs. John Linden ...................................... Arleigh幌
Joe Osborn .............................................. John Dehn
Bull Yeulette ............................................. Bobby Clark
Jack Walters ............................................. Bick Gribben

John Linden, a victim of wandering, jumps up his own life and that of two daughters. The one is a small Negro girl, the other a white, whom Mark Lezard, the sea town's only lawyer, arranges the peddling of the first daughter's husband, hoping to gain him his freedom, and thereby cause a separation between the newly married pair. Eventually he marries. The result is, if marriage can be considered a punishment.

By MARGARETA A. BRUZELL

This certainly can be classed as a box office attraction for all types of theatres. It has all the earmarks of the picture replete with the stuff that makes for human interest and so-called dramatic atmosphere. The situations are strong and heroic; the delicate, loving wife; the rascally villain and the "hard boiled" woman of the underworld are all well done. But better than all this the settings have a quaint atmosphere and looked exactly as you'd expect a small fishing town to look. The crooked street, the little Franciscan church, the characters and the fact that every scene is an outdoor, night shot, with that eerie and striking contrast of flickering lights and sharp shadows—lend a distinctive charm and fascination to this picture.

Most of the names in the cast are familiar, and can be said to have attained their individual role. Gladys Hulette is a most appealing figure as Nancy Yeulette, the wife of Jack Yeulette, skipper of a fishing smack. The boat scenes and the fisherman concern a fishing town and many of the scenes are of the sea it would be best to exploit the picture from that angle.

Decorate the lobby with cut-outs of scenes where the coast-guard lifeboats are desperately trying to rescue the crew of the doomed ship.

* * *

ACTING AND DIRECTING COUNT

Clever Work Redeems Weak Story in 'Wife in Name Only'


CAST

Norman Arleigh ............................................ Edmund Lowe
Madeline Dorham ....................................... Florence Dixon
Phillip L'Estrange ..................................... Pauline Frederick
John Dean .................................................. William Tother
Margaret Bern ............................................ Mary Astor
Marianne Burns .......................................... Margaret Swayne
Edna May Spoor ........................................ Edna May Spoor
Toby Tea .................................................... Toby Tea
Victor Harwood .......................................... Richard Hoveman

Phillip L'Estrange, wealthy and beautiful, falls in love with Norman Arleigh. She plans revenge when she finds he does not return her affections, and going away about a week, she seduces Madeline Dorham. She then informs him that Phillip and his father have been estranged because a separation between the newly married pair. Eventually he marries. The result is, if marriage can be considered a punishment.

By GEORGE T. PARBY

EXCELLENT acting by an exceptionally strong cast, skilled direction and good photography are the distinguishing qualities of this picture which loses the opportunity to give to Miss Swayne a part really suitable to her splendid abilities. The story is good, but the treatment is a rather slow one, and register favorable box office returns in the neighborhood and smaller theatres.

A story moving rapidly during the opening stages, while dwelling upon the infatuation of Phillip L'Estrange for the irresponsible hero, but once the picture gets into its stride matters begin to move swiftly. Phillip's scheming to bring about a matrimonial tangle between Arleigh and the other girl in the case is a bit obvious in design, but that doesn't prevent an accumulation of sympathy for Madeline when she goes to the altar, unconscious of what horror the future holds for her.

This awakening of pity for the innocent bride is an important factor in developing the story's interest and governs most of the situations which hit the high emotional spots. Among these latter may be mentioned the revelation made to Arleigh that his wife is supposed to be the daughter of the man who was responsible for his father's death, and the temporary separation which follows.

The settings are handsomely, good photography, distinguished, and the entire production of the picture is so well handled the cast is well chosen.

You can bill this as a society melodrama with a popular appeal, and this is a picture that will be a hit in the old-time places. But the players are the best exploitation asset. Each member of the cast is well known in move circles and it would not be stretching the truth to boost them as an all-star aggregation.
Exhibitors Trade Review

BOX OFFICE REVIEWS (Continued)

NORMA TALMADGE A
LOVELY ARAB MAIDEN

Desert Drama Fairly Shrieks With Color and Rare Human
Interest Appeal

SONG OF LOVE. Joseph M. Schenck Production
Adapted from Margaret Peterson's Novel, "Dust of Desire," Directed by
Chet Laffoon and Frances Marion
First National Release. Length, 8,000 Feet.

CAST AND SYNOPSIS

Noor-ma-lah.............. Norma Talmadge
Raymond Waverley........ Joseph Schluckbuhl
Ramrika.................... Arthur Edmund Carew
Chastise.................. Dwight Deere
Maureen Desmar........... Mauri Wills
Commissar Daramk Huff.. Laurence Hardacre
Shalak..................... Maude Wayne
Chandra-lah............... Hector Sancho
Claras..................... Albert Prisco
Captain Pregonio........... Maro Callito
Doctor Humble............. James Cagney

Noor-ma-lah is a beautiful Arabian girl who is
beloved by Ramrika, a desert chief whose clansmen
stand ready at his call to do him bidden. But, by
her uncle, who is instigating an attack against
"the Christian doctors" in which Ramrika is to be the
leader, she pretends to return his affection. Ray-
mond Waverley enters the scene, and proves the
man, comes to the desert and Noor-ma-lah falls desperately in love with
him. She later proves the contrivance which saves him from death by the Arabs and is
rewarded by Ramrika's undying love and devotion to her.

By Henriette Sloane

EVEN if a story had no real merit, un-
doubtedly the names of Norma Talmadge and
the desert chief featured together would act
as a magnet to the film fans, but when a real box office winner stands steadily
behind the two there is no limit to the suc-
cess which might achieve such. Such is the
precise case in this picture. Two splendid stars are backed by a hunderta of a
production in the most beautiful and
charming detail. No exhibitor could hope for
more.

Scenically the picture is superb. Sets and
costumes have been used not only with
a lavish expenditure of money but with an
extravagance of good taste. We never saw a
beautiful Arabian girl, but if it's anything
like the captivating Norma we now know the
answer to the Arabian expeditions.

But she not only looks good, she is good. As
the actress herself who is playing the part
of the desert chief's devotion to her to the
ends of her uncle, she reflects a charming
honesty and vivaciousness which is entirely
refreshing.

Never does the action lag. Whether at the
height of an open battle, in the midst of a
family scene, or in the subterfuge and de-
have of Noor-ma-lah's singsane, dancing, intense
interest is boldly sustained. Joseph Schlick-
thus has only another fine touch in a splendid
story, elegantly staged.

Where is the film's medium of appeal?
Everywhere. Small towns, large cities, young
people, old people. The uncircumcised and
overworked married women. They will all
find a relief and a stimulus in this lovely
Oriental drama in which passionate clings with a
humor and lightness that reflects the touch of
an artist.

As for exploitation possibilities, the picture
fairly raw itself. In the first place there are
the names of the two stars which will
doom much in the way of attracting patrons
to the box office. But second, of course, they
should be played up as big as possible.

Then there are a number of lobby displays
that could be used to accentuate the Oriental
atmosphere. Perhaps it might be unsafe to
worry the ticket man in the garb of an Arab and have
another man, similarly attired, seated near
and Arab offhand. Such a scheme could be
easily erected from stripped canvas. Incense burn-
ers on colored tassels, and posters showing
desert scenes would help create atmosphere.

There is also the possibility of a setup
with the drug store or perfumer shop on a
display of cosmetics and Oriental perfumes.
This could be made very effective by the use
of window displays in the store. From the
picture and stills of Norma Talmadge as a
dancing girl and Joseph Schluckbuhl mas-
quarading as a handsome Arab.
The picture would also lend itself admirably
to a street haly. A man and woman both
 dressed in Arabian costumes, riding through the streets, could be seen
screaming for a crowd to arrest the gaze of passersby and awaken interest in the film.

NAME THAT MAN HAS
TREMENDOUS APPEAL

Victor Seastrom Production for Gold-
wyn-Cosmopolitan, a Triumph of
Tense Realism

NAME THE MAN. Victor Seastrom Pho-
topaly. Released by Goldwyn-Cosmop-
ilian. Adapted from Sir Hall Caine's

CAST AND SYNOPSIS

Bennie Collister.................. Mae Busch
Victor Stowell............... Conrad Nagel
Douglas Stowell............... Hobart Bosworth
Alice Gill.................... creighton Hale
Fenella Stanley............... Patsy Ruth Miller
Gordon Stanley.............. Winter Hall
Isabelle....................... Aileen Pringle
Dorothy Selby................. Evelyn席e

Victor Stowell, son of the Deacon of the Isle of Man, engaged to Fenella Stanley, is involved in an intrigue with Bennie Collister, becomes Deacon on his father's death and is compelled
by Bennie to kill his baby. Fenella and Alice are nonplussed at the news of the child's
father is, but Bennie will not tell. Bennie is helped to the hospital by Victor and Mrs. Alice.
Bennie confesses his sin, serves two years in prison and marries Fenella, who leaves her
sentence to his sister.

By George T. Pardy

A GENUINE all star cast, fine photog-
raphy, good direction and unusually
powerful plot combine to list "Name the
Man," produced by the Cosmopolitan
screen attractions. Its box office value is undeniable, although exhibitors catering largely to
juvenile patrons, or what is known in the trade as "the first twelve," are the screen
attractions. Fenella has a special appeal in the two of the characters
results in secret agony, sorrow, mis-
fortune and black tragedy which comes near to destroying not only their lives but
those of others.

A delicate subject to handle, but Director
Victor Seastrom and his talented players have
presented the story in a way as to render it extremely doubtful whether the most
rabid members of the censorial community can find a situation which they
could nuzzle with. And they have certainly
achieved a dramatic triumph.

From beginning to end "Name the Man"
actually palpitates with vigorous action and
conflict of human passions. It carries
the spectators away on tidal waves of emotion, there is no glorification of vice, no hint of
the cloak and dagger is seen. In fact the film
refuses to follow conventional methods,
for if hero and heroine finally reach a
havens of rest, it is not until the former has
been severely shaken.

Among the many big scenes of the
production, the great storm, Bennie's sad
come-home scene, and the one which
is his child's father occupying the position of
judge; and that in which Victor Stowell,
awarded by conscience, faces a furious mob.

"Let Not Man Put Asunder"

PAULINE FREDDICK & GEORGE T. TEGLENN
A STUDIO PRODUCTION
RUDOLPH VALENTINO
SILVER SCREEN PRODUCTION

The New York Times
Laemmle’s Power Felt in Big Little Feature

CARL LAEMMLE is one of the men in the picture industry who refused to lose faith in the importance of the Big Little Feature. He based his belief on the needs of the film industry itself and he has kept the needs of that theatre constantly in mind. His belief and his faith are justified in the light of recent events. The Big Little Feature has become greatly through his influence more important than ever.

A series of short subjects which lately has brought Laemmle into particular prominence in the field is the “Leather Pushers.” This series has met with an overwhelming success wherever booked and that means almost everywhere. Billy Sullivan stars in the fourth series announced for 1924. He replaced Reginald Denny who is now making full length films for Universal.

It is hardly necessary to speak of Laemmle’s importance in the field of serials. That he intends to keep up the pace he has set for himself, his serials is shown in his announcement for 1924, “The Ghost City,” “The Fast Express,” “The Riddle Man” and “The Free Trader” are four new serials. Fifteen episodes each are to be shown in 1924.

Carl Laemmle was one of the very first to recognize the growing importance of the Big Little Feature. Besides “The Leather Pushers” and the serials he will release during 1924, 52 Universal comedies, the same number of Century Comedies, six westerns, 12 Beaumont “Racing” Series. The International News which has become an institution will of course continue along prestige lines.

* * *

Stern Bros. With Universal Since ‘Imp’ Days

Julius and Abe Stern, president and vice-president, respectively, of Century Film Corporation (producers of Century Comedies), have been with Carl Laemmle since the latter first organized the “Imp”—the forerunner of the Universal banner.

Starting in as general manager of the old 14th street studio, where such famous people as Harry Pickford, Kitig Baggot, etc., worked, Julius Stern gained an intimate knowledge of picture making. Abe Stern later joined the Imp in an executive capacity, and years later when Universal moved most of its talent West, Stern Brothers also migrated and opened the old L-Ko. studio.

Several years later this studio was rebuilt and the name changed to Century. Alice Howell was the first star of this new company. Since then such people as Billie Ritchie, Harry Gribbon, Charles Winegar, Harry Miller, Jack Cooper, Jack Bystone, Dick Smith, Baby Peggy and others have worked under the Century banner. “Just Dogs,” the first all animal comedy was made by Stern Brothers, the first baby pictures were made by Century, and many of their former stock players, such as Ray Griffith, Eva Novak, etc., are now in the forefront ranks of featuredom.

Their present stars are ranked with the best known in the short subject field, among the better known are, Hattie Messinger, Jack Earle, Harry McCoy, the Century Follies Girls and Pal, the dog. They, Julius and Abe Stern recently celebrated their twelfth year of comedy producing.

Universal’s St. Louis office made known today that Skouras Brothers, well known theatre owners of that city, have booked all of the Century January releases for their West End Lyric.

* * *

Investigating Seattle’s Needs in Two-Reel Stuff

Stanley Waite, sales manager of two-reel product for Pathe, last week on an extended tour of Pathe Exchanges which will take him as far south as New Orleans. The itinerary will include the Pathe branch office in Washington, Charlotte, Atlanta and New Orleans. Mr. Waite’s special task will be to observe conditions in this field and to ascertain just what types of two-reel product are especially in demand among exhibitors in the Southern territory.

Pathe’s schedule of two-reel product has lately been augmented by the acquisition of a new Mack Sennett series of comedies in which Harry Langdon is being starred and a group of short-subject dramas to be released under the general title of the “Indian Frontier Series.”

Both these new groups will be given special attention during Mr. Waite’s tour in addition to the other releases of this class which includes the “Our Gang” Comedies, the Will Rogers’ vehicles, Stan Laurel subjects, the “Spat Family” series, Mack Sennett Comedies and Ben Turpin offerings.

Great Response to Pathe Vote on Bok Peace Plan

EARLY returns to the Pathe News headquarters indicate that the national motion picture referendum, conducted by Pathe News in accordance with the Peace Plan winning the Edward W. Bok award, has met with an overwhelming response on the part of the public in all sections of the country.

The Pathe News referendum, which closed officially on Saturday, January 7th, was referred to in many instances as the greatest achievement ever accomplished by a newspaper organization and certainly among the outstanding enterprises in the history of the screen.

Throughout the week of January 7th, theatres all over the country carried as a part of the current Pathe News releases a graphic picturization of the provisions of the prize-winning peace plan. Ballots prepared by Pathe News and distributed through its exchanges to the theatre managers were handed out to the patrons on being admitted to the theatres. Following the showing of the Pathe News headlines on the peace plan, the audiences registered their votes in favor of or against the proposal. The ballots were collected and forwarded to the local Pathe Exchange for shipment to New York.

A remarkable feature of the referendum is the great number of votes sent directly to the Pathe News headquarters by theatre patrons. This is taken to indicate that a great many of the theatre patrons throughout the country took the ballots home, registered their vote only after careful deliberation, and then went to the trouble of enclosing the ballots in envelopes, placing the necessary postage thereon and mailing them personally directly to the Pathe News headquarters.

It is estimated that over three thousand ballads had been received in this manner by the end of the week. This is taken to indicate that the response registered through the regular channels via the Pathe Exchanges will surpass all expectations.

With the close of the screen referendum on Saturday, shipments of ballots started reaching the Pathe News headquarters promptly from the nearer branch-offices. It is expected that by the end of the week all branches will have been heard from. The ballots were tabulated by a special force on their receipt and the results will be published as soon as all returns are in. Edward W. Bok, the donor of the $100,000 award, was one of the visitors who dropped in at the Pathe News headquarters during the week to ascertain the progress being made on the referendum.

Mr. Bok in a conference with Emmanuel Cohen, Editor of Pathe News, voiced his pleasure at the Pathe News tie-up. The newspapers throughout the country are co-operating in giving the plan an enormous amount of publicity and it has taken the whole country by storm.

LAEMMLE THRILLERS

TWO RULERS OF SERIALDOM

William Duncan and Edith Johnson, two of Universal’s serial stars look sort of mild here but they have been the cause of many an audience holding its breath with the thrill of a Universal serial situation. They are shown here in a rather calm moment and feeling good.
'Wilderness Tales'—Educational

Something new in B. L. F. 1 Reel(s)

Bruce Scenics—you remember. The new Bruce Wilderness Tales you will welcome as something absolutely new in the field of the Big Little Feature.

New—because they are story pictures of God's Beauty of Background. Story pictures because they present simple yet powerful stories by casts of real humans whom we all recognize. Folks whose troubles, whose shortcomings, whose brief joys are our own.

Extraordinary—because so simply told—perfectly harmonizing the natural beauty of the world we live in and the stories of people we associate with. Humanized and harmonized.

The first four of the series shown to this reviewer are "The Homemaker," "Jean of Hector's Head," "Haunted Hills," and "Flowers of Hate."

Each of them stands out as an etching of distinction and character. The very simplicity of these pictures makes for power. They convince!

The highly sophisticated audience will like these Big Little Features because they are true art. Their parallel in literature are the stories of O. Henry.

The unsophisticated audience will like them for their simplicity and truth. And everybody will like them for their undoubted dramatic power.

For the materials of his stories Bruce has gone to life. Not stage life. Not to the unusual. Not to the abnormal. Not to the glittering, the pretentious, the false or the stagy. But to life as it is and as it is known to people.

The "Wilderness Tales" are a credit to the picture industry.

'It's Been Done Before'—Universal

Entertaining 2 reels

It's been done before, they do it here and they'll do it again—show us the country hick arriving in the big city, determined to out-slick those "slick city guys." And we laugh every time.

Lige Conley, the hick, has all the paraphernalia; a padlock on the pocket and a mouse trap on the purse, with another mouse trap controlling a battery attached to his stickpin.

He rescues a village maiden (Peggy O'Neill) who is none too good looking and is glad of the chance her father gives him to go to college. He makes the crew, but the crew doesn't win the race and the reason makes for most of the action of the film. Peggy is there, and has one hectic tour of the river balancing on a chair balanced on an aquaplane.

'Neck and Neck'—Universal

Tense drama 2 reels

This is a Universal revival and it is worth going the rounds again. The story is dramatic and tense. The cast, headed by Harry Carey is capable. It makes a splendid piece of entertainment, especially when you are playing a comedy feature.

In the story, Dick Glenning, broke, aids Pete Willis to hold up the stage but returns the gems of the only passenger, Kitty Manville, whose father, the Wells Fargo agent, has gambled away the company's funds, losing most of it to a gambler named Norton. Dick breaks with Pete when he discovers the latter is wanted for murder and warns him to leave town. Manville's losses increase and he shoots himself. Norton discovers the tragedy and upsets the place to make the act look like attempted robbery and conceals an incriminating note.

Willis, thinking Dick has double crossed him, casts suspicion on him and he is held for the murder. Norton aids Dick to escape. Willis is recognized as a jail-bird and arrested, and Dick rides off after sacrificing his love for the girl who he thinks is too good for him. He feels, too, that she really cares more for Norton.

Carey gives a good performance. The picture will hold the audience tense with interest throughout.

'Let Not Man Put Asunder'

Pauline Frederick and Lou Tellegen 2 reels

"The Mandarin"—Universal

Notice the clock faced Chinaman, the Kewpy mandarin and he who looks like a sphinx. Mandarins all from Universal's recently released comedy riot, "The Mandarin."
The Butterfly—Educational

One of the best 1 reel

This series of the Tolhurst “Secrets of Life” will probably carry a bigger appeal to the gentler sex than the previous one, “The Spider,” where fair damsel sulked at the mere sight of the insect.

Even here, a caterpillar must appear on the scene before we view the beautiful species of butterflies. And the fair one will remember that picnic last summer when one dropped on her neck! But we’ll wager she’ll be interested, though she squirm and squeal. Nothing need be said of the superlative quality of these interesting series as one-reelers that can be utilized on the 7 reel program. It’s all been said before. And not exaggerated.

Help One Another—Pathé

Spit family fun 2 reels

Long live the Spit family! That is, as long as they are as funny as they are in this picture. It is a riot. Mr. and Mrs. Tewkesbury Spit and Brother Ambrose agree to repaint their country house. This is the only time they agree throughout the entire action and the process of painting the house proceeds by fits and starts, as it were.

The picture is a combination of the slapstick and the subtle. The subtle humor comes in mostly in the titles, in the form of remarks made by Mr. Spit. It is a comedy calculated to go over strong with any sort of audience at all in any neighborhood.

The Frontier Woman—Pathé

Powerful appeal 3 reels

The fifth of the “Chronicles of America” series is a powerful, appealing production, characterized by realism, dramatic earnestness and an absorbing story. It presents in a graphic way the important part played by the woman among the early settlers of our country.

Besides being highly entertaining the film is educational. It can be made the basis of interesting and profitable tie-ups when you are running it. The local patriotic and civic organizations, especially those whose members are mostly women, and even the schools, doubtless welcome the opportunity to tie-up with a film that presents the subject of American history in such a compelling manner.

The acting is excellent and the filming

LAEMMLE SUSPENSE

A SERIOUS MOMENT

Looking as though a bad moment had arrived for Pete Morrison, who takes the leading part in “Hard Luck Joe,” a Universal short.

Three New Centuries Being Cut

Editors of the Century Comedy studios are cutting and titling three of the newest pictures produced by this company.

One of them is the comic-western satire starring Buddy Messinger, named at this writing “Wild West and Woolfer.” Edward Laddie, Herman’s crack gagman who recently returned from an extended stay in Yosemite, wrote the story and worked with Herman on the script. The cast includes Sadie Campbell, Gea Edwards’ protege; Ted Ross and Herbert Sherwood the English “nut.”

The story, written by Pinno, the famous cartoonist, deals with love and prize fighting in B. C. period as well as the present banana hop crazes.

The Noel Smith-Charles Lament opus, completed in less than a month, which was the scheduled time, stars Pal the clever canine. The story is based on a theme suggested by Allen Rich, columnist and story writer. Harry Sweet, Al Alt, Leslie Goodwin and Betty Young all play important parts in “Checking In,” its tentative title.

Two Century Titles Changed

Abe Stern, from his New York office, announces two title changes. “Putting It Over” and “Checking In,” both starring Pal the dog, have been changed to “That Oriental Game” and “Checking Out,” respectively. These changes were made to facilitate exploitation tie-ups for the exhibitor, according to an agreement between Century and Universal.

LET NOT MAN PUT ASUNDER

31

X"HIST! A WHISPER!"

Dark things are about and deep plans are hatched in the side-splitting plot of this My Mayer comedy recently released by Universal.

LAEMMLE COMICS

HOT DOGS

A pathetic scene that would bring tears to the eyes of any audience (of dogs) in “The My Guest,” a red hot Universal short.

HOT DOGS

Canadian Alps—Fox

Educational 1 reel

Imported Swiss guides are shown teaching Americans the art of mountain climbing. The picture was filmed in the high spots of the Coast Range at British Columbia.

One of the Family—Pathé

Fair to middlin’ 2 reels

The latest Charlie Chase vehicle gives him a few opportunities to display a very promising talent. Some of the situations are funny, especially that where Charlie is taking dinner in evening clothes with a good old fashioned Irish family who try to be “right” by copying his table manners. There is a great deal of action which helps to speed the story along.

Taking a Chance—Pathé

Thrills 1 reel

The third of Grantham Rice’s “Sportlight” shows the part that nerve and courage plays in every branch of sport. The film is packed full of nery stunts, some of which are hair raisers. It can be counted on to give your audience a few thrilling minutes.
CARL LAEMMLE'S original company, Imp, had such stars as Mary Pickford, Owen Moore and King Baggot. Again, his was the first company to introduce stage stars such as Ethel Barrymore, Nazimova, Blanche Ring and Billie Burke, to the screen. All under the big "U" banner. And he hasn't stopped picking them yet! Every so often along comes another beauty, who soon becomes a UNIVERSAL favorite. On this page are a few of the highlights—highlights in the world of players, who have helped to make Carl Laemmle and the name of UNIVERSAL famous and popular with the trade and motion picture public.

A

LUCIAN ALBERTINI, UNIVERSAL'S newest chapter-play star was in the Italian Navy. His first serial is called "The Iron Man." (Note to exploitation department: Tie up with Nautilus Iron.)

MAUDE ADAMS, beloved American actress, will produce a picture in color for the Film Guild Co to be known as "Aladin." She purchased screen rights to Kipling's "Kim" a few months ago, but has made no plans for production yet.

B

MAGDIE BELLAMY is speechless with rage. Once she complained that telephone service was none too good. Then when they put her on to a man who said he didn't know her but wanted the telephone out what she was, a beautiful dumbbell, she decided to award her operator the celebrated brown derby.

MAE BUSCH wants to know who invented the phrase "Playing in the pictures." She has been asking ever since, recently, she had to jump fifteen feet off a yacht into the Pacific Ocean and winter waters are far from warm.

C

RUTH CLIFFORD lends her blonde beauty and ability in satirical drama to the UNIVERSAL all-star production, "The Whispered Name," which King Baggot just completed.

D

REGINALD DENNY has temporarily lost his athletic ability from the effects of an automobile accident which befell him directly as he finished "Sporting Youth," the UNIVERSAL JEWEL, made from Byron Morgan's famous racing story, "There He Goes." As soon as he is able to remove the plaster cast he will start work on his next Jewel, "The Reckless Age," from Earl Derr Bigger's novel, "Love Insurance."

When WILLIAM DUNCAN gets through making "The Fast Express" we will be willing to back him in a fight with Dempsey, Firpo, or any other tip who thinks he is a champion with his mitts. Duncan can sure do some real fighting and lots of it in this new UNIVERSAL, WILLIAM DESMOND, in his latest chapter play for UNIVERSAL, "The Rider," puts himself behind some hirsute. But he can't fool us, we know him after a few feet of acting. There is only one William Desmond and nobody can act just the way he can.

G

HOOT GIBSON pulled a good one about the Prince of Wales when his Royal Highness was here inognito last autumn. "He dressed up like a rancher and fooled the Canadians...but he couldn't fool the horses—they threw him every time!" Wonder if they'll let him live, on the UNIVERSAL lot.

CLAUDE GILLINGWATER is the first player to be cast for Mary Philbin's new feature, "The Inheritors," a UNIVERSAL production.

H

JACK HONIE, star of UNIVERSAL'S "The Man from Wyoming" and "The Drifter," owns more horses than the Prince of Wales could fall from. His stable contains more than a score of hard-boiled broncs—and he's the only hombre who can ride 'em.

EDITH JOHNSON, Duncan's wife and co-star with him in UNIVERSAL chapter plays de-luxe, gets more beautiful every day, and it's a good thing for William that he plays with her and directs all the pictures himself.

L

LAURA LA PLANTE continues to rise to the heights of her exceptional work on the UNIVERSAL lot has won her stardom and she has taken full advantage of the opportunity and made an excellent picture for her first. It is to reach the screen as "Excitement" but it was written by Crosby George as "The Thrill Girl." Laura also plays the lead opposite Denny in his latest, "Sporting Youth."

M

DOOROTHY MACKAILL, who recently finished her work in a featured role in the Sam Wood-Alfred Green production, "The Next Corner," is spending a month's vacation in New York.

Mae Murray is preparing to star on "Mademoiselle Midnight." Robert Z. Leonard will direct her.

N

Her's POLA NEGRY'S New Year resolution. On her word of honor she says she will not talk or publication about her "Sharlee" or any other man who she pretends to love.

CONRAD NAGEL, who has just finished his part in Elinor Glyn's "The Wreck," at the Goldwyn Studio, is now in the East getting set for his lead in "Blood and Gold," a Distinctive production. The scenery, Conrad will have Alma Rubens for his leading lady, Albert Parker holds the megaphone.

Here's a good one: A Venice fortune-teller takes his first steps on the international stage. This Q. Nilsen he could visualize her as signing some sort of contract soon.

Anna Q., who is at present playing the role of "Allegeny Briskow" in Richard Walton Tully's all-star production of "Flooding Gold," almost has a chronic case of writer's cramp from her contractual propensities. She's never without 'em!

P

MARY PHILBIN, the charming UNIVERSAL star of "Merry Go Round," having finished "Fools Highway" has started on production of A. R. Wylie's story, "The Inheritors." This title we understand is to be changed. But what's in a name? BABY PEGGY'S face is now worth $250,000.00. If you don't believe it, stop in at Lloyds Insurance Company, Ltd., London, and you'll find that they've taken their big chances again and issued a policy for that amount, covering any facial disfigurement to the starlet.

V

UNIVERSAL learned last week that temperament and VIRGINIA VALI have not yet become acquainted. She accepted the part of Dolores in "Dammed," without a moment's hesitation. This despite the fact that Laura La Marr scornfully refused to play the beautiful Dolores. After finishing work in "The Signal Tower," made from Wadsworth Camp's novel, Miss Vali left for Florida, where she will spend several weeks before production starts on "Dammed."

"Let Not Man Put Asunder" at Apollo.

PAULINE FREDERICK and LOU TILLEGEN A ZENITH PERFORMANCE VERSAILDES
The Way to the Box-Office—

**The Way of a Man**

By Emerson Hough

Author of 'The Covered Wagon,' 'North of 36,' etc., etc.

**Two Versions**

Pathéserial

AND

Pathépicture

The sort of a picture that will go big." Film Daily.


POSITIVELY THE BIGGEST PRODUCTION FROM THE BIGGEST STORY WITH THE BIGGEST CAST OF ANY SERIAL EVER MADE

Produced by C.M. Patton. Directed by Geo. B. Stitz.
There was a time, when the women of our country who lived in the outlying settlements, never knew when they went to sleep at night but what they would awake to the sound of the warwhoop and the crackling of flames; when, with all their fighting men away in Washington's armies, they were the prey of redskin and redcoat alike.

"The Frontier Woman" is an intense, true, graphic and dramatic picture of those dangerous times. That it is true, increases its superlative interest as a picture.
SHOWMANSHIP
Letters That Sell a Present or Future Program

This is the Second of a Series of Four Articles on the Form and Content of Letters to Be Used With a Mailing List

By MICHAEL L. SIMMONS

This letter allows for a very obvious substitution of the name of the picture, the producer, and other essential features. It is short enough to send on a post card. The following letter, taken from the press book of Universal's "In the Days of Daniel Boone," can also with a few slight changes, be used for the initial and subsequent performances of most any feature or serial picture:

Dear Sir or Madam:

We have booked for the Blank Theatre the Universal's historical chapter play, "In the Days of Daniel Boone," and we expect to have the print of the first episode, which is three reels, ready to show on [date].

As I know you are heartily in accord with the Universal's policy of rating the tone of the so-called serial picture, I believe you will be interested in seeing this visualization of the history of our country, covering, as it does, the stirring days preceding the Revolution, and including such historical characters as Daniel Boone, Washington, Jefferson, General Braddock, and many other colorful personages. (Give the date, time and place of your showing.)

Hoping that I may have the pleasure of seeing you at the presentation, I am, very truly yours,

[Name/signature]

In letters as well as in other forms of showmanship, would you say it is of urgent moment, but after all is said and done, is How you say it that will crystallize the buying desire. Therefore, in all frankness, it must be confessed, that most letters will be of slight import to the recipients unless they are favored with the moving quality of human appeal, or presented in some such manner as to absolutely compel attention by their very unimportance.

The best way to lay down rules and formulate for the construction of this type of letter is to venture into fields replete with pitfalls. Inspiration, more than anything else, will dictate the plan of action and the best way to convey their essence here is to present various samples which will give the prospective advertiser some idea of what he may do some thinking of his own.

Here is one novel example of a direct-mail stunt: First of all buy a pound or so of candy kisses, wrapped in a plain wrapper. Next secure the names of as many men in town as you possibly can and send to each one of these men, in a plain envelope, one of these kisses. Accompanying each of these kisses, write on a plain slab of paper scented if possible and written in a feminine hand, the following note:

Dear George: (or whatever the man's first name may be) I can't give you a kiss the way I want to, because I have a jealous husband, so I am sending you this one by mail. It is dangerous to sign names to letters so if you would know who I am be at the (Theatre Name) on the night of (date) night and you will recognize me. I hope you will not forget me. I may disclose my identity.

This little note would undoubtedly create a lot of fun, a lot of talk and a lot of desire to see the picture. A letter which has all the ear-marks of an exploitation stunt, and one that would stir up a lot of interest and comment is the type that is written by hand and purports to have a personal significance, ending up with a surprise close. It might be fashioned in this wise, on paper with one fold:

Dear——

What a strange thing is life! How one's whole existence can be changed in the flash of a monosous panorama of ever ending nothing's into a glorious journey, vibrant with life-adventure.

That's just what you've done for me, dear. When you stole your way into my heart you opened up a vista so inconceivably beautiful in its promise of wonderful things to come that sometimes I am afraid—afraid that this exquisite day which will vanish, and in us place will come again the nightmare of yesterday.

Come to me soon, sweetheart, and tell me again that you are mine to love into the long distant future, even as I am yours.

(Left across the two inside double pages have a local printer set up the following copy)

"A Letter Couched in the Foregoing Terms Would Be Circumstantial Evidence, Strong Enough to Convict Any Husband or Wife—Innocent, or Guilty.——The Other—" Circumstantial Evidence Plays an Important Part in Innocence," a Picture That Will Thrill You at the Theatre, on (Dates of Showing).

(Continued on page 46.)
EXPLOITATION POSSIBILITIES

GALORE IN SEA ‘HAWK’

Construction Story of Unique Movie Fleet
Suggests Unusual Publicity Angles

In reading the story of how Frank Lloyd got together the most unusual naval fleet that was ever specifically constructed for a picture, even the amateur exploiter must conclude that there is a veritable embarrassment of riches so far as tie-up possibilities are concerned. That’s it exactly—a wealth of exploitation possibilities. But before enumerating these it would first be best to go on with the story.

On December 27th, 1923, just 310 years since the day when Balboa from the deck of his sixteenth century frigate first looked at the Pacific ocean, four sailing vessels of the same design, with their poop decks, grotesque figureheads, gaudily colored sails and pugdy cannon protruding through the wooden hull, set sail again on the Pacific from San Pedro, California. They constituted the most unusual movie naval fleet that has ever gone to sea.

When Frank Lloyd decided to produce Rafael Sabatini’s “The Sea Hawk,” as his second independent production for First National release, he undertook one of the most difficult tasks which ever confronted a producer. The building of an entire fleet of sixteenth century sailing vessels appears to be the most unusual “set” of a wonder age of gigantic motion picture sets.

A STUDIO set is for appearance only; it need not have enduring strength or stability, but the “Sea Hawk” fleet had to be prepared to battle the Pacific for a period of a month. Other sea stories have been produced but the producer satisfied his needs by purchasing or renting schooners or steam vessels, moving aboard and immediately going to sea. But there was no fleet in the world which resembled the awkward frigates, galleons and Moorish galleys which the “Sea Hawk” demanded.

It was necessary therefore for Lloyd to construct the entire fleet, which consists of four major vessels of Sixteenth century design, perfect in every detail, sea worthy that they might withstand the most severe storm and so constructed to live through the shock of several actual sea battles carrying from 150 to 350 men each and fifty cannon.

The four ships, “The Silver Heron” a large English frigate; “The Swallow” another English vessel; “The Moorish Galleyse” and “The Spanish Galleon” range in length from 192 feet to 135 feet. The poop deck of “The Silver Heron” is 52 feet above the keel or 40 feet above the water line. Each ship is equipped with sails, and, invisibly, for emergency only, with gasoline engines and propellers. Three of the ships will be rowed by oarsmen, from four to six to an oar, the oars varying in length from 24 to 32 feet.

All of the fighting scenes for “The Sea Hawk” will be filmed on these ships on the high seas. There will be no studio ship sets. It is expected that the ships will be at sea for three weeks more making a total of six weeks consumed in the actual filming of the sea scenes.

The ships have been designed and constructed under the technical supervision of Fred Gabouri, loaned to Mr. Lloyd by Buster Keaton, and under the production supervision of Harry E. Weil, production manager for the Lloyd Co., and Mr. Lloyd. The original designs were made from research provided by William J. Reiter.

The educational or school tie-up seems to promise no end of profitable returns to the exhibitor running this picture. With the proper approach he should be able to make an arrangement with an elementary school principal or supervisor to give a group or class, or even school, showing at special rates. The writer, who has had no little experience with educational considerations that make for deep impressions on schoolmasters, senses in this picture a tie-up in the manner mentioned that no teacher will refrain from seeing. The arrangement suggests killing two birds with one stone in that the show can be an exclusive affair during such hours not coincident with those in which the theatre is patronized by the regular patrons.
Baby Peggy Carl Laemmle’s Cherished Prize

Tiny Picture Star Holds Affections of Producer in the Palm of Her Very Diminutive Hand

NOW it’s a known fact that Baby Peggy is not only the ‘Darling of New York,’ but the darling of the U. S. A. as well. However, not every one knows that she is the personal ‘darling’ of Carl Laemmle, that busy executive who is never too busy to bounce the baby star on his knee, watch her ‘do her stuff’ and, yes, even play house with her and her little rag doll. Mr. Laemmle’s affection for the nite dates back to their earliest acquaintance, when Baby Peggy, hardly out of her swaddling clothes, vamped her way permanently into the producer’s heart. He saw tremendous possibilities in the youngster, and under his careful guidance she has responded like a young tree to the tender care of the nurseryman.

Recently little Peggy made her appearance in her first full length feature picture and “the whole town was talking.” Everybody’s fallen for her from Mr. Laemmle down to the bootblack.

We mention the bootblack because he has recently become one of the youngster’s most valuable exploitation agents. You see, in the picture, Baby Peggy assumes the role of a little bootblack and shines Mickey Flynn’s shoes in fine style.

This shot has been made into a poster and will adorn all the bootblack stands and parlors wherever the picture is showing. The caption provides for the tie-up in this manner: “Baby Peggy may be a good actress—but we can shine shoes better than ‘The Darling of New York’.”

In like manner other stills have served as the basis for merchant tie-ups. One of these shows Peggy seated on a toy automobile while the old man near her holds a toy gardening set and the woman in the picture holds a rag doll. This still makes an excellent tie-up for a toy store book-up.

The picture of the baby, dirty faced, with a woman’s hat on her head, an old plaid shawl draped around her waist, and large gloves and umbrella in her hands had been used for a clothing store tie-up with the announcement: “This outfit is sure to make the other girls green with envy, is the way Baby Peggy, star of ‘The Darling of New York,’ must feel. But what would she say if she could get topped up in some of the clothes in our children’s department? Come in and look them over.”

Another attractive still that makes a great window card for a restaurant is the one in which Baby Peggy and several of the other kids are all seated at the long dinner table intent only on their food. Not Baby Peggy, however. Holding a huge piece of pie in one hand she is throwing a vampish glance at Mickey Flynn, who is on the point of inverting a forkful at the moment.

The Baby Peggy rag dolls, which are really reproductions of the baby actress’ face, have proved a tremendous success with the kids and have figured in a number of exploitation campaigns. Often they have served as prizes in Baby Peggy contests, while at other times they have been made the feature of a toy shop display sponsored by a merchant who saw increased business in a tie-up with “The Darling of New York.”

The news stands will be made silent agents for “The Darling of New York” by means of a poster giving the name and date of the showing. The illustration on the poster is a reproduction of a scene in the play in which Baby Peggy, rag doll clutched madly in one hand, smilingly sells a newspaper to a passing gentleman of the lower East Side.

Exhibitors in various parts of the country are also finding Peggy double contests of tremendous value. It is a comparatively simple matter to get a generous portion of newspaper publicity by staging a similarity contest and giving it just a slightly different twist so that it will have news value.

Baby Peggy’s pictures lend themselves very easily to this sort of treatment, and its repeated use is helping to make the tiny star more popular every day and Baby Peggy’s admirers increase in number daily. One can hardly blame Mr. Laemmle for his choice.
London Witnesses Unusual 'Hunchback' Campaign

**Quasimodo Similarity Contest Gets Wide Publicity Through Newspapers, Magazines and Dramatic Schools**

**Have you a Quasimodo face?** was the slogan adopted as a by-word in every circle of London as a result of the successful tie-up put over by Marc Lachman, Universal exploiter, who has just returned from London where he put over "The Hunchback of Notre Dame" for a highly successful engagement at the Empire Theatre, Leicester Square.

This tie-up effected by Lachman with the London Referee, one of the outstanding metropolitan newspapers, was called the London Referee—"Quasimodo Make-Up Contest," which resulted in reams of publicity and free sniping all over London for "The Hunchback of Notre Dame" and proved a splendid circulation instigator for the newspaper itself.

This is the idea in brief: a contest was opened and sponsored by the London Referee in which all amateur actors or dramatic students were eligible to enter, to participate in a make-up competition to effect the nearest replica to the make-up as perfected by Lon Chaney as "Quasimodo" in "The Hunchback." The contest was sponsored by the Amateur Actor department of The Referee and the city of London was circulated at the expense of the newspaper inviting all dramatic schools to enter their students in this rare opportunity for a test of dramatic ability and the art of make-up. Post cards and form letters were sent out, and special posters, supplied and posted by The Referee, announced the stunt in all corners of London.

Publicity ran in The Referee for three weeks solid with special boxes and articles of feature length telling the students how to apply the make-up for best results, etc. Sketches and pictures by the staff artists of The Referee were printed showing the forms of make-up as used by Lon Chaney. All this for three weeks in advance of the contest. Then on the morning the contest was staged at the Empire Theatre an unusual program was arranged. Special invitations were mailed to the who's who of London inviting them to attend this contest. When the doors opened every prominent member of London's newspaper, motion picture, theatrical, sporting, social and political were assembled to witness the novelty to be presented.

Wallie McEwen, a well known character actor acted as stage manager and announcer. He described Chaney's new era in the realm of dramatic make-up and reason for The Referee's interest in this contest—a stunt reel was shown showing the production activities of "The Hunchback of Notre Dame" at Universal City, Calif., building of the cathedral and then came close-up of Chaney as "Quasimodo." This was followed by the contest itself in which all the competing "Quasimodo's" were allowed only three minutes to play up their make-up.
EXPLOITATION

IDEAS

Bogus Arrest Boosts 'White Tiger'

A police patrol will always attract attention. Some wise awake manager who knows this makes use of this knowledge in exploiting Universal's WHITE TIGER. He got the authorities to allow him to put a large sign advertising the picture on the top of one of the police patrol wagons.

The patrol was next seen in the streets with two officers hunting a woman chad in evening clothes. Some old, familiar trouble was started early in the day and the conclusion that was reached was that some gambling house had been raided and the women was being taken in.

Dresses Lobby in Pioneer Fashion

Manager J. W. Houck certainly achieved a remarkable lobby effect at the Blue Mouse Theatre for the first week of Laemmle's "Pioneer Trails." The box office was almost completely covered with cutouts of Indian heads and posters taken from the twenty-

Laemmle Quality

![Reflected in 'A Lady of Quality' starring Virginia Valli and Milton Sills. The New York Caneo Theatre booked the attraction for ten weeks during which the attention of passersby was arrested by the cutouts on the top of the marquees showing two of the principals engaged in a duel. The cutout was made from the twenty-four sheet and reflected real integrity.]

Toy Trains Exploit Laemmle Serial

If an exhibitor is out for originality there are plenty of ideas floating around, it would seem. Sam Chayman, manager of a theatre in Battleville, Okla., raked up a fine one for the Laemmle serial, THE STEEL TRAIL. He built a platform in front of his lobby and installed a small electric train, which traveled at a good rate of speed and attracted much attention from the grown-ups as well as the kids. In front of the lobby were two tall "Stop, Look and Listen" signs and patterned after the signals which appear in the picture. The idea took like a duck to water.

Telephone Call Puts Over 'Acquittal'

The Universal Exchange working in conjunction with the manager of the Strand Theatre pulled a great publicity stunt. The employee called out six hundred different residents' numbers, especially where they could guess the first name of the telephone subscriber. The conversation immediately took on an importance instead of being one when the subscriber said she didn't know the person speaking, she merely apologized for having been given the wrong number and incidentally added the person at the other end to go to the Strand to see THE ACQUITTAL. The stunt showed almost immediate results. Large crowds poured into the theatre to find out what it was all about.

Laemmle Exploiteers Active

With Carl Laemmle's characteristic attention to every detail he has selected his exploitation staff. The job of these people is to keep their eyes open for new schemes to help the exhibitor pull in his bookings across THE DARLING OF NEW YORK has proved a particularly fertile field of endeavor for this sort of thing. A tremendous campaign was inaugurated in the past few weeks by the offices of the country through the combined efforts of Mr. Laemmle's exploiteers and Florence Wallach of the Century Film Corporation. Several of them are printed herewith:

An interest arousing stunt was put over in Omaha. One of the largest milk distributing companies was persuaded to use a special milk bottle with a Laemmle ad on the bottom. It was a special notice reading: "Baby Peggy likes our milk. Go to see her at the Sun Theatre in the first big production, 'The Darling of New York.'" In Milwaukee a Baby Peggy resemblance contest was held and the children of the city were given free admission tickets by bringing to the theatre something of the Laemmle trademark. The Milwaukee Journal co-operated in the plan and through it the theatre and picture got considerable publicity.

The Fairmont Ice Cream Company in Omaha put up special Baby Peggy ice cream bricks and all their trucks carried large banners advertising and showing the picture at the Sun Theatre.

The merchants of Des Moines, Iowa, were enlisted for a Baby Peggy resemblance contest for which prizes were offered. They all carried announcements of the showing of the picture in their daily ads. The contest was conducted by the Register-Tribune.

In Pittsburgh the milk bottle cap was used besides a tie-up with all Liggett drug stores in town. Simultaneously, previous to and during the showing, there was featured at the soda fountain a "Baby Peggy Sundae." In Kansas City a local firm featured a "Baby Peggy doll" and put a show case of the dolls in the lobby of the theatre where the picture was showing.

In Baltimore Carl Laemmle personally made arrangements with the manager of the New Theatre for the showing. A resemblance contest was conducted and a special tie-up was arranged with Brager's department store where Baby Peggy dolls are sold. Several window hook-ups were also arranged.

Robert Bender, manager of the Columbia in Seattle, Wash., arranged a special showing of the picture for the Children's Orthopedic Hospital the Friday before the opening. This arrangement, which comment and received considerable newspaper space, as this hospital is the city's pet charity.

In Chicago a special herald was issued through The Fair, a prominent department store, being sent out in all packages containing children's purchases. The herald invited one child and a parent to any matinee performance as the guests of the management.

The Cameo Theatre in San Francisco staged a special children's matinee to which young folks, accompanied by parents, flocked in droves. Rumor has it that while the kids were watching the picture a great number of dogs waited their mistresses and masters outside the theatre.
School Teachers Indorse 'Scaramouche'

Further evidence of the interest of school teachers in Metro's "Scaramouche" was evidenced by the capacity audience which crowded the Brooklyn Academy of Music at the special school teacher's performance of the feature. The president of the Brooklyn Teachers' Association, speaking for all the members, told the Metro officials that he was very much delighted with the picture and would certainly recommend it as a picture with educational value. He also pledged his word to give the film all possible publicity among the pupils of the schools.

* * *

Odd Fellows Tie-up on 'Shepherd King'

The Fox production, "The Shepherd King," holds great possibilities for a tie-up with the Odd Fellows Lodge, who because of the nature of the film have designated their willingness to co-operate on the exploitation of the films. It is the intention of the chapters who have already been approached, to back up their endorsement with real hard work. The reason for their interest is that the Odd Fellows ritual is based on the story of Jonathan and David as presented in the production.

* * *

Novel Giant Contest for 'Why Worry'

Pathe's "Why Worry" with Harold Lloyd was the subject of a novel exploitation stunt put across by H. Moore of the Rialto Theatre, Tacoma, Wash., in conjunction with the Tacoma News-Tribune. The giant of the picture was made the central figure in the campaign. Through the columns of the paper Mr. Moore announced that the Rialto was going to hold a "giant" contest to which all men over six feet would be eligible to enter.

* * *

Clubs Co-operate on 'Commandments'

Various women's clubs throughout the country are making arrangements to aid in the exploitation campaign of Paramount's "Ten Commandments." So far the picture has only been shown in New York and California, and in the latter the California Federation of Women's Clubs has placed the picture on their recommended list and has signified its intention of promoting its success wherever possible.

Posters Give Impression of Bigness

When the manager of a theatre with a small front wants to make his house stand out prominently he is confronted by a rather tough problem. But Manager Rice of the Auditorium Theatre, Winston-Salem, N. C., got around it nicely when he was showing First National's "Flaming Youth." He erected a four foot upright sign on every side of the marquee. It dwarfed the entrance but magnified the size of the theatre and intensified the advertising value of the marquee.

"On the Banks of the Wabash" the official state song of Indiana written by Paul Dresser has been published in England by B. Feldman & Co., London, England. The song was issued in conjunction with the showing of J. Stuart Blackton's picture which was inspired by this famous lyric. The cover shows a scene from the great flood episode with an inset of Mary Carr, who plays the leading role.

Toy Dogs Modeled from Strongheart

Only the truly great are asked to pose for a statue. Then there is only one conclusion. Strongheart has attained to the ranks of the famous for he has sat for his statue. The statue of the screen dog will be used as a model for toy dogs ranging in size from tiny rubber reproductions, to life size bronze monuments. The reproductions are to be made by a Los Angeles manufacturer and he is to have sole right to the product. It is calculated that these novelties will play a strong part in the exploitation campaign of the new Strongheart picture, "The Love Master" which will be released shortly by First National.

* * *

Overcomes Obstruction of Theatre

When a new building obstructed the view of the Strand Theatre, Des Moines, Iowa, down one side of the street, the management took exploitation measures to correct the limitation of its rights. The front of the theatre was partly obscured so, to make sure passersby knew the theatre was there, a huge sign was strung across the street giving the name of the house and the name of the production, First National's "Ponjola." The sign functioned perfectly in overcoming the handicap of the new building, and at the same time served to give prominent advertising space to the picture.

* * *

FULL PAGE TO ADVERTISE
LAEMMLE FEATURES

Advertising space in a newspaper might prove as valuable to carry merely a good-will message as to announce a new showing. Will B. Wood, owner of the Belle, Lyric and Savoy theatres in Gadsden, Ala., recently demonstrated that he is a firm believer in this idea.

During the holiday season the Times News, which is an entering newspaper, ran a special holiday edition in which all the local merchants took generous space. Mr. Wood contracted for the entire back page of the paper to wish his patrons the best of the season's greetings and to tell of the progress of his theatre which progress he attributes to the good will of the public.

Though this was the dominant note on the page, he also took occasion to point out his holiday attractions, which were largely Carl Laemmle productions. A line or two of description on each feature was the only other advertising hint.
THE publicity schedule mapped out for the exhibitor on “White Tiger” shows the acute showmanship sense for which the Laemmle camp is noted. Its slogan is “Help the Exhibitor Put Em Over Big” and if living up to a slogan ever reflected the high quality of a pioneer’s press matter “White Tiger’s” press book has that distinction.

Under the heading of “Personal Facts You Want to Know!” at humbsail synopsis of the play is given, together with helpful hints on the players that may be played up to advantage in an exploitation way. “Gentlemen’” gives in a chatty way to the exhibitor the salient features of the picture which lend themselves to tie-ups from a sociological angle—that is, in relation to society’s problem of coping with crime; the police department’s concern with preventing it; and the church’s mission of teaching the fallacy of it. Distinctive poster displays, illustrations of a cut and mat service for newspaper ads, and other important paraphernalia of the showman’s kit are sprinkled profusely throughout the splendid press sheet, all presented in a way that has the exhibitors interests as its special objective.

THE first thing that strikes the observer’s fancy in viewing the press material of “The Acquittal” is the eye-catching quality of the newspaper ads depicted therein. “Killed Andrew Prentice!” is the title of one particular ad which is calculated to run a full column in story style, and has all the elements of a stirring newspaper story told by a journalist of no mean qualifications. It is as absorbing as a novel, yet so subtly composed in its incorporation of the “selling objective” that one is minded to go to view the picture if for no other thought than to see how far the picture measures up with newspaper account. In this case, happy to say, there is little or no discrepancy between the journalistic account and the screen version, so that two birds are killed with one stone in the sense of giving complete satisfaction to both reader and patron.

The other essentials of press material are certainly not lacking in this complete “Aid to the Exhibitor!” and again, one needs must state after savoring the flavor of some of the advertising helps and hints, that the spirit of the Laemmle schedule is in the background.

** * * *

**WHILE** speaking of the intensely human appeal, flavor for which Laemmle ads are noted one cannot but point to the tremendous interest manifested in those that appear in the Saturday Evening Post. “Watch This Column” is the head that appears over them and judging by the comment that these provoke, the heading must be possessed of a power rarely accredited to anything short of hypnotism. After reading some of the four to five hundred letters that pour in to Mr. Laemmle’s office every day, one is justified in calling his ads, hypnotic messages. The several following samples show plainly what effect the ads have in relation to the exhibitor’s welfare. This one came from St. Louis:

“Your column in the Saturday Evening Post is always the best announcement of this week to me, as a movie theatre goes. It holds more interest than the baseball scores or weather reports and attracts my attention much more readily. ‘Universal Pictures’ may be accorded the lead’s easy place. That they are wonderful and very beautifully photographed, is to say the least about them. There is only one redeemable feature about them and that is we can’t go up to the stage and extend our good wishes personally to those real, true to life casts which we always find in Universal Productions.”

Here is one from Seattle, Washington:

“After reading your truly clever ad in the Saturday Evening Post I felt that I could not see “Bavu” too quickly and was on hand for the first performance when it was shown in Seattle.”

** * * *

From an upstate New Yorker came this brief:

“I always watch for your advertisements in the Saturday Evening Post and from them obtain advance information of what we consider the best pictures.”

These are but a minute sprinkling of the tremendous influx of the personal sentiments that pour in to Mr. Laemmle’s desk.

** * * *

Pittsburgh, the Smokey City, was represented by a Laemmle’s enthusiast, who expressed the following sentiments:

“As per your invitation in Universal’s weekly columns in the Saturday Evening Post for friends to write, I take this opportunity of getting better acquainted with you. I have the habit now of looking for Universal’s announcements in the Saturday Evening Post every week and depend on that column to know when your next big picture is coming.”

** * * *

**THESE** few letters taken at random from the vast influx of daily fan mail show plainly how well the Laemmle spirit has been communicated to movie goers all over the land. They show also, how the direct appeal and heart-to-heart talks works out. How the Laemmle finger is ever at the public pulse.

The significance of this intimate relationship between producer and fan is one that immediately brings to mind its far-reaching benefits for the exhibitor. It suggests, moreover, what the showman, who in a smaller way, wishes to emulate the “between the me” type of advertising, may expect for his endeavors.

**Men Conquered Kingdoms for Her!**

“A LADY of QUALITY”

A Lady of Quality

A Princess, Eldest Daughter of the King of the One Million

Starring

VIRGINIA VALLI

with MILTON SILLS

The Most Magnificent Love Story Ever Filmed!

“TIE A LADY of QUALITY”

A Magnificent Presentation of Famous Hodges Barron’s Classic Romance

Starring

VIRGINIA VALLI

with MILTON SILLS

A Hobart Henley Production

Presented by CARL LAEMMLE
Carl Laemmle Tried and Proved These Pictures
Can a Showman Want a Better Cue Than That? Each Picture Represented in This Array of 'Star Sellers' Tells a Significant Story—Fat Figures on the Right Side of the Theatre Ledger!

The message of doom thundered from the hills! A fierce strike may linger around at the foot of its ancient ramp. Scintillating, Dynamic, Magnetic, Irresistible!

MERRY GO ROUND
Lon Chaney and Virginia Valli
Camera Plunged into the Murky Morass Plotted an

HUNTING BIG GAME in AFRICA
with Gun and Camera

Just wait until you see this on the screen!

Loud Speakers of the Movie Field
All the Missionary Work Has Been Done For You on These Laemmle Audience Winners. They Have All Paved Their Way Into the Public's Good Graces at One Time or Another. Consequently, They Carry a Booking Message to Which There Would Seem to Be But One Answer—and That Answer is Profits!
Proverbs and Pictures

I n the old book of proverbs we find the advice "He who hesitates is lost." But in the same book we are told "Look before you leap!"

Even Shakespeare can't be relied upon for advice.

The only guide it is possible to follow with a reasonable amount of certainty is, "What happened when it was tried before?"

Tried and Proved Pictures are just what their name indicates. They are pictures that have undergone the great final test in the show business—the opinion of the public, and they are pictures that the public likes.

Of course you are going to run new pictures. The show business implies taking a chance. But it is also well to remember this:

When in doubt book a Tried and Proved Picture.

* * *

'Bavu'

Foreign Intrigue

Released by Universal

BRIEF: Bavu, with the power of the mob behind him calls up the memory to revolt. Maschka, humane leader of the people temporarily awakens them to action. Then the home of Prince Makoff is raided—and his daughter, who has known Maschka as her servant, finds him her protector. The rest of the story concerns itself with the desperate struggle for supremacy between Maschka and Khrushchev, a struggle accompanied by intrigue, mystery and fear.

'Bavu,' a picture with a mysterious, curiously provoking title, has made for itself a record that entitles it to a place among the Tried and Proved Pictures. Released last May 7, the 3,928 contracts made to date on this picture is 9,292.

Among the theatres that have given this feature large bookings are: Market Theatre, Philadelphia; Midway Theatre, Canton, O.; Apollo Theatre, Indianapolis, Ind.; Grauman's Theatre, Los Angeles; M. & S. Circuit, New York; Granada Theatres, San Francisco, Cal.; Majestic Theatre, Halifax, Nova Scotia; Empire Theatre, Milwaukee, Wis.; Pantages Theatre, Minneapolis, Minn.; Loew's State Theatre, Boston, Mass.

The West Coast Theatres booked "Bavu" for their circuit of eleven theatres and it was also booked for L. Newberry's circuit of seven theatres.

The picture is still one that can be made to pay. Any number of exploitation ideas can be carried out in advantage in running it. A craze for Russian entertainment has hit the country hard. The remarkable sell-out records of Balfie's "Chauve Souris" and the Moscow Art Theatre give ample proof of this. "Bavu" being one of the special matteys wearing a pair of Russian boots to be admitted as the guests of Forrest Stanley, the handsome volunteer of the picture.

Here is your chance to hook up with the live wire ladies' shoe salon or bootery in town. Have them take a half or full page in the newspaper announcing the "Bavu" Russian Boot Party with theatre mention, play dates and all star cast prominently mentioned in the ad, and details of the special presentation. The show shops will fall for this, because it gives them a new angle to clean up their stock of Russian boots. It will prove a novel stunt, and the combination of the flapper style and the handsome Stanley will provide a talk creator.

Stage a special "Bavu" night at the local dance parlors, where the couples appearing in the most authentic Russian costumes. The men to come as Russian officers and the women as Russian peasants, has Special Russian music to be played and professionals in native Russian dances. Have dance places play up facts in newspaper advertising about "Bavu" the topic of conversation at all times. This is a good medium.

Have the hardware stores display complete window filled with various styles of strong padlocks and locks. Get a picture of "Bavu" and a streamer banner to run across the entire length of window reading Better Put a Padlock on the Attic Doors! "Bavu" is Coming. Complete Line of Padlocks for Sale Here.

One of exciting bits from the picture is an atmosphere scene where plenty of color and thrilled are staged. Maybe some dope on this scene will synchronize with this tie-up.

A newspaper contest could be run, the subject being, "What Do You Know About Russia?" Everyone has heard wild tales of this strange country, even before the War and Revolution wierd tales drifted to our ears about "darkest Russia." Then with the coming of the Soviet regime there came stranger and more horrible tales. Tell a tale you have heard of 200 words or less. Prizes for best manuscripts.

Have a fine open carriage or foreign make car parade the streets. In passing car or auto is a good looking girl dressed as a Russian Princess sitting beside a bewhiskered man representing "Bavu." Get costume and make up from stills. The vehicle to bear a sign reading: "Why did this beautiful cultured princess wed a man like this?" The answer in "Bavu" at the ... Theatre.

Run a teaser want ad offering reward for return of Lost Marriage License as following:


Then make a deal with the clerk of the marriage license bureau for permission to plant a placard with this description on same over the marriage license window. Give them a handful of passes and this will swing the stunt. If this is played up as a blind property there is a good chance of the newspapers picking it up and making it of the nature of it.

* * *

'Trilling with Honor'

Baseball Romance

Released by Universal

BRIEF: McNutt, an escaped convict, utilizes the one good thing he has learned in prison—baseball—to set himself right in the world and become the sensation of baseball circles. But he can't stand prosperity and he is in the clutches of a gang of baseball gamblers. His orders are to throw the last and deciding game of the series or go to the growing penitentiary. From this situation he is saved by Jimmy Hanley, a messenger on the team to protect his good name and keep his trust with all members of the team. This is one of the pictures that Balfie will probably be able to provide. The stunt has been played up, and interest has been generated on lines that will result in all straightened out in the end.

This picture was taken from the story by William Slavens McNutt and as such was published in Collier's Weekly where it was read by millions of people so that it got off to a tremendous publicity boost right at the very start.

"Trilling With Honor" has had a remarkable record of bookings. Released on June 4, it has had to date 4,241 bookings. Among the large bookings this picture receive are those at Loew's State Boston; Hippodrome, Cleveland; Walnut Theatre, Louisville, Ky.; Grauman's Theatre, Los Angeles; Granada Theatre, San Francisco; Pantages Theatre, Toronto, Ont.; Majestic Theatre, Halifax, Nova Scotia; Merrill Theatre, Milwaukee, Wis.; Strand Theatre, Minneapolis, Minn.; Hippodrome, Reading, Pa.

* * *

THESE PROVEN SUCCESSES

Are New to Your Peerons—If You Haven't Played Them

PLAY THEM NOW!

The Storm with Virginia Valli and Howard Marlow—Universal Jewel

"Broke all box-office records!"

NOW HARVEY THEATRE, Woodtown, Ind.

"Greatest business in ten years!"

CHIMES THEATRE, Cedarburg, Wis.

Directed by Reginald Barker

Foolish Wives

"Smashed every record!"

LIBERTY THEATRE, Long Beach, Calif.

"Biggest box-office receipts of any!"

NEW HARVEY THEATRE, Viborg, S. D.

Universal Super Jewel

Trilling with Honor with an all star cast

"No better audience picture made!"

DIXIE THEATRE, Wynne, Ark.

"Biggest money-getter of year!"

DEAN'S THEATRE, Detroit, Mich.

Universal Jewel Directed by Harry Pollard

The Flirt with an all star cast

Universal Jewel

"Have not seen such a waiting line in three years!"

AMERICAN THEATRE, Columbus, Ga.

"S. R. O. Had to turn many away!"

OLIVE THEATRE, St. Joseph, Mo.

A Hobart Henley Production

The Abysmal Brute

Starring REGINALD Denny

"Made money at advanced prices."

PECK'S THEATRE, La Salle, III.

"Only paying business past sixty days!"

LEGION THEATRE, Norwood, Kan.

A Hobart Henley Production, Universal Jewel

The Shock

Starring LON CHANEY

"Broke all past records!"

EMPIRE THEATRE, Milwaukee, Wisc.

"Picture you can raise price on."

Palm Theatre, Mount Hood, Ind.

Universal Jewel

Hunting Big Game in Africa

"Broke all box-office records!"

GRAND THEATRE, Nanning, Tex.

"Went over big!"

GRAND THEATRE, Carson City, Nev.

Advertised in the Sat. Evening Post

Universal Pictures Corp., CARL LAEMMLE, Pres.
**Why Paramount Leads**

**Paramount Productions**

Ran sixty this year; good and better. No kinks in the condition of the houses. Yearly and are constant. Draw farming and oil in small town. J. A. Herring, Play House Theatre (249 seats).

**Is Matrimony a Failure?**


**My American Wife**

(6,061 feet). Paramount attraction featuring Betty Compson, supported by Antonio Moreno. A fine picture. The best. Slight story. Will have used to date. This star does pull in the ladies and pleased them always. Betty Compson is to present a good-style show. Work of the supporting cast is excellent. Print was in first-class condition. Suitable for Sunday, having good moral tone. Used slide, heralds, window cards, photos and boards. Attendance fair, Guy C. Neaver, Town Hall Theatre, Chester, Vermont.

**Travlin' On**


**White Flower**

(6,067 feet). Star, Betty Compson. Betty Compson never had a better background for her story. Her picture is marketed in "White Flower" where she is seen as the fairest flower in the garden of roses. Miss Compson is supported by a good supporting cast. They work well together to make their talk some good and bring some dough back to that old box-office mill. Who is the greatest kid baseball player under the age of ten? Why not start a voting contest amongst the kids to find this out. Go to your sporting editor and get his list of amateur boys' teams and dates when they plan to eclipse diamonds in the public parks. Have special ballots printed and distributed at these games. Inset the voting in your picture ads. The winners will be awarded a grand outfit, consisting of glove, bat, ball, mask, uniform and other accessories on the stage of your theatre, for the boy who wins the "Travlin' On" contest. Have all ballots sent to the theatre to be selected by sporting editors, theatre manager as manager of the home professional team.

Go to the sporting editors of your newspapers and make arrangements to borrow all the old and new baseball uniforms in their morgue. For instance, such players as "Cap," Anson, Spaulding, Callahan, Hans Wagner, etc. Then get picture groups of the local players. Make up a display on beaver board three-sheet for display in your lobby around cut-out of Fellows as "Barney." Then: "When I Made a Dollar." Have a circus caption reading: "If these men had trifled with honor where would the great American game have been today?"

**The Poor Simp**

Romantic Comedy Released by Selznick BRIEF: Melville G. Carruthers, a wealthy young man, in the person of a man with a good fortune, plucks up enough courage to propose to knowing her a long time but makes a foible of it when the crucial time comes, and the gal leaves him indifferent. A few complications, and the hero is not a very appealing and Melville makes a successful proposal after all.

**A Chapter in Her Life**

Child Love Released by Universal BRIEF: Mr. Ewingham was rich but unhappy. He had a daughter, who was married to a poor man. She had been educated and had been given up daughter and a faithful, but affectionate old housekeeper. Both Ewingham and the housekeeper disliked the two visiting members of the household. Then Jewel, daughter of Ewingham's youngest son came into the household. Everyone respected her intrusion but Jewel had been taught by her mother not to be afraid of anything. Accordingly the child just goes on loving everyone, and being pleasant all the way, in dispelling the gloom of the household and winning a place in her heart. This is a simple, human interest picture of how the love of a little child transformed an entire household and showed them the way to happiness. The sort of story that has Universal appeal—and that will go over with all classes of people.

The story is taken from the novel "Jewel," by Clara Louise Burnham, the scenario being by Lois Weber. No particular star is played up but the story is handled by a competent cast.

Although only released on September 17, the picture has already been booked 2,410 times. It has been given large bookings in the following theatres: Plaza Theatre, Worcester, Mass.; Leland Theatre, Albany, N.Y.; Colonial Theatre, Akron, O.; Rialto Theatre, Denver, Colo.; Walnut Theatre, Louisville, Ky.; All.
One, New York; American Theatre, Oakland, Cal.; Garden Theatre, Milwaukee, Wis.; Poli's Theatre, Hartford, Conn.

It has also been booked to a number of theatres in the following circuits: U. B. O., twenty theatres; Finkelstein & Ruben, nine theatres; Schine Theatrical Enterprises, eight theatres; Holdinger Booking Co., eleven theatres.

Several exploitation tie-ups can easily be worked out to effect a tie-up with this picture. Tie-up with booksellers on the sale of the book. Any sort of contest involving children will do much for the picture. An essay contest by the little ones or a contest to find out who is the best mannered little girl in town. A tie-up can be effected in this connection with the book of etiquette which has been advertising heavily for some time past. Remember the little girl in the picture won by her pleasant ways and good manners. You can probably get the co-operation of the mothers' clubs in your community or town.

"What is the formula for happiness?" That is the theme that might be used to get up a lot of interest in the picture which presents one answer to that question. But you will find that everyone has a different idea about the best way to be happy. And with a little encouragement they will tell all about it. Capitalize on this tendency and you can put the picture across for a smashing success.

**The Impossible Mrs. Bellew**

*Social Drama Released by Paramount*

**BRIEF:** Lance Bellew likes his mistress better than his wife. This is resented by Woodruff, a friend of the family. Lance becomes suspicious of the relations between Woodruff and his wife and in a fight shoots Woodruff. A clever lawyer, by working on her love for her little son gets Mrs. Bellew to testify for her husband and he is acquitted on the basis that the killing was justified. To humiliate her, Lance divorces his wife and he is granted the child. Mrs. Bellew finds how hard it is to get along with a ruined reputation but with a new friend who is a constant help to her, all difficulties are overcome, the child is restored to her.

GLORIA SWANSON is the particularly favored exponent of the society drama. Probably her reputation rests more upon her remarkable achievements with this type of role than anything else. Her support in this picture, headed by Conrad Nagle, is an excellent one.

The story as taken from the book of the same name by David Lisle, published in 1916 by Frederick A. Stokes, New York. It gained a certain amount of popularity.

Before the picture was started, Miss Swanson went to Paris to get her gowns for it, and she wears an array of the most stunning gowns and remarkable bathing suits.

This should suggest a tie-up with the leading modistes of your town. And wherever they make displays be sure that you have several good stills of Miss Swanson in the display. You will find good dress stills of the star among the photographs available at your exchange.

There are several bathing scenes in the picture showing many beautiful bathing girls. If the season permits, it might be a good plan to arrange for displays of bathing suits.

Another tie-up is suggested for employment with ladies' hairdressers. Gloria Swanson's coiffure is world-famous, and it has never shown to greater advantage than in this picture. One of these hairdressers might be induced to advertise that he will dress hair in the Gloria Swanson style, and this probably would provoke comment. Be sure and have him mention, "The Impossible Mrs. Bellew," and he might even display some good stills of the picture and some effective photos of the star in his establishment.

Have your book sellers arrange window displays of David Lisle's novel, "The Impossible Mrs. Bellew," published by Frederick A. Stokes, New York, in 1916. Place cut-outs of Gloria Swanson with the books, together with announcements of your coming showing. Popular priced copies of the book may be obtained from the publisher.

The old raffle stunt will be brand new by this time and you can elaborate upon it effectively. Get a young or middle-aged woman of pleasing dress and personality, who is a stranger in your town. Arrange with the stores that "The Impossible Mrs. Bellew" will spend an hour in their establishments at a certain date, they to take advertising on a co-operative basis, announcing that "The Impossible Mrs. Bellew" will be in their store from nine to ten, or whatever the hour decided upon may be.

Have your paper cooperate on this, and run display stories about the event. Any one approaching the proper character with a copy of the paper, and saying, "You are the impossible Mrs. Bellew," will be given two tickets to see the performance.

It's an old idea, but it gets new at intervals and the time to play it up will be a few days before your opening display.

If you interest the women you interest everybody. And how can you do this better than by emphasizing the subject matter of dress? Here is a picture which, so far as dress is concerned, will substantiate the biggest claims that you care to make for it. Remember that for this picture Miss Swanson went all the way to Paris for her gowns and that most of them will be seen on the screen in this absorbing photoplay.
Production Chart and Press Opinions

In this Department is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors' Names. In the Outer Columns Are the Highlight Opinions of the Press on Current Features.

Baby Peggy Adorable in Newest Role

**Universal Star Interprets Different Role**

**BABYPEGGY'S** latest picture is again calling forth the admiration for the little star who has very much endeared herself to the public. After appearing in parts "which have been unpleasant because some folks thought it a trick to make her act smart" she comes into her own again in a typical baby part which was written especially for her.

Especially flattering not only to the little actress but to the scenario writers as well, is the comment of the Chicago Tribune:

"Bab Peggy has come into her own again. With the understanding guidance of King Bagger, she becomes once more the adorable little girl that we first charmed the producers, Mr. B. and Mr. S., with. It is a pleasure to see her with her tears, and smiles and the winsome way in which she has seen such a natural part of her.

The San Francisco Bulletin speaks of Baby Peggy as being "literally storm-tossed through many reels of real drama." The direction of the picture and the child in it. Production continues to be a source of amazement to this reviewer who says:

"So carefully has the baby star been handled through this picture, that there is never a moment in the play where she is not given a part to play. Such a part is always centered on her and her role, although the entire cast is excellent."

The demand on the part of the public for a baby star is attributed by the Chicago Post as the reason for the appearance of Baby Peggy in this feature. Obviously, says the reviewer, "she has amply fulfilled the expectations of the producers."

He continues:

"The tiny star is surrounded by a grown-up cast of unusual merit, yet the child of the adult performers does not detract from the artistry of the child. As a matter of fact the very strength of the cast is an asset to the efforts of Peggy. The picture is dramatic and exceptionally entertaining."

The Chicago Post was so pleased with the little star that as far as he was concerned "they could change the title to "Heir of Chicago." He can find for her only praise which he voices further:

"Very wisely the have not made Baby Peggy carry all the weight of the film's small shoulders. The story is built around her, and has a good supporting cast to help carry on the picture, but it is allowed to force her to the front but have allowed her to take a part equal to the situation."

How long Baby Peggy will continue to hold the public attention, can only be a guess, but at the present moment she apparently has the undivided attention of the movie fans, and the critics as well.

<table>
<thead>
<tr>
<th>CURRENT PRODUCTIONS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>OCTOBER</strong></td>
</tr>
<tr>
<td><strong>Feature</strong></td>
</tr>
<tr>
<td>Arliss Shadle</td>
</tr>
<tr>
<td>Ashes of Vengeance</td>
</tr>
<tr>
<td>Red Man, The</td>
</tr>
<tr>
<td>Big Day</td>
</tr>
<tr>
<td>Cameo of Love</td>
</tr>
<tr>
<td>Day of Faith, The</td>
</tr>
<tr>
<td>Does It Pay?</td>
</tr>
<tr>
<td>Drifting</td>
</tr>
<tr>
<td>Eagle's Feather, The</td>
</tr>
<tr>
<td>Eternal Struggle, The</td>
</tr>
<tr>
<td>Galley's Parents</td>
</tr>
<tr>
<td>Gideon the Loyal</td>
</tr>
<tr>
<td>Grass, The</td>
</tr>
<tr>
<td>Lights Out</td>
</tr>
<tr>
<td>Long Live the King</td>
</tr>
<tr>
<td>Meantest Man in World</td>
</tr>
<tr>
<td>Men in the Raw</td>
</tr>
<tr>
<td>Miracle Makers</td>
</tr>
<tr>
<td>Mother to Guide Her</td>
</tr>
<tr>
<td>Pioneer Smith</td>
</tr>
<tr>
<td>Ponpilla</td>
</tr>
<tr>
<td>Prince of A King</td>
</tr>
<tr>
<td>Prince of a Devil</td>
</tr>
<tr>
<td>Ramblin' Kid, The</td>
</tr>
<tr>
<td>Returned to Shadow</td>
</tr>
<tr>
<td>Shattered Faith</td>
</tr>
<tr>
<td>Sixth Partner, The</td>
</tr>
<tr>
<td>Six Days</td>
</tr>
<tr>
<td>Slavic Camera</td>
</tr>
<tr>
<td>Stranger of the South</td>
</tr>
<tr>
<td>Strangers of Night</td>
</tr>
<tr>
<td>Thieves</td>
</tr>
<tr>
<td>To the Last Man</td>
</tr>
<tr>
<td>Unforgettable</td>
</tr>
<tr>
<td>Way of Transgressor</td>
</tr>
<tr>
<td>Woman of Wisdom, The</td>
</tr>
<tr>
<td>Where Is West</td>
</tr>
<tr>
<td>Wild Party, The</td>
</tr>
<tr>
<td>Woman of Paris</td>
</tr>
<tr>
<td>Zaza</td>
</tr>
</tbody>
</table>

---

**LIGHT THAT FAILED**

**Draws Tears**

Even Critics Strongly Moved by Paramount Film

**Many** of those who witnessed Paramount's production of "The Light That Failed"—and men among them—were moved to tears according to several newspaper reviewers. "George Melford," says the New York Tribune's critic, "directed 'The Light That Failed,' which is one reason why we liked it so much.

"In vain we said, 'Now listen, you, the old fashion, have been notably well that Percy Marmont is a well-drawn motion picture actor, with two perfectly good eyes and a home in Douglas Manor or elsewhere, and with a beautiful green cabinet in the drawing room, and we were not even human, and even the men were not ashamed to be seen wiping the tears from their eyes.'"

"Speaking of the cast the same critic says, "A Kipling story interpreted by such acting is a treat such as we seldom offered to picture lovers."

Marmont has established himself in a position to which few players can aspire. He is one of the very finest actors of the screen. The part of Dick Helder is exceptionally well played by Percy Marmont, who distinguished himself in it as much as did in the novel. For his understanding presentation of Brasse. It is hard to tell whether he was better as the part, common, winsome, or as in the screen where she is softened by love. But in few pictures has she been as fascinating as now.

The critic of the St. Louis Dispatch joins in with the lavish praise of the critics for the acting of the two principal roles. The role of Dick Helder is exceptionally well played by Marmont, who distinguished himself in it as much as did in the novel. As to the leading female part, he says:

"Jacqueline Logan, as the Brooke girl, interprets a wide range of emotions. Reared from the gutter she becomes an artist's model and pose for a painting in which soul and spirit are wrung from her. Then she falls in love and her work as model becomes impossible. She holds her services until the picture is finished, and then she says she is overworked with a postponement of her love affair.

"The Philadelphia Public Ledger summarizes the picture by saying that it is "a short of symposium of type, a series of people and things that Kipling does."
'Our Hospitality' Most Enjoyable Comedy

Buster Keaton's Latest, Best of Its Kind

THAT stoic comedian, Buster Keaton, has chosen to burlesque the Western trail instead of the usual screen 'outpost,'" so says the reviewer on the New York Times. He heeds his critics' demand for comedy of Whims, and continues:

This funny film moves along quietly at the outset, but in the end it gets there. It is a comedy of the mind, that is extremely pleasing, as there is no out-and-out razzle-plat humor involved. Natural Talmadge is quite good in her part, and the Western film never seems to change expression, yet alone crack a smile.

The New York Tribune's commendation is equal strongly. "While it is quite different from the usual Buster Keaton comedy, it is a step in the right direction. Mr. Keaton has chosen regular humor in his film, and not the comedy types which he usually chooses." Such, also, is the opinion of the Chicago Herald which hail's the film as a veritable feast of fun and laughter and says of it:

"Our Hospitality is a distinctly new departure in the field of cinema burlesque. Its main structure is that of a straightforward romance, but out of the fantastic tincture, in which the comedy forms the principal interest, and out of the topical allusion, though highly broadened and intensified by the actual and unactual nature of its occurrence throughout.

"As a vehicle for humor it proved a 'knock-out' and was more than equal to the task of the make-up of the train, its adventures and mishaps and the ridiculous phases of the trip it makes were completely in keeping with the peri-od."

This from the Newark News and the reviewer goes on to say:

One of the funniest as is one of the most novel comedies Buster Keaton has, an appropriate end to the production, "Our Hospitality." Part of its effect is due to the fact that most of the humor in the picture results from natural characterizations and the early years of the last century that form a background for the action.

The Philadelphia Public Ledger saw the film and was filled with numerous people in the audience who "giggled and laughed and made the biggest grabs at corky arms all through the movie showing of our 'Hospitality' and it wasn't children alone, but grownups as well." It is, however, the reviewer's opinion that "He should be commended for attempting a picture so different from the usual order of such comedies. This is a commendation for the presence of authentic atmosphere in 'Our Hospitality,' and there are many people who will appreciate its oldfashioned song and dance, its oldfashioned voice mirth." He points out that:

Most of the humor comes from Buster's misjudgments and the necessity of safety zone. The most ludicrous scenes are those where one cannot help but laugh, and the laughs are heard throughout the film.

The San Francisco Daily News is brief and to the point. "Most enjoyable comedy. More substan- tial laughs. Suspense mixed with the fun, makes you catch your sides with laughter."
LETTERS THAT SELL A PRESENT OR FUTURE PROGRAM

(Continued from page 31.)

Another ingenious stunt that will characterize your direct-mail campaign as something really “different” is the billhead scheme—that is sending out your mailing pieces in the form of bills. For example, on the top line would go the town name and date. Next, would come the line designating to whom the bill is directed, that might be couched in terms of, “To Everybody that Enjoys a Good Time.”

The line below would contain the theatre’s name and the name of the attraction, keeping in mind that the printing dress should imitate the make-up of a billhead in every respect. The body of the bill, which contains the itemized charges, might be made to read, “A story tense with drama, alive with interest, one strong situation after another building to an amazing climax.” And on another line, “Two solid hours of entertaining entertainment that will thrill every man, woman and child.”

In the column should be placed the charge, the price to vary according to the rate charged at the theatre. The letters, C. O. D., would put an appropriate touch to the device. The effect should stimulate interest of a profitable order.

It is only fair to state that the few letters shown here comprise the merest scratching of the surface of the broad field of letter samples and since an article must be governed by consideration of space, it appears the logical thing to do under the circumstance is to extend the series of articles covering the treatment of these letters.

This, EXHI BATORS TRADE REVIEW will do, basing its action on the strength of the many required to continue to come in, asking for information such as has been submitted in the above article, and such as is being scheduled for coming issues.

There is such an infinite variety of types of letters that may be used to sell the current or future program, that in order to meet the requirements of the big city house, the small town house, the medium sized theatre and so forth, it will be necessary to dwell further on this important part of the series. The next article will appear in a later issue not immediately following the present number. This will contain additional information and samples of mailing pieces of distinct and originality. Something of the mechanics that the problem of direct-mail presents will also be covered and pointers given as to how to cope with various situations with economy and dispatch.

5 Excellent Motion Picture Numbers for $2.00
Peta—What’s a Whole World to Me Without You—For You Alone—Dream China—Dawn
Edward Schuberth & Co.
11 East 22nd Street.
New York City

Immedi ately following the sale of his Casino and Class A theatres, SPOKANE, C. E. Sillwell, of the Sillwell Amusement Co., announced plans for a $150,000 house to be erected on the present site of the Unique. Neil and Allender, who bought the Class A and Casino from Sillwell have announced plans for the conversion of a downtown building into a picture house at a cost of $50,000. Mr. Starkey bought the Rex from Mr. Neil.

The orchestra of the Eden Theatre, HULL, QUEBEC, took part in the special French musical concert which was broadcasted from “OA” the Canadian Government’s radio station, Ottawa, on Saturday evening, January 12, the orchestra under Rene Marier, alternating with the Hull Choral Society for the concert.

The Strand, in TROY, N. Y., has increased its prices from 10 to 15 cents.

Over $25,000 damage was sustained by fire at the Rex Theatre, Market street, NANTICOKE, Pa., due, it is thought, to defective wiring. Edward Connelly and William Quigley had just re-opened the place after spending a large sum of money to remodel it.

The Penn Counties Amusement Co., of EMMAUS, Pa., has sent out plans for bids for the construction of a big $200,000 theatre at Emmaus, to seat 1500 persons and to be erected early in the spring.

Musselman Theatre Enterprises are remodeling three theatres, the Grand, Parisian and Cozy at PARIS, TEXAS. The Cozy has been closed for about a year and is being re-opened.

The Crescent Theatre at AUSTIN, TEXAS, has abandoned its orchestra and employed ALBERT L. BEARD as organist. Admission prices have been reduced.

Fire breaking out in the Refrueh Theatre Building, Center and Main streets, FREEPAN, PA., did considerable damage to the George Sax store but the flames were extinguished before the theatre proper was attacked.

The Alpine, in TROY, N. Y., owned by Judges and Sabin, has closed indefinitely. The Astor in the same city, which has been closed for some time, may be leased to a well-known exhibitor of the city, in the near future.

THEATRE NEWS

The Swan Theatre, WALNUT RIDGE, ARK., opened recently to capacity business. L. L. Lewis is the manager.

Price and Fort have leased both the Story and Quality Theatres at ELK CITY, OKLA. Price will be local manager, moving from Oklahoma City. The firm also operates the Rialto Theatre at Clinton, Okla.

The Crystal Theatre at LITTLE ROCK, ARK., has changed its name to Rialto, following re-modelling. Second run pictures will be shown. 20 cents for adults and 10 cents for children.

Rapid progress is being made on the new Stagner Theatre at TEXARKANA, ARK. The new theatre will cost about $200,000.00.

Safe blowers failed to finish their job at the Rialto Theatre at EL. DORADO, OKLA., last week, but the safe was badly damaged.

CHARLOTTE, N. CAR., theatres are suffering a severe slump in business due to the presence in the city of the world’s greatest revivalist, Billy Sunday, who is conducting a six-weeks’ revival series.

CLASSIFIED AD DEPARTMENT

Rates
For Sale, 8 cents per word. Help Wanted, 6 cents per word. Situations Wanted, 4 cents per word. Special rates on long time contracts.

CAMERA EXCHANGE

Motion Pictures made to order. Commercial, Home or Industrial. We have excellent facilities, and the best cameramen. Our price 20¢ per foot. Ruby Film Company, 727 Seventh Avenue, New York.

Motion Picture and “still” cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants. Ruby Camera Exchange, 727 Seventh Ave., New York City.

FOR SALE

Precision Ball-bearing tripod, Bargain, Donald Malekines, 219 East Chestnut Street, Hazelton, Penn.

MANAGER

Desires change to dry climate. "Mustard Gas 1918." Fair health now and wish to change to remain so. Five years’ position as manager. Can produce results. Town of 20,000 or more. Best recommendations. Fred C. Hardman, Grantsville, W. Va., care Grantsville Theatre Company.

HOTEL CLAMAN

AT TIMES SQUARE

43rd St., West of Broadway, New York City

A MAGNIFICENT, 15-story exceptionally located, fire-proof hotel. The premier residence for business and professional men in the city, with atmosphere of a club, combined with the privilege and conveniences of a modern hotel. Maximum comfort at minimum cost, having a distinctive air of refinement with the most modern equipment for the best service obtainable.

ALL ROOMS with Shower Bath

The World’s Largest Residence for Men
1000 Outside Rooms With Bath

We Are Not Bootleggers
But we make STILLS
WE DO
STILLS—Enlarging—Copying
The BEST WORK at LOWEST PRICES
TAYSON LABORATORIES, Inc.
57 West 29th St., New York, Watkins 4842

WELDED WIRE REELS
For Sale by
Howells Cine Equipment Co.
747 7th Ave., New York

$2.50-$3.50 Daily
Rates $12-$18 Weekly

HOTEL TRADE REVIEW
HELIOS REFLECTOR LAMP
FOR BETTER PROJECTION
D. C. OR A. C. CURRENT

WITH AUTOMATIC ARC
CONTROL

You Save
70% in CARBONS
70-80% in CURRENT

AND 100% IN CONDENSERS
OBTAIN SHARPER DEFINITION TO THE PIC-
TURE MAKING THE OBJECTS STAND
OUT MORE CLEARLY

DEALERS write for our proposition
SOLE DISTRIBUTORS
WARREN PRODUCTS CO.
265 CANAL ST. NEW YORK

IN the face of the keenest sort of
competition, can you afford to
be without the optical projection
system which will give your pic-
tures that touch of clearness and
superiority that means full seats
at every performance? Your first
step toward increased profits is to
write for the illustrated folder
which describes the

BAUSCH & LOMB
Cinephor Condenser System
Cinephor Projection Lens
Cinephor Condenser

BAUSCH & LOMB
OPTICAL COMPANY
635 St. Paul Street
Rochester, N. Y.
New York Chicago San Francisco London

Incandescent Specialists
AUSTIN CHEMICAL CO., Inc.
AUSTIN BRAND LAMP COLORING
1692 Boston Road
BRONX, NEW YORK
PHONE INTERVALE 2625

Largest Lamp Colorers in the United States
COLORED LAMPS LACQUERS FOR TOYS
AUSTIN FROST AUSTIN BRAND SOLVENT
TRANSPARENT COLORS—1, Red; 2, Light Blue; 3, Violet; 4,
Scarlet; 5, Deep Blue; 6, Yellow; 7, Green; 8, Amber; 9, Pink.
OPAQUE COLORS—20, Red; 21, Deep Green; 22, Light Green;
23, Deep Blue; 25, Orange; 26, Canary; 28, Venetian Red; 29, Sunset
Glow; 30, Milk White; 31, Pink; 32, Golden Glow; 33, Amber; 34,
Purple; 35, Violet; 36, Flame; 37, Straw; 38, Rose; 39, Flesh;
40, Apricot.

DON'T MISS NEXT WEEK'S ISSUE OF
EXHIBITORS TRADE REVIEW
IT WILL BE A SPECIAL
POSTER DISPLAY NUMBER
REPLETE WITH EVERYTHING CONSTRUCTIVE IN THE
POSTER WORLD

PICTURE SETS—SCENERY
Draperies—Velour and Velvet Curtains
Ask for BOOKLET 46
NOVELTY SCENIC STUDIOS
220 West 46th Street, New York City

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
ARCUS TICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED) FOLDED
COUPON TICKETS
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED

IN the face of the keenest sort of
competition, can you afford to
be without the optical projection
system which will give your pic-
tures that touch of clearness and
superiority that means full seats
at every performance? Your first
step toward increased profits is to
write for the illustrated folder
which describes the

BAUSCH & LOMB
Cinephor Condenser System
Cinephor Projection Lens
Cinephor Condenser

BAUSCH & LOMB
OPTICAL COMPANY
635 St. Paul Street
Rochester, N. Y.
New York Chicago San Francisco London

Incandescent Specialists
AUSTIN CHEMICAL CO., Inc.
AUSTIN BRAND LAMP COLORING
1692 Boston Road
BRONX, NEW YORK
PHONE INTERVALE 2625

Largest Lamp Colorers in the United States
COLORED LAMPS LACQUERS FOR TOYS
AUSTIN FROST AUSTIN BRAND SOLVENT
TRANSPARENT COLORS—1, Red; 2, Light Blue; 3, Violet; 4,
Scarlet; 5, Deep Blue; 6, Yellow; 7, Green; 8, Amber; 9, Pink.
OPAQUE COLORS—20, Red; 21, Deep Green; 22, Light Green;
23, Deep Blue; 25, Orange; 26, Canary; 28, Venetian Red; 29, Sunset
Glow; 30, Milk White; 31, Pink; 32, Golden Glow; 33, Amber; 34,
Purple; 35, Violet; 36, Flame; 37, Straw; 38, Rose; 39, Flesh;
40, Apricot.

DON'T MISS NEXT WEEK'S ISSUE OF
EXHIBITORS TRADE REVIEW
IT WILL BE A SPECIAL
POSTER DISPLAY NUMBER
REPLETE WITH EVERYTHING CONSTRUCTIVE IN THE
POSTER WORLD

PICTURE SETS—SCENERY
Draperies—Velour and Velvet Curtains
Ask for BOOKLET 46
NOVELTY SCENIC STUDIOS
220 West 46th Street, New York City

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT
ARCUS TICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED) FOLDED
COUPON TICKETS
BEST FOR THE LEAST MONEY QUICKEST DELIVERY CORRECTNESS GUARANTEED
SYNONYMOUS WITH PROTECTION - PERFECTION

THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION
BALTIMORE, MARYLAND, U. S. A.
The producer's care is justified; the audience is pleased—when the print is on

EASTMAN POSITIVE FILM

—because it carries quality through to the screen.

Look for "Eastman" and "Kodak"—stenciled in black letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Hal Roach Comedies

One Reel

“Meet Charley Chase!”

Pleased ter meetcha, Charley!
You’re a new one but dog gone, you sure look like a good one.
Don’t blush, Charley, but you’re a good looking sunamagun. You aren’t a cartoon or a caricature. Your face ain’t lopsided nor do you sport an Adam’s apple the size of a pumpkin; you look like a real human and you act like one. And Charley, you’re really funny!
What with you and the Dippy Do Dads, Charley, it looks as though Hal Roach had turned himself loose to make one reel comedies as good as they can be made.
Pleased ter meetcha, Charley!
GLORIA
MONEY—MONEY—MONEY
THE HUMMING BIRD
Swanson
Paramount Picture
A Sidney Olcott Production
$20 cents
February 2, 1924
WHY RELEASE PRINTS SHOULD BE

“MADE IN HOLLYWOOD”

If a poor release print goes out to an exhibitor the exchange manager bears the grief. This is why he should be interested in release prints “Made in Hollywood—the Standard Way”.

Aside from the photographic perfection of such prints made where the negative is developed and where the director’s and cameraman’s ideas and aims are understood and considered, there is the mechanical perfection which saves him from the exhibitor’s complaints.

Standard prints are made to outwear, and to give more satisfactory service than, other release prints. This is why “Made in Hollywood—the Standard Way” is making life easier for exchange managers all over America.

Standard Film Laboratories
John M. Nickolaus
Seward and Romaine Streets
Holly 4366
Hollywood, California
Now Booking

Associated Authors, Inc.,
Frank Woods Elmer Harris
Thompson Buchanan Clark W. Thomas

present

“LOVING LIES”

Adapted from Peter B. Kyne’s “The Harbor Bar” featuring
EVELYN BRENT & MONTE BLUE
Joan Lowell, Charles Gerard and Ralph Faulkner
A THOMPSON BUCHANAN PRODUCTION
Directed by W.S. Van Dyke

“Action Fast and Thrilling; Is Full of Human Appeal”

“A genuine sea melodrama with appealing qualities deeper than some of the million-dollar pictures. The action is not only fast and thrilling, but also sympathy-arousing. The storm scene is realistic in the extreme,” says Harrison’s Reports.

“To theatres that cater to patrons who love melodrama full of action, “LOVING LIES” should prove most suitable, for unlike many other melodramas, this one combines action and human appeal.”

Now Booking
Allied Producers and Distributors Corporation
729 Seventh Ave., New York
Hiram Abrams, President
A Branch Office Located In Every United Artists Exchange
J S WOODY

ASSOCIATED EXHIBITORS 35 WEST 45 ST NEW YORK NY

CONCLUSIVE PROOF THAT MISS NORMAND'S ADMIRERS ARE NOT GOING TO DESERT HER IS SHOWN BY BREAKING ALL HOUSE RECORDS BOTH FRIDAY AND SATURDAY WITH HER PICTURE THE EXTRA GIRL STOP THE DEAR OLD PUBLIC IS NOT AN UNJUST JUDGE AFTER ALL MCKINNEY REGENCY THEATRE R W MCKINNEY.
Heard through

WESTERN UNION

TELEGRAM

RECEIVED AT

SF91 36 2 EXTRA NL.

J S WOODY

ASSOCIATED EXHIBITORS 35 WEST 49 ST NEW YORK NY

JUST FINISHED PLAYING EXTRA GIRL THREE DAYS WITH A DECIDED INCREASE

OF BUSINESS EACH DAY. MY PATRONS EXPRESSED REGRET THE UNMERITED

PUBLICITY GIVEN MISS NORMAND AND HOPE FOR A SPEEDY RECOVERY HER

PRESENT ILLNESS

J H TAYLOR

LINCOLN THEATRE

the box office
Real Sufferer in a Film Scandal.

The only person deserving of sympathy in one of these so-called "Hollywood scandals" is the producer. If there ever was an innocent bystander shot by a stray bullet it is the man who, having put up his money and expended his energies in the making of a picture, finds it all thrown into the scrap heap because the conduct of some man or woman has incurred the disfavor of that noisy element of our community which has taken upon itself the safeguarding of our morals.

The situation is a harsh one and the punishment inflicted upon an innocent party unjust, but there seems no way of remedying it. A producer plans a picture, lays out his money, has his casting department and director select the players, with the object of giving the plot the best delineation possible. The work has progressed sometime to completion. There is every prospect of adequate financial return when suddenly on some night something is done or something is made known that shows a violation of the moral law by one of the players in the company. If the individual be of sufficient consequence very promptly the censorious packs gather and begin their yapping. And the peculiar part of it is that they do not ask that the person concerned be punished directly; they do not press for imprisonment or exile, but their sole cry is "bar the film." Thereupon there arises all over the country individual exhibitors who evince a desire for publicity to announce that never shall any picture in which the offending person appears be presented at his theatre. Of course, they do not mean it, but they have got their names in the paper, and that is what was wanted.

No one is saying that persons who openly and notoriously live evil lives should escape censure and punishment. It does not matter whether they are of the stage or screen or law or medicine or the church, for that matter, the offender should be made to pay. But why hit the producer, who innocently and honestly engaged in a legitimate enterprise? Why fine him so heavily for something he was dragged into by mischance?

That is one phase of the hullabaloo method of reform which should be considered.
Something to Think About

By Bruno Lessing

Morality and Hypocrisy.

The moral vultures were quick to pounce upon the California screen actress who happened to be present at a drinking party when a man was shot. In various States, immaculate boards of censors barred her films from theatres because they had the power to do so and because they believed that the exercise of this power would meet with popular approval.

Perhaps they were right. Perhaps not. But all fair-minded people will agree that they were rather indecent in taking such harsh action upon the mere ground of newspaper reports. They might, at least, have waited until the trial was over and then consulted the authentic records of the court.

Popular opinion is a fickle jade, who changes her mind without rhyme or reason, and frequently regrets the damage she did. She always acts hastily because she is emotional and more or less ignorant. Those who always cater to her are, sooner or later, thrown into a ditch.

Supposing this actress had really accepted some drinks from her host without inquiring whether he had bought them from a bootlegger or had owned them for five years. And then supposing some one, without her connivance or consent, had shot her host. What evil effect can her pictures have upon the public mind?

Oh, the hypocrisy of this whole censorship idea!

Why not bar the music of Chopin? Were he living in Oklahoma today the Ku Klux Klan would drive him out of town for his immorality. Why not bar the writings of Edgar Allan Poe and Robert Burns? They were habitual drunks.

If you were to make a study of the private lives of many of the world's greatest geniuses, painters, poets, musicians, philosophers, whose thoughts and creations are the greatest adornments of civilization, it would make every hair of your head stand on end. Yet, supposing some hypocritical censor had suppressed their work because they killed or stole or drank or had a dozen irregular households — what would the world have gained?

And why not suppress all their works today?

The work of Benvenuto Cellini has for centuries been, and will for centuries be, an inspiration to all lovers of the beautiful. Yet, if there was a crime that Cellini did not commit, it was merely because he had overlooked it.

Why not let the California actress alone? She has her living to make. She is not strong enough to cope either with boards of censors or with public opinion.

If her pictures are bad bar them. That would be doing the public a good turn. Bar all bad pictures — if you're sure they are bad. If they are good, go to see them. Above all —

"Let him who is without sin among you —"

(Copyright, 1924, by King Features Syndicate, Inc.)
Whitman Bennett presents

"The HOOSIER SCHOOLMASTER"

The Great Mid-Western Classic
by Edward Eggleston

featuring
HENRY HULL & JANE THOMAS

Scenario by Eve Stuyvesant
Directed by Oliver Sellers

Praise for a Great Classic
"It brought many characters
of the book back in vivid
memory"

Mary Garrett Hay, Vice Pres.
THE INDIANA CLUB
New York

DISTRIBUTED BY
HODKINSON
destined to set new records for your box office

Regal Pictures, Inc.
presents

LOVE'S WHIRLPOOL

with

James Kirkwood, Lila Lee and Madge Bellamy

Story by Martha Lord
Adapted by Elliott Clawson & Bruce Mitchell
Directed by Bruce Mitchell

Distributed by
HODKINSON
Chalk up 3 more winners for Carl Laemmle

"Sporting Youth"

Byron Morgan's Dazzling Story of the Younger Set
starring REGINALD DENNY
Universal Jewel
Directed by HARRY POLLARD
"Fools Highway"
from
Owen Kildare's Amazing Life Story, "My Mamie Rose"
starring MARY PHILBIN
Universal Jewel
Directed by IRVING CUMMINGS

"The Law Forbids"
A Big Story with a Big Cast including Baby Peggy
Robert Ellis, Eleanor Fair, Hayden Stevenson, Joe Dowling
William Welsh, Winifred Bryson, Bobby Bowes
Universal Jewel
Directed by JESSE ROBBINS
WE TOLD YOU SO

$2.95

Brings You

A Complete and Concise Ledger System Created Especially for Exhibitors Who Need a Simpler Business Base. It Was Created As—

A Time Saving System for Showmen

We told you they couldn’t last long—these ledger layouts at cost price. And now there are less than five gross left out of fifty. That’s just another way of saying this opportunity will be exceedingly short lived. If you have not already received your set, Order It Today, and save yourself ten times its cost in greater efficiency.

The special offer of $2.95 is for the complete system—covering binder and all—and is made on the basis of “as long as they last.”

The system was built by experts in showmanship and accounting for the particular needs of theatre managers.


Every one of these “systems” sold at $2.95 is a loss to us in actual money, but we feel that your appreciation will many times over make up for the difference.

Address your letters or wires to:

EXHIBITORS TRADE REVIEW, Broadway, at 42d Street, New York City
Goldwyn presents
EMMETT FLYNN'S Production

THE RESCUE FROM THE BURNING BUILDING

Nellie.
THE BEAUTIFUL CLOAK MODEL

By Owen Davis
Scenario by Carey Wilson
Directed by
EMMETT FLYNN
Featuring Claire Windsor,
Edmund Lowe, Raymond
Griffith, Mae Busch, Lew
Cody, Hobart Bosworth.
Adapted by H. H. Van Loan.
JUNE MATHIS,
Editorial Director.
A Goldwyn Picture
Think of it! a FIVE MONTHS' definite line-up of typical First National pictures and their release dates.

A FIVE MONTHS' supply of big FIRST NATIONAL product that will enable you to plan almost a half year's schedule far in advance.

First National leads this industry because it knows what the public wants. Exhibitors playing First National pictures lead because they are giving the public what it wants to see. You obtain FIVE MONTHS' supply of big public appeal pictures when you—

book First National
Twenty First National Winners and Their Release Dates

**FEBRUARY**

4th— "**WHEN A MAN'S A MAN**"

11th— "**THE LOVE MASTER**"
with STRONGHEART, the screen's greatest dog. A Laurence Trimble-Jane Murfin production directed by Laurence Trimble.

18th— "**FLOWING GOLD**"
Richard Walton Tully's wonderful adaptation of Rex Beach's virile story of the oil fields. Directed by Joseph de Grasse.

25th— "**GALLOPING FISH**"
Thos. H. Ince's laughbuster—a boisterous howl that bids fair to be funnier than "The Hottentot." From story by Frank R. Adams.

**MARCH**

3rd— **NORMAN TALMADGE**
IN "SECRETS" A great box office star in one of the biggest dramatic successes ever staged. Directed by Frank Borzage.

10th— "**TORMENT**"
Maurice Tourneur's powerful dramatic picturization of William Dudley Pelly's thrilling story. All star cast.

17th— **RICHARD BARTHELMESS**
IN "THE ENCHANTED COTTAGE" From the stage play by Sir Arthur Wing Pinero. A John S. Robertson production.

24th— "**LILIES OF THE FIELD**"
featuring CORINNE GRIFFITH and CONWAY TEARLE. One of the biggest attractions of 1924. Directed by John Francis Dillon, the man who made "Flaming Youth." A Corinne Griffith Production, Inc.

31st— "**SON OF THE SAHARA**"
Edwin Carewe's bloodtingling story of Paris and the Great Sahara. Adapted from Louise Gerad's novel with Bert Lytell, Claire Windsor and a great supporting cast.

Remember these ten?
"Potash and Perlmutter"—"Ashes of Vengeance"—"Flaming Youth"—"Ponjola"—"The Fighting Blade" "Anna Christie"—"Boy of Mine"—"Her Temporary Husband"—"Black Oxen"—"The Eternal City"
well—the same big money consistency holds true to First National form in the 20 pictures listed above for release during the next FIVE MONTHS.

**APRIL**

7th— "**AGAINST THE RULES**"
Thos. H. Ince's romantic drama from the story by Frank R. Adams, directed by John Griffith Wray from the story by Frank R. Adams.

14th— **CONSTANCE TALMADGE**
IN "**THE GOLDFISH**" Adapted from the stage success. Directed by Jerome Storm.

21st— "**THE WOMAN ON THE JURY**" A picturization of the tremendous stage drama with all star cast.

28th— **GEORGE FITZMAURICE'S**
"**CYTHEREA**" from the novel by Josep Hergesheimer. Presented by Samuel Goldwyn.
(Not now connected with Goldwyn Pictures.)

**MAY**

5th— "**THOSE WHO DANCE**"
Thos. H. Ince's stirring picture from the story by George Kibbe Turner with Blanche Sweet and big cast.

12th— "**SUNDOWN**"
The greatest picture of the Old West the screen has ever seen. More than a quarter of a million head of cattle used in this picture. Story by Earl J. Hudson, directed by Laurence Trimble.

19th— "**THE WHITE MOTH**"
A Maurice Tourneur production featuring Barbara La Marr. A society drama from the story by Izola Forrester.

26th— **CORINNE GRIFFITH IN**
"**FOR SALE**" A Corinne Griffith Production, Inc.

**JUNE**

3rd— "**THE RAGGED MESSENGER**"
Edwin Carewe's powerful society drama from the story by W. B. Maxwell.

10th— **CALLEEN MOORE**
"The Flaming Youth Girl" in "**THE PERFECT FLAPPER**" Another great hit for Miss Moore.

17th— "**FLAMING WIVES**" a First National special.
Bigger than any

SOL LESSER presents

Harold Bell Wright's

When a Man's a Man

and Mr. Wright (the author) says

"It is the novel

A First National Attraction"
3 Best Sellers

A. L. BURT and
D. APPLETON CO.
Leading book
publishers
Say that

has a circulation alone
that is greater than the
COMBINED
circulation of such popular
sellers as

IF WINTER COMES
FOUR HORSEMEN OF THE APOCALYPSE

itself upon the screen"
A First National Attraction
JOSEPH M. SCHENCK PRESENTS

Norma Talmadge

in

"The SONG OF LOVE"

adapted from the MARGARET PETERSON novel
"DUST OF DESIRE"
directed by CHESTER FRANKLIN
and FRANCES MARION

A First National Attraction

Exhibitors Trade Review says:

“A splendid star backed by a humdinger of a plot worked out in the most beautiful and charming detail. No exhibitor could hope for more.”

NOW BOOKING ON THE OPEN MARKET

Book First National First all the year round
EXHIBITORS TRADE REVIEW
The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
GEORGE T. PARDY, Reviews Editor

CONTENTS
February 2, 1924

EDITORIAL FEATURES

Snuggle, Struggle, Smut and Show Paper
Most Posters Atrocious, Says Willy Pogany
Old Lady Astor
Leaders All—Herbert Lubin

HIGHLIGHTS IN THE NEWS

Officials Explain Attitude of Exhibitors
Universal Will Triple Output
Urges Independents to Stand Together
E. P. Shulberg Short of Artists
New York Censorship Has Cost $473,233
Theatre Owners Board Hears Reports
Working Plans of Ben Hur' Complete
Warner Brothers Start Series Release Dates
Vitagraph Employees Picture Pioneers
'Borrowed Husbands' Filmed by Vitagraph
Theatre Managers To Hold New ' coined
Laemmle Outstanding Figure, Says Theodore Hays
'Tribby' Star Working in Another Film
'Flatley,' New Mission Picture, Under Way
'Till Billy' Will Have Premiere in Chicago
Reinhart Engaged to Direct Miss Davies

PICTORIAL PRESENTATIONS

Actual Scene Adaptation in Metro Posters
Paramount Posters That Pull
Blues and Pelly Make Some Poster
Combination
Posterology That Sells
Poster Urge That Lends Impetus to Selznick

SHOWMANSHIP

Poster Display as an Adjunct of Showmanship
Posters Made by Projectionist
Cut-Outs Dress Lobby and Pull Crowds
Poster Contests Hold Lively Interest
Attention Centers on Poster Campaign
Posters Suggest Exploitation
Real Action in New Posters
Exploitation Briefs
Advertising Aids

REGULAR DEPARTMENTS

Main Street
Exhibitors Round Table
Round About the Studios
Box Office Reviews
Big Little Feature
Tried and Proved Pictures
Production Chart and Press Opinions

THREE STRIKING PERSONALITIES

With Mr. Belasco in one corner, we have one personality. Lenore Ulric on the other side makes a rich second. And spreading over the whole picture, including the background of snow and scrappy pine is the third—that of the poster artist. As a result this six sheet on "Tiger Rose" is a delightful example of real poster art.

Silent Salesmen!

Posters have been very aptly termed "Silent Salesmen." Indeed, when one learns of all the talent, the minds, the genius that is incorporated in the composition of pictorial advertisers—one begins to realize how important an adjunct these "silent salesmen" are to the showman.

The exhibitor’s merchandise is his show. Anything that purports to sell merchandise is certainly worth close study and investigation.

Poster Art, Poster Display, Poster Selection, Poster Adaptation, Poster Showmanship, Poster Salesmanship. What more vital treatment of the subject than this.

Next Week

The next issue will be a Press Book number. What the exhibitor won’t know about press books and their value to him, after reading the next issue, won’t be worth knowing. All the worth while information; special articles; punchy, peppy ideas and money-making suggestions, based on the intelligent use of the press book, will be there.

Practicability plus Human Interest will be the keynote. How to cull the stuff that tickles the palate of prospective patrons. How to capitalize the knowledge and genius of advertising experts, gratis.

This is a mere fore-runner of what you may expect in the Press Book issue. It will be a document which you will file away with your most valuable papers. For it will serve you long after the date of its original issue.
Actual Scene Adoption In Metro Posters

Revealing by Example How Vivid Scenes Are Transferred Almost in Their Entirety from the Still Photo to the Finished Product as a One-Sheet
Snuggle, Struggle, Smut, Superstition, Prejudice and Show Paper

**BY**
First National's Poster Specialist
C. L. YEARSLEY

When is a poster not a poster? Is yellow an unlucky color for show paper? What is the difference between an illustration and an advertisement? How do real posters differ from show paper? Should the title always be printed in red? Why do we put so many unimportant names of directors, scenarioists, cameramen, etc., on our paper? Did all the good poster artists die ten years ago? Do exhibitors know good paper from bad? Should our paper portray struggle, snuggle, or smut? Are poor stills to blame for poor posters? Why does paper cost the exhibitor so much? What proportion of pictorial to letter press is right? We'll try to tell you.

We call our advertising paper posters because that is a handy name. Old showmen refer to it as Paper, which term we prefer. Some varieties of advertising paper are truly posters, but much of it cannot fairly be judged by the standards of the poster. We will attempt to describe and illustrate the difference.

The “Black Oxen” reproduction on the following page, is a poster. It seeks to deliver one brief impressive message to the reader and is equally effective advertising whether sniped about town or displayed at the theatre. It says “Black Oxen” and Corinne Griffith. There is no selling talk.

Not a word about why “Black Oxen” was so widely read, not a word about the scientific promise of prolonged youthful beauty for women than which there are few stronger box office appeals. It is all right as part of an advertising campaign, but is by no means itself a selling advertisement.

Now consider the reproduction on page 19 of the six sheet on “Flaming Youth.” This is a good example of show paper. The title is catchy and is played up strongly on a red background. There is much descriptive copy, the cast names and some selling talk. The scenes are illustrations from the play. It is a complete advertisement.

Most six sheets are used in small towns or by neighborhood theatres which depend largely on paper for their advertising. So this “Flaming Youth” six sheet was designed to sell the show, insofar as a single piece of paper can do so.

But, strictly speaking, we would not call it a poster. Many exhibitors object to much copy on paper, but in cases such as this we believe it to be good advertising.

The illustration on the next page of the “Flaming Youth” one sheet is a fair example of a compromise between a poster and an advertisement. It has poster value but there is too much copy and detailed illustration to be seen at a glance. It made effective advertising for the New York elevated railway stations where people have to wait for trains. Fairly good for sniping, but better to sell the lobby shopper.

Most twenty-fours are designed to be posted away from the theatre, to shout in color and pattern, to read as you run.

Consider first the “Anna Christie” reproduction on the same page. It seeks merely to introduce Anna Christie the outcast, hardened hater of men. No one could possibly mistake her brazen features for the “skin you love to touch.” Bold and hard eyed she sneers at the passerby, and we depend upon newspapers and other advertising to tell how she got that way. The poster simply gets over that there is a tough girl in town, and there is something about a tough girl that is good box office lure.

“The Eternal City” twenty-four reproduction at the base of the following page deals with a much more complex problem. Producer’s contacts with director, stars and players as well as box office value made it necessary that their names appear on all advertising. Aside from the director’s name and title in big type clear across the poster there are 46 words of letter press.

The pictorial suggests love, struggle, sex, crowds, a troop of horsemen and the spectacular settings of Rome. Neither heads of stars nor a single group of figures portraying either struggle, love, sex or spectacle alone would have been adequate because these used singly would just as well represent fifty other photoplays in which similar scenes occur and are used singly as the theme for the illustration. And a good poster should be distinctive in character.

The problem in designing this poster was much more difficult because it was feared that the public might get the impression because of the title, that “The Eternal City” was a religious or educational subject. We present this poster here to show how a complicated problem may be dealt with.

While it is too involved in pattern and copy to rank high as a poster, it meets the conditions in a practical way and we may say, gives an impression that
"The Eternal City" is a big picture full of varied entertainment.

From the foregoing it will be seen that the poster should be as simple and striking in design, color and copy as to put over its message at a glance. We try to design at least one one-sheet and the twenty-four as posters.

SIX sheets may be treated as posters — see those on page 36 — "The Galloping Fish" and "Strongheart" posters — or they may be designed as colored advertisements as in the case of the "Flaming Youth" six sheet. It is usually better to advertise the spirit of a comedy than to portray its actual, though funny scenes.

Most three-sheets are used on the theatre fronts where the shoppers look at them over in more detail. When a person is considering buying something, in our case, entertainment, he will take time to find out something about it.

A little descriptive copy in addition to the illustration will often sell a ticket — whereas the simple billing may convey nothing of interest to the reader.

There is a great difference between an illustration and an advertising picture. Most stills merely illustrate a scene from the photoplay. A good advertising picture will visualize the spirit of the whole photoplay with greater sales effect than a single still illustration.

The "Lillies of the Field" twenty-four sheet shown above is a combination of poster and advertising picture. The same may be said of both the "Love Master" and "Galloping Fish" six sheets, both typical "selling" posters.

It is noteworthy that book illustrations are seldom used to advertise the book in which they appear. Book publishers generally hire an illustrator and give him a free hand in the making of the illustration. But when it comes to the colored paper jacket on the cover of the book, the advertising manager gives a hand in planning it.

The book jacket is really a little poster. The advertising man wants an advertising picture — a picture that is striking enough to attract attention to the book and one which will suggest the spirit of the whole story. Photoplay stills are like book illustrations in that it is seldom we get one suitable for poster use in its entirety.

Of course stills are invaluable in the designing of posters. They illustrate the type of story, settings, background characters, costumes, etc., from which the artist can get the information necessary to drawing his design.

While the title and the name of the producer are the most conspicuous things on this twenty-four sheet there is also the background which strongly suggests the contents of the story proper.

But we believe that as productions become more expensive and their advertising correspondingly important very little paper will be made up in colored enlargement of the stills. A capable artist guided by an advertising man can out-do the still camera every time when it comes to producing advertising pictures.

NATURALLY there is much diversity of opinion as to the amount of letterpress that should be used on our posters. The subject is too big to treat here. Exhibitors complain that we put too much copy on our paper.

We agree that every unnecessary word is too much. There is no doubt that the practice of putting so many credit lines, from director to cameraman, on the paper is a bad one, unless of course their names help to sell tickets.

Competition between producers for the services of the more sought after studio talent is largely responsible for so many names appearing on the paper. Publicity is often of more immediate value than money considerations. It would seem to us that screen credit on the film itself and credit in trade advertising would be a fair compromise.

Such an arrangement, eliminating so many credit lines from posters would greatly improve them. Advertising men dislike useless words.

Exhibitors who object to letterpress on posters should study (Continued, page 45)
Most Posters Atrocious, Says Willy Pogany

By JOSEPH SCHRANK

Most movie posters to-day are atrocious. They will go out entirely. And they will be replaced by posters that represent only the finest art. It is Willy Pogany speaking. And he is one of the greatest poster artists in the world.

Mr. Pogany is internationally known as an artist and he has been identified with some of the most famous posters of modern times. The "Stop the War" poster which was broadcast at the time Henry Ford's peace ship went to Europe is his. And also the "Votes for Women" poster in England, which at first was censored by the government, but which aroused such hot discussion that the government was compelled to permit it to be shown.

Mr. Pogany to-day is famous for his remarkable work for the Djer-Kiss products. These advertisements have been appearing on theatre programs all over the country. His work for Jergen soap has also done much to establish his reputation as one of the greatest of living artists.

As far as pure art is concerned, Mr. Pogany's connection with the Metropolitan Opera House places him at once with the leaders. About eight years ago he did a number of beautiful posters for William Fox. Now he has again turned his genius to the field of motion pictures and produced a poster for Douglas Fairbanks' new film, "The Thief of Bagdad."

This poster is a masterpiece. It combines a delicate and exquisite fancy with daring, irresistibly beautiful color. Mr. Pogany has just received a telegram from Douglas Fairbanks, who saw photographs of the poster reading: "Delighted with poster. Full of Arabian Nights feeling and ought to be gorgeous with color."

"The humor and fancy of Fairbanks," Mr. Pogany said, "is reflected in the poster. He is very fond of Fairbanks as a movie actor."

The poor quality of most motion picture posters today "is not the crime of the producers," thinks Mr. Pogany. "The fault lies with the small town houses which demand these kind of posters."

"However," he continued, "these posters will go out entirely. The poster must develop along highly artistic lines because the moving pictures themselves have advanced so much. Moving pictures are becoming more artistic all the time. Naturally, the posters advertising them must do the same."

"Do you really believe that the highly artistic poster will bring in more business for the exhibitor than the present prevailing type with its striking, enormous headlines?" Mr. Pogany was asked.

"Yes," he replied. "Producers actually will make more money by making their posters works of art. Good work will attract everywhere. Whether it be in a two horse town or on Broadway it will win the attention of people passing by."

Delicate, exquisite fancy and daring, irresistibly beautiful color are combined in this Pogany masterpiece created specially for the twenty-four sheet poster to be used with Douglas Fairbanks' "The Thief of Bagdad," a United Artists production.

(Continued on Page 45)
PARAMOUNT POSTERS THAT PULL IN THE PATRONS
Especially Prepared Billboard and Lobby Display Adaptable
To Punchy Exploitation Possibilities

LOOKING at Paramount's splendid poster array through showmanship eyes, the first thing of which one becomes aware is the excellent co-ordination in composition that allows for variety in display treatment.

The 24-sheet on "The Pied Piper of Malone," for example, could serve either as an inviting background as a drop scene in a miniature stage for a lobby stunt with the letters cut separately and backed upon compo board. These are large enough to make for a striking letter sign on top of the marquee. The poster in its entirety hung from the side of a theatre wall, or in a frame on top of the theatre if its not more than two or three stories high, should attract considerable attention.

The 1-sheets on "The Stranger" and "The Humming Bird" are endowed with a real "exhibitor's aid" touch. Notice the blank spaces at the top. An admirable spot for a strip or hand painted letters giving the name of the theatre or dates of showing.

The 3-sheet on "The Heritage of the Desert" suggests itself admirably for cut-out. The background of a full moon, a rushing bear, a heroine at the edge of a cliff, and the two trappers in the foreground all combine to give an effect suited to cut-out display.
SCENE Central Theatre, New York. Time, intermission between the first and second parts of "The Courtship of Mylde Standish." Speaker, John Alden—"Ladies and Gentlemen: It gives me great pleasure to be on this stage tonight. Possibly Mr. Ray built better than he knew in producing this visualization of Pilgrimism at a time when world consciousness is being forced on the attention of Americans by the Bok Peace Plan and conditions in Europe. The Pilgrim was never afraid of world consciousness. I congratulate Mr. Ray on his great work, dignifying traditions that mean more now than ever before. I thank him sincerely for myself and for the Alden Kindred of New York City and vicinity." Mr. Alden, in addition to being a direct descendant in the ninth generation of the renowned John Alden, is one of the editors of the Brooklyn Daily Eagle.

F. C. MUNROE scores again. W. W. Hodkinson will release "His Darkest Self," the five-reel feature produced by D. W. Griffith in which Lloyd Hamilton stars. A unique combination. The first time D. W. has produced a feature comedy. The first feature length for Hamilton. Altogether a real scoop for F. C.

ANOTHER recruit from "dear old Lunnon." Joan Morgan, although not like J. Pierpont in appearance, hopes soon to resemble him financially. Judging from her success in several features produced in England, she is well on that road now. That is why she is "over here from over there." And we have it on the word of Sig. Schlager that she is clever, a splendid type of English beauty, and ought to be in the big league. Miss Morgan is now sojourning at the Prince George Hotel.

FRED E. PELTON is due any day at Times Square. On this eastern trip the vice president and general manager of United Studios will combine business and honeymooning. Mrs. Pelton, who accompanies him, was Miss Pelce Dann of Worcester, Mass., up until a week or so ago.

THE following is a quotation from a notice sent out by Preferred Pictures Corporation: "Acting upon the suggestion of the Quincy man who offered a prize for the best word to describe the lawless drinker, B. P. Schulberg, President of Preferred Pictures, announced today that he would at once begin work upon a production to be called "The Adorable Scofflaw." Mr. Schulberg surely is doing his part in bringing the new word into common use. It's a good word, too, but what we want now is one that will properly characterize the fanatical "dry."

GUS SCHLEISNER is well on the road to recovery. Barric a relapse, he will soon be out of the Fifth Avenue Hospital, where a slight operation was performed. Testimony as to his popularity in England, where he exploited Warner Pictures, is given in the numerous cable messages expressing good wishes received from his friends abroad.

FRIDAY of this week brought Harold Lloyd to Gotham. Accompanied by Gaylord Lloyd, his brother; William R. Fraser, general manager; Joe Reddy, press representative, and Tom Gray, gag man, the comedian will grace Times Square for some little while. It is even rumored he may cross the pond before returning to Hollywood for his next picture. The welcome tendered him by everyone prominent in the industry and the droves of enthusiastic fans prove anew the extent of his exceptional popularity, which steadily progresses in the right direction.

THE newly varnished doors of the Craftsman Film Laboratories which has just moved into its new quarters in the Godfrey Building, New York, are straining to the crowds of well wishers desirous of expressing their congratulations to Louis Meyer, the moving spirit on the premises. We managed to squeeze in somehow to deliver a carefully prepared speech of welcome, and at the same time caught sight of the many splendid facilities with which the new plant is equipped for giving service of a high order. Bon Voyage, Mr. Meyer, for a most prosperous and happy career on the new lot.

CONDOLENCE is extended to C. C. Pettijohn of the Hays organization. It is with regret that the industry learns of the death of Mr. Pettijohn's father, Dr. C. E. Pettijohn of Indianapolis, Ind., and we take this means of expressing our most sincere sympathy.

IF you want to see a busy office go to Exhibitors Poster and Supply Company of New York. Posters, photographs, slides, mountings, cut-outs and lay-outs travel in an uninterrupted cycle from order to finished product. Moving swiftly and systematically from office to work bench, from work bench to stock room, from stock room to waiting express vans. And thence to the satisfied exhibitor.

FRED C. QUIMBY joins Universal as short subject manager. Former general assistant general manager and director of exchanges for Pathe, and with actual experience as a showman, Quimby is a valuable acquisition for Universal. The good wishes of the industry go with him.

HERE'S another reason why Sol Lesser, president of Principal Pictures, deserves a place in the Hall of Fame. He has been praised by an author. Harold Bell Wright is so enthusiastic about "When a Man's a Man," adapted from his book by the same name, that he writes a long letter of praise, calling it the "best adaptation" he has ever seen. Which should make it a good movie.

MAX E. PRAGER resigns as treasurer of United Artists and returns to his profession as certified public accountant. Not good news. His co-workers expressed their regret in checks and moments. The industry expresses its regret in words. May the C. P. A. firm of Prager and Penton prosper.

HAIl the old Charlie! For the first time in over a year Charles Chaplin dons the trick derby, baggy trousers and oversized shoes, preparatory to producing his first comedy for United Artists. Based on the story of the "forty-niners," it will, no doubt, be a historical masterpiece, showing the remarkable histrionic progress of our dear old friend "Charlie."

HOPE Hampton will star in two Warner Brothers productions on her return from abroad. Following the Mediterranean trip with her husband, Jules Brulatour, she will replenish her wardrobe in Paris, thereby making her film sisters green with envy and her fan sisters pink with pleasure.

FRANK D. HUTTER arrives in New York the end of January. He brings with him no less than five features and twelve two-reelers. In addition, he hopes to get the signature of John J. Fargen, "Pork and Bean King," and manager of Bradford Simmons to a contract giving him exclusive moving picture rights to the Wills-Simmons fight to be held at Tia Juana in the early spring.
Hitting the Music Tax

SAM BULLOCK, field representative of the Motion Picture Theatre Owners of Ohio, has written a memorial to the members of Congress which sets forth the case of the 1948 motion picture theatre owners of Ohio against the American Society of Authors, Composers and Publishers, "known to the trade as the Music Trust," as Mr. Bullock explains it.

The field representative is an authority on exhibitor sentiment. It is a part of his business to know what the exhibitors, whether he be a first run or a "little feller," is talking about and thinking about.

He has survived many a hard-fought battle with consilmanic and legislative committees which sought to put something over on the exhibitors of his city or state. He knows a lot about men of brief but great authority who prior to their contact with him labored under the delusion that the motion picture theatre owner was a soft sort of creature, a chicken easy to pick, but who emerged from the controversy convinced that their opponent surely was a tough old bird.

And certainly a merciless man is this same Sam Bullock when at the end of a carefully salted trail he finally drives his long-haired male antagonist into a corner. He may decide to spare the poor man's life, but the victim has been known to despair even of that.

Just now Mr. Bullock is batting the Society of Authors, etc. His latest verbal barrage is comprised in a thousand words, all very interesting to those sheltered persons standing behind the guns, and is entitled "Copyright Camouflage; or, Millions for Tribute."

Of course, long before the Congressman completes the reading of the special message he knows that so far as the Ohio exhibitor is concerned those millions just ain't.

Mr. Bullock intimates the Society has an idea it would like to collect from the theatre owner 10 cents a seat for 13,000,000 seats and quotes a statement credited to the society that "fines totaling $125,000 have been collected, 1,000 cases have been settled, and charges are now being made against 400 to 500 exhibitors in America."

The memorial prays for relief from such intolerable conditions, that screens and theatres may be freed "from a monopoly whereby independent music publishers, authors and composers may be encouraged to do their best by free and untrammeled competition with others."

Mr. Bullock declares there is no limit to which the society may increase its so-called license fee under present conditions, adding it is a burdensome tax imposed by private individuals, from which the government receives no benefit.

Congressmen are urged to give their support to the amendment to the present copyright law submitted by Representative A. C. Johnson.

Connecticut Is Right

IN our comment last week upon the situation in Connecticut regarding the pictures in which Miss Normand and Miss Purviance have appeared we suggested that possibly the exhibitors in their combined action had been a little unjust.

During the week we have received a letter from President Walsh of the Motion Picture Theatre Owners of Connecticut in which it is very clearly set forth that "this matter has been left entirely in the hands of the individual exhibitors to act as they see fit."

We take pleasure in calling attention to this sentence in Mr. Walsh's letter. We believe as we have believed from the first that this is the same solution of the controversy.

In comparison with this action we have that of the Theatre Owners of Kansas, who through President Liggett have appealed to the Governor of the state asking the "co-operation of the State Board of Review to the extent that they reject any such pictures that come before them" and adding that it especially would meet with the approval of the exhibitor body if the censors should recall "A Woman of Paris."

The exhibitors of Kansas are establishing a dangerous precedent, one that later may come back to plague them. They are encouraging a state board in the destruction of property which is the orderly course of its duties it has created by granting it the right to be exhibited in its jurisdiction. For as we previously have pointed out once a film is given the authority of a board of censors to exhibit it is property, actual, tangible.

Mr. Horstmann, executive secretary of the Massachusetts body, calls attention to the successful statewide fight last year on the question of censorship and of the necessity of convincing the public that the exhibitors of the state are on the alert to protect their screens from possible reproach. We are frank to say in the case of Massachusetts there was a colorable reason for their action. It is understandable.

So far as Kansas is concerned we believe the exhibitors have been hasty and have fled from a shadow—unless the viewpoint of the public there is different from what it seems to be in New York State.

A picture featuring Mabel Normand was shown in this city on Sunday and the theatre exhibiting it broke its one-day record.

In a situation like that of the present the public is fully protected if each exhibitor is allowed to handle the matter according to the expressed wishes of his individual patrons. If there are differences of opinion he is the best judge as to what to do.

The Poster Number

THOSE who are interested in posters—and what showman is not—will find good reading in the comments on that important factor in motion picture exploitation in this week's issue of EXHIBITORS TRADE REVIEW.

In the opening article C. L. Yearsley answers a number of questions which frequently are raised by exhibitors and exchangers. He answers them not alone from the viewpoint of the artist who creates posters, but with the added background of the man who for years has studied them from the desk of an advertising manager.

Willy Pogany declares that "most movie posters are atrocious." He says the present form will go out entirely and that it will be replaced by that which will represent only the finest art.

It is encouraging to be told by Mr. Pogany that the public taste is developing, and that just as it has demanded better pictures, so, too, will it in time call for better posters. Mr. Pogany makes a plea for more discretion to be given the artist by the producer in the choice of his subject. It is easy to see where the difference comes in—the producer has in mind the box office slant, the spectacular, and the artist would appeal to the imagination in a different way.
**Officials Explain Attitude of Exhibitors on Ban**

Walsh Says Connecticut Acts Individually

**RESPONDING** to inquiries by the editor of Exhibitors Trade Review, Ernie Latoomie, executive secretary of the Massachusetts branch of the Motion Picture Theatre Owners of America, and J. W. Walsh, president of the Motion Picture Theatre Owners of Connecticut, have explained the attitude of their respective organizations regarding the Mabel Normand pictures.

Mr. Horstmann tells how the situation in his state was complicated on account of the recent fight there against censorship and the desire to demonstrate to the public that the exhibitors were anxious to keep their screens clear from scandal.

Mr. Walsh said that the matter had been left entirely in the hands of the individual exhibitors to do as they saw fit.

A letter forwarded to James C. Ritter, of Michigan, because it was not certain that President Denison of the theatre owners organization would have returned from his trip to Washington, has as yet elicited no reply. Probably Mr. Ritter is awaiting the return of the President.

The Motion Picture Theatre Owners of Kansas, through R. G. Liggett, president, have written Governor Davis of that state suggesting that it would meet with the approval of the members of the body if the state censors should recall "A Woman of Paris." The board, on the other hand, states it will wait a investigation before barring pictures of Miss Normand or Miss Purviance.

In New York City it is interesting to note that "The Extra Girl," featuring Mabel Normand, opened at the Central Theatre on Sunday night and broke the one-day record of the house.

In the annual report of the New York State Motion Picture Commission there is a paragraph dealing with film stars who may have become involved in scandals. The report covers this in the following language:

"On several occasions actors who are prominent in the profession have become involved in scandals which created a demand that the pictures in which they appeared be prohibited from the screen. While the statute does not clearly cover a case of this kind, the commission has felt that if the persons involved were convicted of crime or their characters were bad, that it would be justified in deciding that the production of the film in which they were shown would tend to corrupt morals, and in that respect would come within the scope of the law."

meeting of the Motion Picture Theatre Owners of America, Massachusetts branch, it was unanimously voted that we recommend to the members of the organization that no pictures with Mabel Normand be exhibited until further notice.

"You know that censorship was passed by the Legislature and indorsed by the governor, and only by herculean efforts the matter was defeated by a referendum. There is still an official censorship in some twenty or thirty cities and towns in this state, and when we sent out the above recommendation it was to prove to the public that we were trying to keep our screens as clean and clear from scandal as we possibly can."

Here is the letter from Mr. Walsh:

"The exhibitors of Connecticut have not"..."The exhibitors of Connecticut have not taken any action in regard to Mabel Normand pictures. The only action that was taken at our meeting on January 8 was the adoption of a resolution of warning to members of the profession, that in the future the exhibitors of Connecticut would be obliged to take drastic action in cases of scandal or anything else detrimental to our business."

The resolution follows:

"Be it resolved, That if any motion picture star, director, or official connected with the production of pictures receives any notoriety and unwelcome publicity purporting to scandal, which hurts our screens, that we take a positive stand in respect to subscribing to their pictures, and that we will refrain from furthering their interests whatsoever.

"You will note from the above that Miss Normand or Miss Purviance is not mentioned in this resolution, and it was not our idea to take any position in the cases, as we felt that the evidence up to date was not satisfactory to warrant our doing so. This matter has been left entirely in the hands of the individual exhibitors to act as they see fit." The Kansas State Censor Board, through Miss Gertrude Sawtoll, chairman, announces that it will await an investigation before barring pictures of Mabel Normand and Edna Purviance.

The M. P. T. O. has sent the following letter to Governor Jonathan M. Davis of Kansas:

"We respectfully desire to call attention to press articles relative to the recent scandal in the movie colony in which Mabel Normand and Edna Purviance apparently have played no small part."

"It is common gossip of the officials and directors of this association that exhibitors of Kansas refrain from playing pictures in which these two persons are featured players. In this conjunction we would appreciate the cooperation of the State Board of Review to the extent that they reject any such pictures that come before them."

"Especially would it meet with our approval would they recall the production titled "A Woman of Paris," in which Edna Purviance is featured."

"We are not attempting to judge whether or not these two players are guilty of misconduct, but the fact that newspaper articles indicate that such individuals have been guilty of such conduct leads us to our conclusion and desire to avoid the moral effect it might have on the public that the theaters of Kansas glorify and make heroines of questionable characters by the exhibiting and playing of this picture at this time."

"In order to be effective it is necessary that no action be taken in the matter of recalling this picture, for as yet few, if any, Kansas theaters have openings for this picture."

"At the Central Theatre in New York "The Extra Girl" is playing. At the opening of Tuesday, its third day, did a smashing business, the house being crowded. On Monday also the business was good. But owing to the extreme cold it was considered entirely satisfactory."

---

**UNIVERSAL SCENARISTS BUYING MATERIAL**

As a result of Mr. Laemmle's decision to make thirty-six Universal Jewels, which were original productions a year instead of twelve, the Universal scenario department is now busily engaged coming literary and dramatic fields for high powered plays and A-grade stories. Bernard McConville, supervising editor of Universal, is now in New York, selecting stories they feel will be the big money-makers.

Some of the 1924-5 Jewels are already made or in the making. Outstanding among these is "Turmoil," a Hobart Henley production adapted from Washington's popular novel of the same name.

McConville reports that coming Universal Jewels, with few exceptions, will be between six and seven reels in length. This determination on the part of Universal executives meets the widespread demand from exhibitors and the public for short.

Adolph Zukor and Rudolph Valentino shake hands after signing the contract by which the latter resumes working in Paramount pictures. Mr. Valen
tino has returned from Europe to begin working in Booth Tarkington's "Menacing Beacons" at the Paramount Long Island Studio on February 1 under Sidney Olcott.

February 2, 1924
URGES INDEPENDENTS TO STAND TOGETHER

Brady Says He Will Make Six Pictures Yearly If They Do

T HE Independent Motion Picture Producers and Distributors Association held an open session at the Astor Theatre on January 17, at the request of Mr. Brady, at which it entertained unaffiliated independents and members of the trade press.

At luncheon there were talks by William A. Brady, formerly president of the Association of the Motion Picture Industry; L. K. Bartlett of London, and Martin Quigley, editor of Exhibitors Herald.

Mr. Brady in opening congratulated Will H. Hays on the work he has done since assuming the office of president of the M. P. A., and D. T. L. C. said he had always been independent, whether producing for the stage or in pictures.

"The time was when nobody thought a picture could be produced without a star," said Mr. Brady. "It was the same on the stage—the stars wanted their own way in everything—even insisting upon casting the parts.

The speaker told how the phenomenal success of "The Lion and the Mouse," produced without a star, upset some popular notions. "Finally the producer became the real guy," said Mr. Brady.

"The man who produces a picture is independent, but the United Stars," said Mr. Brady. He quoted Adolph Zukor, referring to him as "most worthy and most advanced of the managers," as saying to him on one occasion that any person with a good picture, whether he is independent or a member of a national organization, has got the inside track.

"If you gentlemen stand together, if you run a real independent organization, there can be no fault but success," continued the speaker. "If one or two of you are in the business tomorrow and will guarantee to make six pictures a year."

At the executive session held immediately following the luncheon, considerable routine business was transacted.

Chairman Jack Cohn of the membership committee presented two proposed drafts for an agreement, accompanied by applications from five companies, advising that at least six other applications would be ready before the next meeting. The following producing and distributing companies elected, increasing the total membership to eighteen:

Anchor Film Distributing, Inc., Hollywood; Morris E. Schank, president; Artclass Pictures Corporation, New York, Weiss Brothers; Canyon Pictures Corporation, New York, Joseph M. Goldstein, treasurer; Ben White, Pictures Corporation, Los Angeles, Ben Wilson, president; Fidelity Pictures Corporation, New York, William G. Smith.

Chairman John Lowell Russell of the committee on standard uniform contract presented two proposed drafts for a contract for cash or outright purchase, the other covering percentage. Both of these drafts as prepared by the committee are to be submitted to the members for consideration and return to counsel of the respective companies. It is expected the standard uniform contract will be approved at the next meeting of the association.

A committee composed of Arthur N. Smallwood, chairman; John Lowell Russell and Jack Cohn was appointed by President Chadwick to study the conditions and means to have negatives as well as positive film stamped on the margin, so that the ownership may be determined and the company promptly identify any stolen or lost prints. The committee will confer with the Eastman Company and other raw stock manufacturers as well as the laboratorians.

Vice President Oscar A. Price was designated as a committee of one to confer with William A. Brady, for the purpose of enlisting Mr. Brady's active co-operation in carrying out the ambitious and constructive program. It was announced by the Hoy Reporting Service that arrangements have been completed for the auditing of picture accounts throughout the United States. It is stated several requests already have been filled for special audits on pictures played in different sections of the United States. It is shared by many that the inauguration of this new service feature will alone justify the formation of the association.

The informal luncheons are to be held semi-monthly upon the call of President Chadwick, when two prominent speakers will be invited.

B. P. SCHULBERG FEARS SHORTAGE OF ARTISTS

Claims There Are But Fourteen Stars of First Magnitude Shining

ACCORDING to B. P. Schulberg, President of Preferred Pictures, there are but fourteen stars in the motion picture world today and of these four will drop out of that class within a year. He bases his statement on the box office value of the players and does not include comedians in the list.

He further states that while time and money will be applied to develop new stars the process will not be fast enough and he predicts that a great many producers will go to the stock company and find the members of other members as a substitute for the principals of the pictures of today.

Mr. Schulberg says that many producers are to be found who will not require countless retakes and their training and expression makes them more than mere automatons and they do not depend entirely upon the director for instruction.

"While I am in New York," said Mr. Schulberg, "I expect to make a thorough canvass of the speaking stage. Perhaps I shall find the material I want and if I am lucky the young people I find today may be listed next year among the fifteen or twenty that the motion picture public really wants."

Mr. Schulberg is in New York for a conference with his partner, J. G. Bachmann, treasurer of the company, and with Henry Ginsberg, general sales manager, regarding distribution plans for the coming season.

Mark Kellogg, new advertising and publicity director of Associated First National Pictures, following sixteen years with the Burroughs Adding Machine Company.

NEW YORK CENSORSHIP HAS COST $473,223

Those Are the Figures for Three Years—Report Denies Law

ALBANY, January 21.—Just how costly New York State’s censorship in the state’s motion picture industry has been is revealed in a report made to Governor Alfred E. Smith by the New York State Motion Picture Commission and covering the activities of that body for the twelve months. The report shows that the Commission received $163,227.20 from the producers during the year.

This is about $9,000 over 1922. Since censorship was inaugurated in the Empire State, the producers have paid over $230,000. During the past year, the commission spent $80,717.43 of which about $69,000 went in the way of salaries.

The report is a lengthy one and contains many arguments why the commission should not be legislated out of office. In connection with its work the report shows that eliminations were made from 586 films and that these eliminations all told numbered 2,881. Of this number there were 2,250 in scenes and 621 in objectionable titles.

Of course the greater number were attributed to being of the type that incited to crime, but there were also删aged scenes and titles, while indecent ones numbered 105, inhuman 238, immoral 126, sacrilegious 29, obscene 26.

The greater number of eliminations came from dramas, these numbering 282, while the eliminations from comedies reached a total of 139, from comedies-drags 62, from serials 72, news reels 8, educational 2, and cartoons 1.

In its recommendations, the commission suggests a change to remove the uncertainty and confusion existing under the present for what constitutes an educational, charitable or religious film. The commission also asks for the power to prevent the exhibition of pictures in which criminals or persons recognized to be of a debased character appear.

The commission further says:

"No state or country would have ever passed laws regulating the motion picture industry unless it had crept into the industry and needed the necessity existed for their being remedied."

KELLOGG STUDYING CONDITIONS IN NEW FIELD

Mark Kellogg, for the past sixteen years associated with the advertising department of the Burroughs Adding Machine Company, has now been made the head of the advertising department of Associated First National, Inc., since the first of January. He is busyly engaged studying conditions in the motion picture industry in an effort to determine whether or not some of the phases of commercial advertising cannot be applied in the motion picture industry.

He stated that he found the advertising department of First National well organized and running smoothly and he contemplates no radical changes from the present policy. Any changes will be made slowly and after due deliberation.

Mr. Kellogg is well known in the commercial advertising field, where he kept the Burroughs Adding Machine Company, and there is every reason to believe that the success he achieved there will be duplicated.

CHINESE PRODUCTION SMALL

According to the Department of Commerce, there are five organizations in North and Central China that are interested in the production of motion pictures. As the company makes weekly, Sunday, and holiday, news, weeklies, animated cartoons and educational films. One company has made dramatic pictures, but it is in demand and the work is being discontinued.
Theatre Owners Board Hears Committee Reports

REPORTS of interest to the organization were read before the Board of Directors of The Motion Picture Theatre Owners of America at their session held in National Headquarters on January 15 and 16. The reports concerned the activities in connection with the repeal of the admission tax and other relations where the theatre owner is concerned. It was decided that the work should be continued and every effort made to protect theatre owners against hostile legislation.

The sessions of the Board opened in the national office in New York January 15, with the following present: W. A. True, Hartford; Harry Davis, Pittsburgh; M. E. Comerford, Scranton, Pa.; Fred Seegert, Milwaukee; C. E. Whitehurst, Baltimore; R. F. Woodhull, Dover, N. J.; Schwal, Walsh, Harper, Seegert and President Cohen. The convention will be held in May and requests have been sent in by the following cities for the meeting: Los Angeles, Cleveland, Boston, Pittsburgh, New York, Baltimore, Washington, St. Louis, Louisville and Indianapolis.

Motion Picture Day

The report of National Motion Picture Day was made by the auditor of the organization as a progressive one showing that the responses were of a very gratifying character and exhibitors in every state supported it and that a considerable sum of money was yet available from different sections which was being collected for the national organization.

A suggestion was made that Motion Picture Day this year be extended to take in an entire week, the first day's receipts being turned over to the national organization and the remainder of the week being for the benefit of the theatre owner exclusively, giving him the special advantage of all the extra exploitation and advertising associated with the event for the balance of the period.

WORKING PLANS OF 'BEN HUR' ARE COMPLETED

Necessary Research Required Nearly Two Years Constant Work

WHEN Goldwyn Pictures decided to film the famous Wallace story "Ben Hur" they realized the difficulties that would beset them. The amount of detail and the great research necessary was taken into account and the company has spent nearly two years preparing for the filming.

The film rights for the story were purchased from A. L. Erlanger, well known theatrical producer and the work of arranging for the picture production was started.

George Walsh was finally decided upon as the best suited for the part of Ben Hur. He has an "old world face" and is physically adapted to play the lead. Francis X. Bushman was chosen to play the part of Messala, the Roman noble. For feminine parts, Gertrude Olmsted was chosen as Esther; Carmel Myers for Iris; and Katherine Key for Tirzah, sister of Ben Hur.

Mr. Erlanger urged that it should be made abroad, in as nearly as possible, the places in which the story is set. On the other hand it was felt that the best results might be obtained through working in the studio with its unsurpassed facilities. It was a question that required many months to decide. It was finally decided to make the picture abroad, despite the added cost.

Above all the confusing mass of detail, of research, of technical work, remains the thought that "Ben Hur" must be a work worthy to stand with the greatest things made for the screen; that it must be human, that it must be drama, that it must be convincing, that it must be accorded as "Ben Hur."

MARMONT IN NEW ROLE

Percy Marmont has been engaged by Arthur K. Sayer to interpret the role of Jim, the husband, in the "Shooting of Dan McGrew," which Sawyer-Lubin is producing for Metro. Marmont sprang into popularity during the past year by reason of such pictures as "If Winter Comes," "The Light That Failed" and "The Man Whom Life Passed By."

WARNER BROTHERS SET SERIES RELEASE DATES

Last of Eighteen Classics Completed and Ready for Showing

The line-up of releases for the final six of the eighteen subjects scheduled for the 1923-4 season, was announced this week by Warner Brothers, whose production and distribution plans are being carried forward steadily, both on the coast and here in the east.

"George Washington, Jr.," "Daddies" and "The Marriage Circle" will be released during the month of February; "Beau Brummell" and "Broadway After Dark" in March and April, while "Babbitt" is scheduled for the month of May. June will see two more productions released, and July and August the last three of the block of eighteen scheduled for 1923-4. The names of the last five of the series will be announced at a later date.

"The Marriage Circle" will have its premiere showing at the Mark Strand Theatre, New York City, on February 3. This production is not included in the "big eighteen," but is being handled individually as an "Ernst Lubitsch Special."

The screen version of the famous George M. Cohan's comedy, "George Washington, Jr.," which will be released in February, shows Wesley Barry as a full-fledged actor.

David Belasco's outstanding success, "Daddies," will also be shown on the screen in February. Mae Marsh's splendid work in this comedy of bachelors versus love is ably seconded by Harry Myers.

John Barrymore in "Beau Brummell" will be released in March. Mr. Barrymore, in his role of the picturesque lover of history, heads a notable cast of thirty.

"Broadway After Dark," the Harry Rapf production of New York life in all its phases, is scheduled for release in April.

The picturization of "Babbitt," Sinclair Lewis' best seller, is promised to the public in May.

The names of the five remaining of the eighteen will be announced as soon as production activities warrant.

LESLEY MASON
Western Representative Hodkinson Corporation


To Combat Censorship

It was pointed out that an effort may be made in the present session of Congress to introduce a National Censorship Bill and also a Sunday Closing Bill. The Legislative Committee was instructed to watch these procedures and also cooperate with every other division of the industry in handling Washington legislation generally.

Reports were submitted on the New York State Censorship move and a prediction made that the law would be repealed and censorship abolished. A report was given regarding censorship in Pennsylvania, where it was stated a special committee was being appointed by the Governor of that state to confer with the Censor Board in all matters where a dispute may arise concerning the censorship of pictures in the state.

The following committee was named with the power to act in the matter of selecting the same and the date of the next National Convention of the organization: Messrs. Whitehurst, Comerford,}

WARNER BROTHERS SET SERIES RELEASE DATES

Last of Eighteen Classics Completed and Ready for Showing

The line-up of releases for the final six of the eighteen subjects scheduled for the 1923-4 season, was announced this week by Warner Brothers, whose production and distribution plans are being carried forward steadily, both on the coast and here in the east.

"George Washington, Jr.," "Daddies" and "The Marriage Circle" will be released during the month of February; "Beau Brummell" and "Broadway After Dark" in March and April, while "Babbitt" is scheduled for the month of May. June will see two more productions released, and July and August the last three of the block of eighteen scheduled for 1923-4. The names of the last five of the series will be announced at a later date.

"The Marriage Circle" will have its premiere showing at the Mark Strand Theatre, New York City, on February 3. This production is not included in the "big eighteen," but is being handled individually as an "Ernst Lubitsch Special."

The screen version of the famous George M. Cohan's comedy, "George Washington, Jr.," which will be released in February, shows Wesley Barry as a full-fledged actor.

David Belasco's outstanding success, "Daddies," will also be shown on the screen in February. Mae Marsh's splendid work in this comedy of bachelors versus love is ably seconded by Harry Myers.

John Barrymore in "Beau Brummell" will be released in March. Mr. Barrymore, in his role of the picturesque lover of history, heads a notable cast of thirty.

"Broadway After Dark," the Harry Rapf production of New York life in all its phases, is scheduled for release in April.

The picturization of "Babbitt," Sinclair Lewis' best seller, is promised to the public in May.

The names of the five remaining of the eighteen will be announced as soon as production activities warrant.

AL. ALTMAN
General Manager, Louis B. Mayer Productions.

IRIS TO DISTRIBUTE COMEDIES

John J. Iris, of the Iris Film Exchange, has taken over the distribution of a new series of one-reel comedies, according to announcement made this week.

The series consists of twelve comedies and one short comedy play which will be released each month. "Twentieth Century Love" is No. 1 on the list.
VITAGRAPH EMPLOYEES PICTURE PIONEERS

Many Have Been With Organization Since Nassau Street Days

VITAGRAPH enters its twenty-seventh year in the motion picture industry this month. The corporation was formed in 1897 by William T. Rock, Albert E. Smith and J. Stuart Blackton and is the oldest existing motion picture corporation.

The company is unique in having many employees who were connected with the company in its infancy and have grown with the organization. First among them is J. B. French, who was engaged the year the company was organized and has been in continuous service since that time.

Morris Brenner, of the negative department, is second in length of service with the company. He has been with the organization since its days in Nassau Street.

Gus Wentz came to Vitagraph in 1903. Mr. Wentz supervises the timing and printing of film in the laboratory.

In the accounting department of the production company Walter Bonsyn is the oldest in years of service. He is now the active treasurer of the company as well as being in charge of its foreign sales.

One of the most loyal employees is Anna McKnight, now in charge of the negative department and film editor. Miss McKnight was the first woman ever employed in the laboratory to handle films.

B. Klauson has been in the art department for thirteen years. He is art title editor and is credited with evolving the first moving title background.

C. Graham Baker, editor in chief of Vitagraph, is one of the oldest men in the service. Mr. Baker, who was a newspaper cartoonist and creator of a series called the "Insy" inventions, submitted scenarios for his characters and this led to his joining the company.

One of the most loyal and oldest in point of services is the secretary of the scenario department. Anna Gooch, who has been in that department for twelve years.

These pioneers of the industry have had no small share in the expansion of the motion picture industry and they can look back with keen satisfaction on a work well done.

* * *

'AFTER THE BALL' WILL EMPLOY RADIO BROADCASTING

Modern methods will be employed to acquaint the public that the famous old song "After the Ball" has been made into a motion picture by the same name, when Anderson Pictures resort to radio, broadcasting from their own station in New York.

It is generally known that Carl Anderson was associated with Dr. Lee De Forest, who built the first broadcasting station and invented the wireless telephone. He did experimental work with Dr. De Forest back in 1900 and is himself one of the best known amateur operators in the country.

"After the Ball" was originally written as a play, but when it showed no signs of being produced the theme was set to music and swept the country. It was written with banjo accompaniment by Charles K. Harris, who was induced to write the scenario.

The picture is now ready for the screen and will be seen with Gaston Glass and Miriam Cooper in the leading roles.

* * *

'BORROWED HUSBANDS' IS FILMED BY VITAGRAPH

Florence Vidor Heads Cast at Work in Hollywood Studio

AFTER careful consideration, Florence Vidor was chosen to play Nancy Burrrad, in "Borrowed Husbands," now being filmed at Hollywood by Vitagraph. The choice was made due to her work in "Main Street."

The picture is from the novel by Milfred K. Barbour, which deals with marriage and its problems. The novel has had wide circulation in this country and in England and the theme is well adapted for the screen.

Miss Vidor was chosen for the part after her successful portrayal of small town life in "Main Street." She is supported in her new picture by a well known cast including Rockcliffe Fellows, Earl Williams, Robert Gordon and Kathryn Adams.

"The Love Bandit," another Vitagraph production, is filling a demand for thrill and stunt pictures. The scenes are laid in the North woods and are full of exciting situations.

* * *

HARRY SCOTT VISITING TRADE IN EASTERN SECTION

Preparatory to the launching by Pathe in the near future of its new line-up of feature product, including Harold Lloyd's latest comedy production, Harry Scott, feature sales manager for Pathe, left this week on an extensive tour of the Pathe branch-offices in the South and Middle West.

Mr. Scott's itinerary will take him successively to Cincinnati, St. Louis, Memphis, Dallas, Oklahoma City, Kansas City, Indianapolis, and Pittsburgh. Mr. Scott's activities will include interviews with leading exhibitors of key centers for the purpose of ascertaining conditions in the field as they affect the exhibit of Pathe features.

Part of the feature product, which it will be Mr. Scott's task to deal with during the course of his trip, includes the new Harold Lloyd comedy production, which will be shortly ready for shipment East; the new Hal Roach comedy drama, just completed and shortly to be released under the title of "The Fighting Tyldes"; and another forthcoming Hal Roach novelty feature, which was produced under the title of "Rex, King of Wild Horses."

THEATRE OWNERS 'CALL' KANSAS SENATOR

Object to His Amendment Retaining Tax on Admissions

The dates of the Western Missouri and Kansas conventions have been set. The Missouri exhibitors will meet in Kansas City, January 29, probably in the Hotel Baltimore, while Kansas theatre owners will gather at Emporia, Kans., April 1 and 2 at the Hotel Broadview.

The Kansas date was decided upon at a meeting of the M. P. T. O. K. board of directors in Kansas City Wednesday, Charles T. Sears, president of the M. P. T. O. Western Missouri, announcing the Missouri date Monday.

The meeting of the Kansas directors was marked by severe criticism of United States Senator Charles Curtis of Kansas, who Tuesday introduced an amendment to the proposed Mellon tax bill, providing for the retention of the admission tax of theatres in order that a bonus might be paid. The following telegram was sent to Senator Curtis:

"The Motion Picture Theatre Owners of Kansas, Inc., representing more than 500 theatres, feel that you would not have offered the amendment to the proposed Mellon tax bill regarding admission taxes, as indicated by press dispatchers, had you investigated conditions prevailing in your state."

The following executive members attended the meeting, which was held at the Kansas City Athletic Club: C. M. Smith, Kansas City; Fred Meyn, Kansas City; Stanley N. Chambers, Wichita; R. F. Baker, Kansas City; G. L. Hooper, Topeka; R. R. Biechele, Kansas City; R. G. Liggett, Kansas City; H. A. McClure, Emporia; J. R. Burford, Arkansas City.

* * *

PRAISE LATE DR. HOLLEY

At a meeting of the Board of Directors of the Theatre Owners of America, a resolution was passed extolling the virtues of the late Dr. Francis Holley, who died December 12, in a hospital in Rochester, Minn., following an extended illness.

Dr. Holley was head of the Bureau of Commercial Economics, at Washington, and through his efforts the motion picture industry has grown in general, financially, through research of the department.

* * *

OPPOSE LONG FEATURES

The Directors of the Motion Picture Theatre Owners of America have gone on record as opposed to the unusual length of feature motion pictures. The directors passed a resolution saying the long pictures tire the eyes of the patrons and infringe improperly on the program time of the theatres.

They are opposed to pictures of more than six reels.
joy the fruits of your well-earned achievements.

Finkelstein & Ruben, THEO. L. HAYS, Gen. Mgr.
Minneapolis, January 16, 1924.

It is our frank opinion, that Mr. Carl Laemmle has done a great deal toward building up the moving picture industry and we have the highest respect, admiration and regard for him.

Gumbiner Theatrical Enterprise,
H. L. GUMBINER.
Chicago, January 18, 1924.

'TRILBY' STAR WORKING
IN ANOTHER FILM

Andree Lafayette Will Be Seen in
'Why Get Married'

Mlle. ANDREE LAFAYETTE, known as "the most beautiful girl in France" and star of the recent adaptation of Du Maurier's "Trilby," will soon be seen in another American picture, which will be distributed by Associated Exhibitors on April 8.

"Why Get Married?" is the latest vehicle for Mlle. Lafayette, and will give her wide range to display her beauty and talent. The production was made in Hollywood.

The story is by W. R. Congdon, and originally bore the title of "The Final Question." It is a modern drama, delving into the most serious problems of married life.

Andree Lafayette sprang overnight into a place of prominence in the American screen world. Her appearance in this country was brought about by her designation, by Richard Walton Tully, as the most beautiful woman in France. Her work in "Trilby," her first American picture, proved her to be a finished actress.

The cast for her new picture includes Helen Ferguson, William Turner, Bernard Randall, Jack Perrin, Max Constant and Edward Tilton.

** Complete Preparations for Valentine's Picture

Rudolph Valentino visited the Paramount Long Island studio last week for the first time in preparation for his return to the screen in "Monsieur Beaufait," Booth Tarkington's famous story, which will be produced by Paramount with Sidney Olcott directing, and with Director Olcott, Forrest Halsey, who is adapting the story for the screen, and a corps of technicians, who have been busy for weeks on research and preliminary preparations for the production.

"Monsieur Beaufait" will be the last word in correct costuming, settings, and drama if the incessant labors of many experts will make it so. Nothing is being left undone to make the picture a perfect one in every respect.

Mr. Valentino expressed himself as highly pleased with the studio arrangements that have been made for him with the preparations that have been made for the picture.

** Wanderer of the Wasteland Ready for Action

Writing the scenario of a motion picture location on the latest departure in photoplay making. Irving Willat, Paramount producing director, and George C. Hulle, scenarist, of the Zane Grey story, "Wanderer of the Wasteland," which production will start late this month, recently spent ten days in Arizona seeking locations and writing the scenario at the same time.

Jack Holt, to be featured in this picture and the entire production will be produced in color. The story will be filmed in the actual Arizona locale of the story and for this reason the scenarist deemed it advisable to familiarize himself with these locations before writing the screen play.

FLATTERY,' NEW MISSION PICTURE, IS UNDER WAY

John Bowers and Marguerite De La Motte Chosen Leads

"Flattery" is to be the second Mission Film Corporation production which will be released on the special series which C. B. C. Film Sales Corporation is distributing nationally for Mission organization.

The story is an original screen script by H. H. Van Loan, who has contributed the stories for many highly successful pictures. "The Virgin of Stamboul," "The Wonderful Chance" and "Fightin' Mad" are among his many successes. In "Flattery" he is said to have worked out a novel theme which provides plenty of opportunity for tense situations and fine staging and production.

John Bowers and Marguerite De La Motte have been selected as the leading players.

** ALAN CROSLAND TO DIRECT FOR FAMOUS PLAYERS

Alan Crosland, producer of "Enemies of Women" and "Under the Red Robe," has been signed by Famous Players on a long-term contract under the terms of which he will direct a series of special productions for Paramount.

The first of the Crosland productions, according to the Paramount announcement, will be "Sinners in Heaven," the sensational novel of South Sea love by Clive Ardagh. This picture will be produced with an all-star cast at Paramount's Long Island studio. Present plans call for its starting early in March, immediately after Mr. Crosland fulfills a contract with another company.

Plans for the production of "Sinners in Heaven" are already under way and an announcement of the start will shortly be forthcoming.

** COMPSON FILM IN DEMAND

Within one week after the official release date of the new Betty Compson picture "Woman to Woman," distributed by the Selznick Distributing Corporation, contracts have been closed for its showing in the near future at one hundred and forty-three first-run theatres throughout the country. This is claimed as a record in the quick sale of a picture, by David R. Blyth, Selznick Director of Sales and Distribution. The Rivoli Theatre in New York heads the list.
WARNERS BROS. LISTED ON NEW YORK CURB

Announcement was made this week that the stock of the Warner Brothers Motion Picture Company would be listed on the Curb Market in New York. The full statement issued by the company was as follows:

"Warner Brothers Pictures, Inc., have placed their stock on the Curb Exchange Market, trading on which will be started this Saturday, February 22. Application to list this stock on the New York Stock Exchange will be made in the near future.

"Giving effect to this new financing, the net worth of the Warner Brothers Motion Picture Company, Inc., is over $5,000,000. The earnings for 1923 amounted to approximately 20 per cent of this worth. The indications are that the earnings for 1924 will amount to more than double that of 1923, or at least 40 per cent."

CHARLES CHAPLIN DRAMA IS BOOKED FOR LONDON RUN

An established precedent in the showing of American photographs in England has been broken by the booking of the Charles Chaplin production, "A Woman of Paris," without the usual formality of a public preview. The directors of the New Tivoli Theatre booked the famous Chaplin drama for a four weeks run, starting February 25, after only viewing the picture at a private screening.

MANY VISITORS FROM ALL OVER REGISTER AT ARROW

Among the visitors at the Arrow office in New York, during the past week were Ben Wilson, Ashton Dearbolt, Billy West and Morris Schlank all of California; R. S. Mason, president, Cumberland Productions, producer of Broadway-Billy West Comedies; Fred Cubberley and Bert Goldman of Finkelnstein and Rubin interests, Minneapolis; Bob Lynch of the American Feature Film Company, Philadelphia, and his manager John Bethel; Ben Amsterdam of Masterpiece Attractions, Philadelphia; A. Lucas of De Luxe Film Company, Philadelphia and J. A. McConville and Mr. Montague of the Independent Films, Inc., Boston.

FLORIDA PICTURE PRODUCTION SHOWING INCREASE

On his return from a four weeks survey of Florida, Ernest Shipman was enthusiastic about the possibilities for Winter production in that state. He declared his intention to produce at least two of his future productions there.

Mr. Shipman declares Florida wants picture production and is willing to co-operate to the fullest possible extent to encourage legitimate venture.

He also declared that several independent producers have already announced their intentions to visit Florida before deciding on the locale of their winter stories. The photography of D. W. Griffith's "White Rose" and Rex Ingram's "The Pavilion's End" proves that Florida sunlight is equal to the best.

GODFREY BUILDING ADDS NEW FILMRAFT TENANT

Craftsmen Film Laboratories announce the opening of its new Public Cutting and Projection rooms on the top floor of the Godfrey Building, 729 Broadway. The location is the most convenient in New York for film folk.

Rooms are completely equipped and surrounded by light and air—the ideal condition for the editing for the making of silent pictures.

An art title department under supervision of Erans Meyer is included in the premises, adding greatly to the facilities offered the editor or producer of pictures.

TO HONOR EDISON

Plans are being made by prominent motion picture men to honor Thomas Edison with a luncheon, in commemoration of his birthday, which occurs on February 11. Mr. Edison has accepted the invitation, and although a definite date has not yet been set it will be within a few days of February 11.

The guest list will include about 50 of the most prominent motion picture men in the country and an effort will be made to have Will Hays preside. The suggestion of the luncheon came from George, Kleine, who secured Mr. Edison's consent.

THE COSMOPOLITAN CORPORATION has announced the engagement of Max Reinhardt, the German director, whose production of "The Miracle," is being presented at the Century Theatre, to direct Marion Davies in a series of motion pictures for a period of five years.

Mr. Reinhardt, under the contract, will receive the largest salaries ever paid to a director of motion pictures, and he will direct twelve weeks in each year to the supervision of production.

The agreement with Mr. Reinhardt was conducted personally by William Randolph Hearst, president of the Cosmopolitan Corporation, who witnessed the American premiere of "The Miracle," and who was so impressed with the staging of the production that he immediately sought the services of the famous director.

The German director's new duties will take him entirely away from regular stage productions throughout the period of the new agreement. Mr. Reinhardt will begin work upon the production immediately following that of "Janice Meredith," the name of which is as yet unannounced.

REINHARDT ENGAGED TO DIRECT MISS DAVIES

Famous Director Signs a Five Year Contract With Cosmopolitan

"Hill Billy" Will Have Its Premiere Soon

Jack Pickford Seeking New York Theatre for Event

JACK PICKFORD and his charming wife, Mary Pickford, also light opera star, will head the list of celebrities who will attend the New York premiere of Jack's new photoplay feature, "Hill Billy," a rousing melodrama of the wild, lucky mountain regions cut from a John Fox Jr. pattern.

Arrangements are now going forward for the Broadway showing of this sound Jack Pickford production, released by the Allied Producers and the Distribution Corporation. The theatre from which "Hill Billy" will be presented to the New York audience has not been announced, but it is definitely certain that it will be one of the Broadway picture palaces, and that the presentation will be accompanied by all the pomp and ceremony of a road show attraction.

The Hill Billy," which was produced under the working title of "Valley of the Wind," is a genuine 100 per cent mountain melodrama, with the love story of a boy and a girl of the Kentucky hill regions as the basis for a picturesque presentation of the simple lives and customs of the mountaineers of that section of three and four decades back. The picture is replete with action, adventure, thrills and plenty of comedy, and photographically is described as exquisite.

* * *

"WHEN A MAN'S A MAN" IS ONE OF WRIGHT'S BEST

Sol Lesser, president of Principal Pictures Corporation, which produced Harold Bell Wright's story, "When a Man's a Man," reports a big advance demand for the picture.

The national release date is early in February. Up to date, according to Mr. Lesser, thousands of inquiries have been received from exhibitors from all over the country. He reports this is an unusual situation and attributes it to the wide circulation of the novel, which had an actual sale of 1,400,000 copies.

Edward F. Chinn directed the picture. In the cast are John Bowers, Marguerite De La Motte, Robert W. Frazer, George Hackathorne and others.

* * *

DISTINCTIVE TAKES OPTION ON CORONA STUDIO SITE

William O. Hurst has taken an option on a plot of land three city blocks in area, situated one and one half blocks north of the Lincoln Avenue station of the Corona subway in the Boroughs of Queens, New York City. This plot is the one on which officials of Distinctive Pictures Corporation together with Mr. Hurst and a group of associates plan to build the giant co-operative motion picture studio, original announcement of which was made at the end of December.

The studio will be a multiple unit affair, with nine stages and as many individual carpenter shops, all supplied by a central power and heating plant.

* * *

ABE WARNER IN LONDON

Immediately upon his arrival in London, Abe Warner presented himself at the offices of the Film Booking Offices, Ltd., and in executive session with Arthur Clavering, head of the British organization, is already immersed in the detail of final arrangements for the distribution of the twenty pictures announced by Warner Brothers for 1924-5.

The enthusiastic reception of the Warner Brothers "seven" and "big eighteen" by Great Britain has proved so fruitful in results to the F. B. O., that elaborate plans are now in work for the further handling of the new Warner Brothers product, which promises to be bigger and better than ever.
THE initial practical experience of Herbert Lubin in the motion picture business was gained as a result of a desire to protect an investment—for reasons paralleling those of many of his contemporary producers.

Mr. Lubin's entry into the industry was as the owner of a first run theatre. It had not been his intention to give close heed to the details of management, but like many another business man he quickly learned that because of indifference on the part of some he had trusted it would be necessary for him to acquire first-hand knowledge of details.

So it was he found himself getting deeper and deeper into the personal management of his house. And as he got into it the fascination of the business gripped him.

Prior to his entrance into theatre management Mr. Lubin's experience had been along lines of promotion, in which he had been singularly successful. He had been responsible for the erection of one of the largest apartment hotels in Chicago, in a great measure he had been responsible for the construction of the first film building in Washington, and in other enterprises he had demonstrated capacity for putting over deals of large size.

DISTRIBUTION was among the first of the industry's problems that attracted the attention of Mr. Lubin. It appealed to him, if anything, as the most potent of the factors.

Following several conferences with Richard A. Rowland, then head of Metro Pictures Corporation, he secured the franchise to distribute Metro product in Canada.

In the carrying out of the terms of this contract he was responsible for innovations that improved the relations between exchanges and exhibitors.

It was these departures as well as Mr. Lubin's known ability in matters of promotion and finance that attracted the attention of Mr. Rowland, who suggested to the exchangeman that his proper sphere in the film world was New York as a producer.

Accepting the advice of the then Metro chief Mr. Lubin came to this city and formed a partnership with Arthur H. Sawyer, who had enjoyed a long experience in the fields of exhibition, production and distribution.

It was shortly following this affiliation that Mary Miles Minter concluded her contract with the American Film Company. Within eight weeks from the termination of her contract with the Chicago concern Miss Minter, under the management of Mr. Lubin, signed a contract with Famous Players calling for her starring services for three years at a compensation running into unusual figures.

Mr. Lubin organized the Petrova Pictures Corporation, which presented the Polish stage actress as a screen star in her own right. The company was one of the first, if not the first, of the independent organizations presenting a star of size in her own productions and marked a new era in the matter of big specials, individually exploited.

In between these deals Mr. Lubin was negotiating with Metro in behalf of Mr. Sawyer and himself, with the result that a five-picture contract was secured for the release of S-L Productions.

A renewal of this contract for five more productions was obtained, and that this action was justified on both sides was attested by the subsequent Sawyer-Lubin special "Quincy Adams Sawyer."

What is considered by Mr. Lubin's friends as the best business stroke of his motion picture career is the consummation of the recent deal whereby Associated First National will become the distributor of a series of productions starring Barbara La Marr.

The development of this player under the guidance and management of Mr. Lubin's partner forms one of the business romances of the screen. In a little more than fourteen months Miss La Marr has steadily climbed from a position of the little known player to the rank of recognized star.

In a comparatively short space of time Mr. Lubin has established himself as one of the leading independent producers, with releasing arrangements with Metro and First National.

HEBERT LUBIN is a self-made man in every sense. Like many of his fellow-executives, he is a young man, being now a little over thirty-five years old.

He secured his broad education by dint of night work and school- ing. He is ever on the alert to acquire knowledge, which is one of the chief reasons why he is responsible for one innovation after another in the way of departure from custom. If he conceives a better way to do a thing he does not hesitate to "go to it."

His friends believe he is far from the top of his ladder, and intimate that right now he is working on an idea so novel and so radical that if he promotes it to a successful conclusion it will mean a revolution in distribution.

Judging by his past performances, which up to date have registered a large degree of success, it is entirely possible that shortly he will have another notch in his gun.

Personally he is generous to a fault. Also he is decisive in speech and dynamic in action. And that is a lot to say of any man.
Blystone, Mix and Pelley Make Good Poster Combination

A SIDE from containing all the elements of "silent sellers" Fox's paper on "Ladies to Board," has a story in back of its composition which merits repeating. For example, the theme of the 6 sheet herein depicted represents a climatic moment in which the intention of the author is unmistakably conveyed as though the poster had been made first and the scene written to correspond. Another case of material from the pen of William Dudley Pelley which lends itself so admirably to exploitation in a form that means much to the exhibitor.

To return to the genesis of this 6 sheet, Tom Mix, star of "Ladies to Board," jack Blystone, the director, and a delicious assortment of feminine peaches have ably combined to produce an effect that is so delightfully suggested in the poster. What happens in the scene is this: The guests are enjoying themselves around the banquet table and to all intents and purposes figure that hardly anything could be added to supplement the pleasure and joyousness of the occasion. But they've reckoned without the intervention of Blystone, Mix and Pelley, who not only know what movie patrons want, but are not averse to providing the characters in the play with a few extra sensations, gratis.

Accordingly at a given signal in which Tom Mix fires a gun, from out of a sort of shoot-the-shoots contraption that has been built from the ceiling to the edge of the table, comes hurtling pell mell a huge net—a net full of laughing, wiggling, alluring creatures, looking for all the world like dancing cloud-nymphs shot from a fairy sky.

WOW! Mark that day hopelessly embalmed when dashing cavaliers are immune to the thrilling sensations of such a gorgeous repast. The men folks around this festive table—and for that matter, the ladies too—are no exception to a situation where aforesaid immunity is conspicuous by its absence, and the joyous response and clapping hands amply attest to the fact. The difference between the above story and the six sheet in question is that the latter tells at a glance what the written version takes so many words to convey. That is the test of poster art.

THE above story on the 6 sheet of 'Ladies to Board' drives home more than ever the thought that good posters are not ones that are just 'pretty.' The basic idea, which is admirably conveyed in this instance, is a theme that has unquestioned commercial value, and yet retains all the essentials that make for attractive and artistic composition. Such elements qualify a poster as a "silent seller."
Up and Down Main Street

‘SOUVENIR’ HAS ELEMENTS OF NEWS VALUE

Incidents in Story Are Matters of Keen Public Interest

AGNES AYRES and Percy Marmony will make their second public appearance under the Halperin flag on March 9 when “Souvenir,” in which they are starring, will be released by Associated Exhibitors.

Two distinctly modern and much discussed ideas have found their way into the film as well as items of scientific importance. Events surrounding the downfall of the Royalists in Russia and the “Red” upheaval at the time of the revolution, are incidents of import to the new picture.

The producer, Victor Halperin, is said to have incorporated, in a dramatic way, the discovery and practical application of the electronic theory of vibration as presented in the medical and scientific worlds by Dr. Albert Abrams. Dr. Abrams himself supervised the making of these scenes which are scientifically accurate.

The fact that the film involves subjects which are still items of news to the public will probably do much for the picture in the line of unusual publicity through the news columns. Many exhibitors have made the statement that a picture containing a news subject is a valuable in attracting a large audience as the name of a well liked star. For this reason great hopes are held out for this new feature.

* * *

RISES TO FAME OF MERITS OF PAST PERFORMANCES

If this were a movie story—and not a story of the movies—this article would be titled, “The Rise of Edith Allen.” Yet while all the elements of fiction are there, the rise of Miss Allen from the ranks of the cabaret performer, to a prominent place on the screen, is a true story.

Rex Ingram discovered the young woman in a cabaret in Chicago and saw possibilities for her in the movies. Consequently he gave her the role of “Scaramouche” and by so doing helped her to no small portion of fame. The public and the critics singled out her work as worthy of mention and predicted a real future for her.

On the merits of her past accomplishments, Whitman Bennett and H. Clay Miner have signed her up for a definite period with a series of options on her services thereafter. Her name in the future, however, will be Hedda Lind, a name which was more or less arbitrarily selected because of the fact that it is Scandinavian. Miss Allen is of Scandinavian extract and is very suggestive in type of the Scandinavian peoples.

Work on the production of a new film in which Miss Lind will be starred in an emotional part, will begin shortly under the direction of Mr. Bennett.

* * *

SOCIETY GOSSIP GIVES ‘QUEEN OF SIN’ MIGHTY BOOST

A peculiar trick of fate has called Selznick “The Queen of Fate” into emphatic prominence in the past week or so. Numbered in the cast is one Count Ludwig Salm Von Hergestron, who is none other than the Count Hergestron, who recently succeeded the socially prominent Millicent Rogers—and several million dollars.

Wide publicity has been given this marriage which entirely startled society as well as the

bride’s parents. The metropolitan newspapers devoted much space to the gossip at the time but it was as nothing compared to what followed when it was learned that the Count was appearing in a picture.

Requests for pictures poured into the Selznick offices, and the demand was quickly supplied. The result was a phenomenal amount of pictorial publicity in the form of stills from the picture. One could hardly hope for better exploitation material.

* * *

TWIN WESTERN PREMIERES OF

‘LUcretia Lombard’

The Granada Theatre in San Francisco, and the California Theatre in Los Angeles were both showing the same picture at the same time and yet there were probably very few people who recognized it as the same film. In San Francisco, the home of the author, Kathleen Norris, the picture was booked under its original title, “Lucretia Lombard,” while in Los Angeles the billboards announced the arrival of “Flaming Passion.” And yet it is precisely the same picture, the difference in name being merely an accommodation for the benefit of exhibitors who might find the less descriptive title of greater value to them.

Irene Rich and Monte Blue co-star in the picture of marriage and divorce and they are supported by a strong cast. The film had its world premiere in New York’s far-famed Broadway where it was very kindly received.

* * *

SAY IT WITH DANCING

THAT’S what Vitagraph is doing in this poster which depicts one of the elaborate party scenes featured in the newest divorce problem film. Action? Well, study the poster and then judge for yourself.

* * *

GOING UP CLIMBS STEADILY FOR THREE DAYS

Associated Exhibitors has received the following letter from H. A. Berbracht of the Ames Theatre Company, which lately played hosts of Douglas Fairbanks’ “Going Up” at the Princess and Ames Theatres, in Ames, Iowa:

“We have just finished running your production, ‘Going Up,’ and I believe it is one of the finest pieces of entertainment we have been able to offer our patrons for a long period. It could easily be called entertainment that entertains. They all liked it. Equally as many laughs as in ‘The Hottentot.

“I am sorry we had it on the coldest days we have had in Iowa for years, but even at that it picked up every day, the last day being the largest of the three, which speaks well for the drawing power of the production.”

* * *

‘THROUGH THE DARK’ BOOKED FOR SECOND WEEK

Booked for a one week run at the New York Cameo Theatre, this, it was to have its world premiere, the management found it necessary to prolong the engagement of “Through the Dark” to accommodate the enthusiastic audiences which clamored for admittance. The picture is a Cosmopolitan attraction starring Colleen Moore who has recently leaped to fame in “Flaming Youth.” Moreover, it brings back the screen “Boston Blackie,” the hero of Jack Boyle’s crook stories from one of which, “The Daughter of Master McCoy,” the new film is a picturization.
'Thy Name Is Woman' on Way to East

'Exhibitors Trade Review'

The arrival of the print of Metro's 'Thy Name Is Woman,' awaited in New York with anticipation, is this Fred Niblo's new production made from the recent stage success and starring the cast, Ramon Novarro and Barbara La Marr as well as Robert Edeson the well-known stage star. The play was originally written by a German and played in Germany, Austria and Spain before it made its way to this country.

Toledo Houses Book 'Midnight Alarm'

'The Midnight Alarm,' has been booked by thirty-two theatres in Toledo for showing on fourteen consecutive play days. The story is a romance based on the life of a freeman whom it glorifies. Like bookings are being made on 'The Man Next Door,' "On the Banks of the Wabash," and "The Man from Brodrey's."

'On Time' Stars Richard Talmadge

"On Time" has been the name selected for the new Richard Talmadge picture which Henry Lehman has just completed for Tru-art. Here again the stunt actor is given ample opportunity to demonstrate some remarkable feats of strength and dexterity. In this new picture it is understood that he will release a whole batch of new stunts which are woven into an ingenuous story in which there is a marked element of mystery.

Three Circuits Book Goldwyn Films

As an outcome of an agreement between Goldwyn and Cosmopolitan, the Keith, Proctor and Moss circuits, there will be booked at these theatres in New York and vicinity, five of the newest productions being distributed by this concern. These include "Name the Man," "Under the Red Robe," "Through the Dark," "Unseeing Eyes," and "The Steadfast Heart." The bookings are to take effect immediately.

Mary Pickford Picture to Appear Soon

The actual filming of Mary Pickford's new picture, "Daisy Vernon of Haddon Hall," is entirely completed and Marshall Neilan, the director, and his staff are now busy on the editing and cutting. No definite release date has been set, but the picture will be released through United Artists and will probably reach the public some time in March.

Fairbanks Film Ready for Release

Simultaneous with the completion of Mary Pickford's film, Douglas Fairbanks finished his next picture, "Scaramouche," and a Robert Leonard production. The arrangement results from the desire of the movie fans, who have made their wish known through hundreds of letters, to see these two stardom together again.

Cold Wave Can't Keep Crowds Away

Apparently the breezy Chicago days can't discourage the enthusiastic movie goers if the attendance record at the showing of Charlie Chaplin's "A Woman of Paris," released by United Artists, can serve as a measuring stick. Coincident with the arrival of the picture at the Orpheum Theatre, came a bitter cold wave and not much was hoped for in the way of attendance at the theatre. But that was once that Aaron Jones, the manager, figured without reason, for the crowds which swarmed to the theatre in the first two days were greater than any before, excluding the audiences that attended "Rosita." Mr. Jones sent his congratulations to the president of United Artists, and complimented him on his judgment in taking over the film.

'Conductor 1492' Gets the Laughs

Very steadily and rapidly Johnnie Hines is endearing himself to movie audiences in all parts of the country. In his "Conductor 1492," the script of which he wrote himself, he succeeds in making the world laugh with him by laughing at himself. The picture is pulling strong everywhere which is probably due to the many gags with which he has interspersed this story of the adventures of an Irishman, who has come to this country to try his luck, with nothing but a few coppers and a mascot doll. His interpretation of the part in a clean-cut, pert manner is not only gaining for him a great many admirers but also an enviable reputation as a whole-some screen comedian.

'Banks of the Wabash' Hits Bullseye

"On the Banks of the Wabash" is apparently hitting the bullseye if one can judge correctly from the booking reports. Cleveland and Toledo both report group bookings on this J. Stuart Blackton production which is released by Vitagraph. Beginning January 20 the picture began its tour of fifty Cleveland theatres while in Toledo it was signed up for by the six Key theatres. It is apparently interested in what happened "On the Banks of the Wabash."

Numerous 'Name the Man' Bookings

Some very interesting and encouraging bookings are being piled up for Goldwyn's Victor Seastrom production, "Name the Man." In addition to sixteen simultaneous first run showings in key cities, the film has to its credit also, three weeks at the Broadway Strand in Detroit, two weeks at the Newark Rialto and one week runs at other New Jersey houses. Kansas City and Colorado Springs theatres have also set dates for showing of the film.

'Scaramouche' Scoring Unusual Hit

Appropriately Philadelphia is still very much excited by the arrival of Rex Ingram's Metro release, "Scaramouche," which opened at the Aldine Theatre on Christmas day. Although the house is selling at a top price of $1.65 with a two a day showing it seems unable to accommodate the tremendous crowds which try to elbow their way in at each performance. Although no special exploitation was done on the feature other than extra newspaper space and more elaborate theatre display, the production has enjoyed such powerful word of mouth advertising that it immediately began breaking records. It is still humming on its good start.

Possibilities in Mickey Bennett

Another child actor who is gradually rising to prominence and fame is little Mickey Bennett, one of Whitman Bennett's finds. Mr. Bennett sees great possibilities in the youngster who exhibits some fine flashes of ability in his part in "Loyal Lives," a story which extols the United States post office employee. In this hit he justified Mr. Bennett's interest in him and opened the way for a great career for himself as a child actor.
Do You Need a Colonel Cole?

News from the Southwest Region tells us that Colonel Cole is working rapidly on a project to have his name known through Texas in the interest of member exhibitors.

His plan is that the man’s services be offered to members to get their machines into exact repair and to offer instruction in projection and care of machines to the operators.

The purpose is to have the box office intake through better projection and cut down losses due to destroyed films. In connection with the subject of destroyed films several exchanges report films returned absolutely mutilated some with sprocket holes practically gone on one side, all due to poor projection. Particularly in a case where a manager of several houses, who cannot keep a constant eye of things, is this plan good in which case he would be a substantial beneficiary if Colonel Cole’s plan were in operation.

Theatre Activity in South

Newspapers of Atlanta, Georgia, declare that Louis Cohen of Southern Enterprises has practically closed negotiations on a Famous Players project to build a theatre at Peachtree and W. Ponce in Atlanta, to be operated jointly by Famous and the Keith interests. The reported cost is $750,000.

Meanwhile Famous Players have taken over a piece of property on Franklin Street, Tampa, Fla., on which a 2,000 seat theatre will be built. This will make the fifth house operated by Famous in the state.

It is also reported that R. D. Craver will build a new theatre at Charlotte, N. C.

Concerning Admission Prices

While news comes that the Roosevelt and Chicago, Balaban and Katz houses of Chicago, have raised their admission prices. Just the reverse is received from Seattle to the effect that The Coliseum has reduced admission prices to twenty-five cents. Also the Hellig, Seattle, recently announced a twenty-five cents admission as part of its new policy. The increase of the Roosevelt and Chicago amounts to five cents on week days and ten cents on Sundays.

Bronx M. P. T. O. A. Elections

At the recent election of the Bronx M. P. T. O. Association, John J. Whitman was re-elected president, his twelfth term. John C. Bole was re-elected vice-president for the fourth time; Henry Cole, executive secretary; L. Jacobs, trustee for three year term; A. Leff, two year trustee; H. Straufa, one year trustee, and William Wilson, sergeant-at-arms.

Buffalo Showman Seriously Ill

Mr. M. C. Wiley, owner of the Seneca, which was formerly the Red Jacket Theatre, Buffalo, New York, is seriously ill. It is expected he will recover.

Dagler to Manage New Theatre

Hal E. Dagler, well-known showman is to have charge of a leading theatre in Minneapolis. He was house manager of the Blue Mouse, Seattle, for several years and later, of the Columbia.

Showman Invests $375,000.

Oliver C. Hammond, a Chicago theatre owner, has just brought a fireproof apartment house worth $375,000, in that city.

National Theatre Transfer

Frank Vesey has been transferred by the National Theatre Syndicate from the Woodland, Calif., office, to Marysville, where the company operates three theatres.

Reardon Gives Up the Tulare

The T. & J. circuit, has taken control of the Tulare, Tulare, California, from Paul R. Reardon. William A. Hazel will manage for the new owners.

New Vaudeville Picture Houses

Boston is to have two new vaudeville pictures theatres. The construction is now under way. One, the new Keith house, is going up at the corner of Washington and Essex Streets, while the other is the new Gordon, to be built on property adjoining the Wilbur Theatre on Tremont Street.

St. Louis’ Most Popular Man?

Just another little thing to make us glad we’re living in the twentieth century! News comes from St. Louis that Alderman Samuel Wimer, celebrated for thinking up and introducing freak and unpopular bills, has presented a measure to the Aldermen providing for a tax of one mill on each 50-cent theatre admission.

Philadelphia House Re-opened

The Ridge Avenue Theatre, which has been closed for about a year, was re-opened the later part of January as the Elk. H. L. Kaper of the Jefferson and Park, assumes management.

Two More for the West Coast

The West Coast Theatre is growing fast and the latest additions are the new Balboa and the Cabrillo in San Diego, California.

Shorter Features Voted on

At the meeting of the M. P. T. O. A. in New York, held the week of January 18th, one of the resolutions passed concerned the length of features. The resolution favored “a reduction in the footage of feature motion pictures as to hold all within a limit of six reels at the most.”

Combatting Picketing Influence

Apparently a successful method of combating evil influences of picketing by unions has been conceived by Jack Roarback of The World in Motion, a down town house of Kansas City.

A permanent injunction recently was granted the Ashland theatre, a suburban house, against picketing by unions, but Mr. Roarback as yet has not applied for an injunction. He formerly was a motion picture operator. His house now is being operated by the operators’ union of Kansas City.

To offset the “bawling” of the picket Mr. Roarback had a large sign placed in front of his house, explaining to the public that it was a motion picture operator and, as such, has a perfect right to operate his own machine, the same right as a barber or a plumber has to work in his own shop. The scheme is working successfully. In fact, many exhibitors believe it is winning him new patrons.

Lett’s Wish Mr. Hughes Luck

Clarence Hughes, who last year suffered a double loss in the death of his father, followed almost immediately by a fire which completely destroyed his home in the District of Columbia.

His loss is being felt and sympathy is being extended from all corners.

Sounds Like a Film Plot

Frank Sands, of Pyrites, a motion picture theatre owner in the northern New York village, figured in a running fight with a bootlegger the other night, in which shots were fired.

Mr. Sands is a deputy sheriff. The bootlegger, by mistake, came to his house, and informed the exhibitor that he had his “load” outside. Mr. Sands later covered him with his revolver and then having his wife summon two other deputies, started with the bootlegger for the county jail in Canton. The bootlegger made a break for liberty in Canton, however, and managed to escape as the bullets flew thick and fast.

Good News Can Always Wait

Dave and Samuel Harding, who leased their Liberty theatre, Kansas City, to Universal not long ago, have an unfortunate habit of being out of town when capacity crowds are to be seen. They were in Omaha attending to alterations of their house just three weeks after their Liberty was ‘standing ‘em up’ with ‘A Woman of Paris.’ But they heard about it when they returned.

Three Cheers for Mr. Newman

Frank L. Newman, owner of the Newman and Royal theatres, had a big birthday at the Hotel Murhrosh, Kansas City, and everyone from the box down to the ticket punchers made merry. A rousing cheer was tendered Mrs. Newman, who has been in the organization twenty years and has not asked for a raise.

Two New Loew Houses in Bronx

The Elsmere, at Crotona Parkway and Elsmere Avenue, comes back to the Loew’s fold after several years and will show straight pictures under the new name, Loew’s Elsmere.

The other new house is Loew’s Burnside at Burnside and Walton Avenue. It will be devoted to pictures exclusively and seats 3,000.
Round Table Briefs

Harry Hardy, formerly with the Rialto, Atlanta, more recently with the Imperial, Anderson, South Carolina, has been transferred to Greenwood, South Carolina, a Southern Enterprises town. W. A. Byers formerly in Greenwood, goes to the Imperial, Anderson, with supervision for a short time over Greenwood.

Thomas Clark, new owner of the Electric theatre, Maryville, Mo., left Kansas City the other day with a bulging pocket of contracts, apparently bent on entering the film business in style.

H. H. Kirk has taken over the Grand, Eastman, Ga., formerly operated by W. B. Haines.

S. S. Stevenson, of Henderson, N. C., who is promoting a chain of “ten cent theatres” in the Carolinas, has opened the latest addition to his chain, The Capitol, Raleigh, North Carolina.


Unusual success is being met by the Kansas City Pathe office in the drive being made on news reel subjects, according to Cecil Vaughan, branch manager.

H. F. Jamison has opened the Victory Theatre at McRae, Ark.

G. G. Mitchell, who operates theatres in North Wilkesboro and Ellen, North Carolina, has taken over the Grand, Newton, N. C.

“Cleve” Adams, F. B. O district manager, has been unearthing old friends in Kansas City. He formerly was district manager for Universal.

George M. Findley has been appointed manager of the New Empire Theatre, Edmonton, Alberta, in succession to Paul R. Vincent who has gone to Montreal to join Trans-Canada Theatres, Limited.

Sidney Sampson, of Buffalo, one of the brads of the Bond Photoplay Company was in Albany recently.

J. M. L. Brown has taken over the management of the Rialto Theatre at Midland, Texas.

Walter Fogg has resigned as manager of the Capitol Theatre, Winnipeg, Man., and has gone into other business.

Norman Hill, son of Uly S. Hill, managing director of the Mark Strand and Troy theatres, is confined to one of the Albany hospitals, following an operation.

Sam Tuck, for many years manager of Loew’s Grand, Atlanta, is back in Atlanta, with the road attraction “Sally, Irene and Mary” and renewing many old friendships.

Arnold B. Huff, who owns and conducts the Broadway, Capital and Orpheum theatres, High Point, N. C., is spending and looking over sites in several Carolina towns.

Joseph Paquet, who recently leased the Canadian Theatre of Quebec City, has resumed the management of the theatre himself and has had the house re-decorated.

Harve Miller is building a new theatre at Heter Springs, Ark.

J. A. Harrison has been appointed to manage the Royal Theatre at Nowata, Okla. B. Morgan has purchased the Cozy Theatre at Henrietta, Okla., and will present pictures as the policy.

J. E. Hufford has purchased the Ace Theatre at Whitesboro, Texas, from C. M. Duval, and has taken charge.

H. B. Breverton has purchased the Rex Theatre, and equipment at Red Deer, Alberta, from N. White and W. E. Lord, who had operated the theatre successfully for some years.

A. C. Reynolds has taken over the Star Theatre, Paris, Alabama, formerly operated by Johnson Brothers. The latter firm will continue to operate their theatres in Dora and Jasper, Alabama, respectively.

R. W. J. Betts will take over the management of both the Orpheum and Hippodrome Theatres at Tulsa, Okla., in the near future.

John Crovo, of the Lyric Atlanta, Ga., recently landed the entire back page of the rotogravure section of the Atlanta Constitution for stills from “The Ten Commandments,” which comes to Atlanta as a road attraction soon.

P. J. Nolan, proprietor of the Rex Theatre, Ottawa, was re-elected alderman in the City Council of Ottawa on January 7 for the ensuing year, representing Victoria Ward. Alderman Nolan has been a member of the Ottawa City Council for several years.
SCHULBERG TAKES OVER
HOLLYWOOD STUDIOS

Preferred Pictures to Spend Over Two Million in Transaction

ONE of the most important picture production deals in recent years was completed this week when B. P. Schulberg announced that he had taken over the Hollywood studios as the future home of Preferred Pictures. The Hollywood picture plant, capable of housing from seven to ten production units, is one of the most modern and fully equipped studios in the world. It is given a real estate value of approximately $400,000, exclusive of the elaborate lighting and other paraphernalia now installed there.

Mr. Schulberg immediately let for New York a complete arrangement under which picture rights to not fewer than eighteen stories and plays will be acquired for productions by the company's product for the coming year.

Ten productions for which the stories already have been acquired, are to be filmed at the new studio. Since leasing contracts require that they be completed within six months it is probable that two additional directors will be assigned to production work after the return of Mr. Schulberg from the East.

The productions that will be started at once—"The Breath of Scandal," directed by Gannett being the first—and the studio transaction involve an outlay of slightly more than $1,500,000. With improvements that will be started immediately the sum to be expended by the Preferred Pictures Corporation here will total in excess of $2,000,000.

Because of the space available for production the policy of leasing space to independent producers will continue. Harold Lloyd will keep his present quarters and produce at the studio until the completion of his own plant and independent producers will continue to find opportunity to avail themselves of a co-operative plan that promises to make better productions possible at a greatly reduced overhead.

The pictures on which work will be started at once are: "The Breath of Scandal," "The Truthful," "Who's in the Back Seat," "My Lady's Lips," "The White Man," "The Boomerang," "A Mansion of Aching Hearts" and "Faithful Intentions." "Our main object in making the move is to acquire greatly increased facilities for picture making without exorbitant expenditures," said Mr. Schulberg. "The main requisite of a picture is a location today is the adoption of business methods that will offer more entertainment—more sincere picture making—at a lower cost. I am convinced that this change accomplishes this.

"Incidentally, we are going to continue all of our producing work on the West Coast. There is no place in the world where the facilities for continuous production are greater than right here in California."

HODKINSON TO START NEW YEAR WITH TWO FEATURES

Two pictures from stories by well-known authors comprise the Hodkinson January releases. One of these is by the popular modern author, F. Scott Fitzgerald, and features Glenn Hunter and Clara Bow. "The Hoosier Schoolmaster," the screen version of Edward Eggleston's widely-read novel, was ready for distribution January 28.

MYSTERY STRESSED

Mystery thriller for Cosmopolitan's "Through the Dark," breathes the very air of mystery, unseen eyes and horror. It immediately arrests attention, not only drawing the eye to the star, but the type of film.

LOUIS B. MAYER ACQUIRES 'BROKEN BARRIERS'

Meredith Nicholson's widely read story, "Broken Barriers," is going to be done in motion pictures. Winning out over close competition for the film rights, Louis B. Mayer has acquired "Broken Barriers" and will produce it for release by Metro Pictures Corporation. Reginald Barker will personally direct the production from a scenario that is to be prepared by Sada Cowan and Howard Higgin.

The story centers about an American girl of good family and high education who has the courage to openly defy established conventions in the molding of her career. Daring yet logical it presents a sincere and fearless treatment of one of the big, vital problems of this modern age.

In addition to its publication in book form "Broken Barriers" was published by the Cosmopolitan Magazine as a serial. It is familiar to millions of people who will await with a great deal of keen anticipation the appearance of the screen version.

FIRST NATIONAL INITIAL 1924 PICTURE IN PRODUCTION

First National's first production for the new year will be an elaborate screen translation of "The Woman on the Jury," which was started January 14th. Harry O. Hoyt will direct. Sylvia Breamer will play the leading role. Players under consideration for supporting roles are high in the regard of theatres and patrons but cannot yet be named.

"The Woman on the Jury" thrilled New York players for a long run at the Eltinge Theatre. Mary Newcomb appeared in the stage role for which Miss Breamer has been selected. Harry Hoyt wrote the adaptation in collaboration with Mary O'Hara.

CASTING COMPLETED FOR WARNER BROS. NEXT

Many Prominent Players to Appear in 'Broadway After Dark'

PRODUCER HARRY RAPF this week announced the complete cast of "Broadway After Dark," the Warner Brothers screen adaptation of the most popular melodrama of the hour. Prominent players have been engaged, among them Adolph Menjou and Anna Q. Nilsson, the former noted for his superb work in "A Woman of Paris," and the latter for her work in "Shadows." These and other stars have been added to the cast to strengthen the already well-rounded cast that is expected to be one of the best ever assembled for a motion picture.

Besides these two headliners, the cast is composed of Noela Pedder, Billie Burke, Lucille La Verne, pretty little Thelma Losle, mother of the famous jockey in Johnny Hynes' picture, "Conductor 1492," and Ethel Miller.

The direction of this Harry Rapf Production has been put in the hands of Monta Bell, who assisted in the direction of "A Woman of Paris." He is aided by Sandy Roth, with Charles Van Enger at the camera. Mr. Van Enger was chosen after proving his outstanding ability in "The Marriage Circle." A feature of the production will be the introduction of scenes representing a brilliant ball held in New York, attended by leading members of the theatrical profession. This aggregation of stage stars is said to be the greatest assemble ever brought to the screen in a single production, and will give to "Broadway After Dark" the most notable cast, perhaps, ever assembled for a motion picture.

MAE MURRAY BEGINS WORK ON 'MADEMOISELLE MIDNIGHT'

Mae Murray has begun work on "Mademoiselle Midnight," produced by Robert Z. Leonard, which will be Miss Murray's third release for Metro this season. The picture is being filmed on the coast.

Mr. Leonard has hired Paul Blue to play the leading male role in the production while others of the supporting cast will include Arthur Edeson, Robert Armstrong, Eugene Arden, Franklin Pangborn, and Clarissa Selby, who appear in the story. For the prologue John Sainpolis, J. Farrell MacDonald, Bill Schenck, Paul Walek and Clarissa Selby will enact the important characters.

"Mademoiselle Midnight" will be produced with all the elaborateness of the preceding Mae Murray-Metro pictures. "Mademoiselle Midnight" was written by Leon Roberts. It is being directed by Robert Z. Leonard for Tiffany Productions of which M. H. Hoffman is general manager and Mr. Leonard director general. It will be one of Metro's early Spring releases.

TITLE CHANGED TO 'MY MAN'

"My Man," which has been decided upon as the title for George Randolph Chester's novel with which William Smith and Harry Hoyt are now in collaboration. Patsey Ruth Miller and Dustin Farum have the leading roles in a cast which includes Niles Welch, Margaret Landis, George Welsh, William Norris, Edith Yorke and Violet Palmer.
PRODUCING 'DAN McGREW' WITH FINE CAST

Lew Cody, Percy Marmont, Barbara La Marr in Metro's Great Feature

Lew Cody has been selected to play the role of Dan McGrew and Percy Marmont, the husband, Jim Elliott, in "The Shooting of Dan McGrew," the Sawyer-Lubin production of Robert W. Service's famous poem which Metro will release late this season. As announced some time ago Barbara La Marr is to play the important role of "The Lady Known as Lou." Other names will be added shortly.

"The Shooting of Dan McGrew" went into actual production last week under the direction of Clarence Badger. It was adapted to the screen by Winifred Dunn. Mr. Badger has selected Catalina Island as the location for the important opening sequences. After this he will take his company to Canada where many of the exterior scenes will be shot. It will take fully four months before "The Shooting of Dan McGrew" is finished.

Barbara La Marr comes to this role straight from her playing in Fred Niblo's new Metro-Louis B. Mayer attraction, "Thy Name Is Woman," Before that she appeared in Niblo's "Strangers of the Night," also a Metro-Louis B. Mayer picture and taken from Walter Hackett's famous international stage success, "Captain Applejack."

Mr. Marmont comes to his role in "The Shooting of Dan McGrew" also from a Metro picture—"The Man Life Passed By," which Victor Schertzinger recently completed.

Lew Cody has played so many big roles that it is unnecessary to repeat them. He is universally known and admired. His acting is always finished.

"The Shooting of Dan McGrew" is being photographed by Rudolph Berquist. The technical direction is in charge of the large Metro staff at the studio. * * *

'THE THIEF OF BAGDAD' MUSIC SCORE COMPLETE

Mortimer Wilson, famous composer who has the distinction of holding more degrees than any American musician, returned to Hollywood from New York last week with the completed musical score for "The Thief of Bagdad," Douglas Fairbanks' forthcoming film production.

Although Mr. Wilson obtained color and atmosphere from watching the production of this picture, he felt his perspective would be broader at a distance, and so finished his work in the East. Mr. Wilson has evolved melodic themes for each character in "The Thief of Bagdad," and for each important situation. These themes are the threads with which he weaves his musical background, said by critics to possess the impressive quality of a symphony. * * *

VITAGRAPH PICKS CAST FOR 'BORROWED HUSBANDS'

Vitagraph has selected another all star cast for "Borrowed Husbands," the picturization of Mildred K. Barbour's famous novel on marriage and its problems, which David Smith is producing at the Hollywood studios.

Florence Vidor is playing Nancy Burrard, the leading feminine role, with Rockcliffe Folkowes, Earle Williams, Robert Gordon and Kathryn Adams in leading parts. The selection of Miss Vidor came after a long consideration of many popular leading women by the director and Albert E. Smith, president. The success of Miss Vidor in "Main Street" won the engagement for her. Miss Vidor's latest screen successes include "Conquering the Woman," "Alice Adams," "Dusk to Dawn," "Real Adventure" and "Woman Wake Up."

"Borrowed Husbands," is a widely known novel. It was printed simultaneously in more than one thousand newspapers in the United States which created a ready made audience for the exhibitors. It is the second book published by Harper Brothers to which Vitagraph purchased world picture rights. * * *

DOROTHY FARMUN DOES SCRIPT FOR 'TAMING OF THE SHREW'

Dorothy Farnum has completed the scenario for the screen version of "The Taming of the Shrew," in which Bebe Daniels and Norman Kerry play the leading roles under the direction of William Beaudine.

START NEW NEGREI FILM IN FEBRUARY

Pola Negri to Appear in 'Men' Under Distinguished Polish Director

Plans for "Men," in which Pola Negri is to appear under the direction of Dimitri Buchowetzki are already under way at the Paramount West Coast studio and production work will commence in February following Miss Negri's return from her project trip to New York. Paul Bern has been engaged to prepare the scenarios.

Buchowetzki is of the same nationality as Pola Negri, both having been born in Poland. He directed the great Polish actress in one of her greatest European successes, "Mad Love," and in February followed her story, "Men," which he will now produce as a Paramount picture with Miss Negri in the starring role.

Buchowetzki, who in Europe is known as the producer of such great pictures as "Peter the Great," "Danton" and "All for a Woman," is back at the studio in the same way that the names of Cecil B. De Mille and D. W. Griffith are joined in America.

Buchowetzki's methods are marked by strong originality and his success has been achieved largely because of his ability to build up powerful characteristic on the screen. He is only thirty years of age. * * *

AUTHOESS ON LOCATION WITH EDWIN CAREWE COMPANY

Louise Gerard, the English authoress, who wrote "A Son of the Sahara," which Edwin Carewe is making into his next first National picture, has gone from England to Tuchquart, Algeria, where Mr. Carewe is photographing the outdoor scenes for the more spectacular scenes of the production.

Mr. Carewe will film the interiors in the Eclair Studio in Paris. This means that the Carewe company will be located in the French capital for at least a month after its return from Biskra, Algeria. The company will probably take up its work there sometime during the first two weeks of the new year. Mr. Carewe's cast includes Claire Windsor, Rosemary Tby, Bert Lytell, Montague Love and Paul Panzer, who sailed from New York early in November. * * *

OFFER MAY KEEP DAGMAR GODOWSKY IN EAST

Although plans had been formulated by Dagmar Godowsky in early February to leave for Los Angeles to renew her picture work out there, a new offer that reached her several hours before train time has temporarily halted her going West.

Miss Godowsky, although she has not divulged the nature of the offer that will keep her in the East for several attempts to return to Hollywood. But film work here in the East has kept her busy; as did renewing her extensive wardrobe for picture work.

News regarding Dagmar's latest affiliation should be forthcoming shortly. * * *

BLACKTON CONFRMS WITH SMITH ON 'BETWEEN FRIENDS'

J. Stuart Blackton upon his arrival in Hollywood last week held a conference with Albert E. Smith, president of Vitagraph, concerning his new picture "Between Friends," from the novel by Robert W. Chambers. Lu Tellegen, who accompanied Mr. Blackton to the coast, will have the leading role and Alice Calhoun will play the principal feminine part.
BOX OFFICE REVIEWS

'ABRAHAM LINCOLN'

George Billings in Title Role Gives a Moving Interpretation of the Martyred President


THE CAST

Abraham Lincoln. George A. Billings
Anne Rutledge. Missna Craig
Mary Todd. Jean Craig
Nancy Hanks. Pat Hartigan
Dolley Madison. Ora Halpin
Sally. Louise Fazenda
John Wilkins Booth. William Moran
General Grant. Walter Rogers

By GEORGE BLASDELL

The brothers Rocket have performed a distinct service to the industry and the public in the production of "Abraham Lincoln," a deeply moving and authentic portrayal of the great man. The film, which was directed by Al and Ray Rocket, is a moving and accurate representation of the life of the 16th President of the United States. The story is told in a simple, straightforward manner, and the performances are outstanding.

The film opens with Lincoln as a young man, and his life is depicted in a series of brief scenes. The opening scene is a simple, effective portrayal of Lincoln as a young man, and the film continues in this manner, with each scene showing a different aspect of Lincoln's life.

The film is a moving portrayal of Lincoln's life, and it is a tribute to the Rocket brothers for their efforts in bringing this story to the screen. The film is a must-see for anyone interested in the life of Abraham Lincoln.

NO MORE WOMEN'

Good Farce

Associated Authors' Production has Humor and Interesting Story

NO MORE WOMEN. 'Associated Authors' Production Released by Allied Producers and Distributors. Lloyd Ingraham, Dir.-Story by Elmer Harris. Length, 681 Feet.

CAST AND SYNOPSIS

Peter Maddox
Peggy Van Dyke
Matt Moore
Daisy Crenshaw
Madge Bellamy

By HELEN V. SWENSON

Every exhibitor knows the value of a light comedy farce. If it is thoroughly good. It keeps you entertained from start to finish, is full of laughs and chuckles, and it does keep you interested. In short, it's a winner.

The title "No More Women," has a certain suggestion in it. Plus the picture up as that. Let every one know that it is not a serious picture, but that it is just a light, jolly, little farce that will do nothing but entertain.

Madge Bellamy as the star may be a drawing card. She is certainly more and more popular every day, but, if your patrons should see the picture, they will find that in this picture she is the most winning, the most roguish little flirt that ever flashed across the silver screen.

To play the picture up for what it is just good entertainment, nothing you can say will be an exaggeration. The audience will prove by its laughs that it agrees with you.

It is a pleasant change from the usual problem plays and lavish productions which get nowhere and do not begin to tell as fast as they are shown. It is a picture that will be welcome in any house, either large or small.

It doesn't matter whether it is a city or small town, matinee or evening performance, whether the audience is comprised of men or women, children or teachers, church people or flappers, they all will like this picture. There is absolutely nothing in it to offend any one.

Instead of the hackneyed love tale, it is rather refreshing in its treatment. A wealthy girl decides she will marry Peter Maddox, a young man and very poor. However, he has been disappointed in love and vows, "No More Women." But through a series of amusing incidents she finally wins him, although he is a hard case, calling for all kinds of cunning trickery on her part.

Madge Bellamy as the delightful little flirt does absolutely the best work of her career. She photographs well, and gives a light touch to all of her scenes that is thoroughly delightful. She gets into the spirit of the thing at the very beginning.

The other members of the cast also are good. Peter is a man who might awake love in a woman who is in love with a rather ambiguous woman, who turns back to Peter when he gets a good job. Kathleen Clifford is just a little different in this role, however, because that is what she became. Kathleen Clifford and Peter the sympathy is not entirely against her.

Any number of exploitation stunts could be used to get people in and it is showing the leading man with his hand raised, vowing "No More Women," as well as bachelor clubs and bachelor matinees would go in a big way.

Small boys could parade the streets bearing placards, and singing "Good-By, Boys, I'm going to marry Peter, and None Gone Wrong." There is a dog in the picture too, so it would attract attention if you sent a bedraggled pup through the streets with a sign on his back, saying: "Women were my downfall—No More Women."
HINES HITS 'EM HARD
IN 'CONDUCTOR 1492'

Fast, Snappy Comedy Drama Has
Oceans of Fun, Thrills and Plea-
singly Original Plo

CONDUCTOR 1492. Warner Brothers Photoplay. Author, Johnny Hines; Director, Charles Hines and Frank Griffin; Length, 6,500 Feet.

CAST AND SYNOPSIS

Terry O'Tool (Conductor 1492) ........ Johnny Hines 
Edna ........................................ Robert Caine
Mike ........................................ Tom Goodwin
Frank Griffin ................................ Charles Hines
Richard Langford ........................................... Robert Caine
Denise Connolly ............................................. Lulu Kenyon
Bobby Connelly .............................................. Byron Sager
Michael Dark .............................................. James Stoddard
Sally O'Tool .............................................. Sally O'Tool

Terry O'Tool arrives from Ireland, with a rag doll mascot which belonged to his father. He gets a street car job, saves the life of little Kathleen Connelly, son of the company's president, is invited to the evening's concert and falls in love with Edna, his father, Mike, visits New York; President Connolly is in need of three shares of missing stock, which would enable him to save his company. Mr. Hines, who bought the shares, which are sewed inside the doll mascot, is the only one who knows where they are. He fights through the thieves and rescues doll and stock. Terry wed's Edna.

By George T. Pardy

This latest Johnny Hines vehicle runs at a clip, with enough of tough, romance and peppy situations in practically unlimited quantity. Its fun is unceasing, except when a timely bit of sentiment or big punch action ruins the effect. Written and directed in a perfectly rollicking spirit of "get-there-snapply," this comedy of all degrees, humbug and hoots, is a home "Conductor" as a comedy drama of sure box office tagging power.

Perhaps the best thing about the picture is originality of plot, something in which Johnny Hines deserves a pat on the shoulder. In his double capacity of star and author. Mr. Hines makes a well deserved hit. You may think the idea of having the fortunes of a big street car magnate and a pair of devoted lovers pivot on this three shares of stock conceals something that's important and far-fetched, but not after seeing Terry O'Tool and his associates unravel the strands of the yarn.

For the players work together with such delightful balance and energy that they make the whole business seem believable. And the young immigrant, with such sturdy faith in his own principles and his trusting character, gets the sympathetic liking of the spectators right from the jump and holds it to the final shot. There's always a strong feeling among movie fans for the poor young chap who aims to wed the rich autocrat's daughter, and that angle is here slyly developed to the picture's ever-sunny ending.

There's a heap of dramatic stuff with a punch in every situation and comic twists galore, but of course, the most spectacular episode of the whole film is the one where the clever Mr. Hines and his father rush to the burning building to extricate the rag doll containing the stock shares. Old man drops and Mike falls, and an acrobatic stunt from the pole of a trolley car to the house window and saves him. This is a gem of realism, with a touch of the absurd.

Nor should the triumphant return to Ireland of Terry, his bride and dad be forgotten, when they land in the Irish village and begin dancing, an authentic gombeen dance with the guests, and the cheering natives.

There is excellent photography all the way through and Johnny Hines gives a performance in the role of Terry which will stand on record as one of his best contributions to his screen. Doris May, as Edna Connolly, is versatile and pretty, Dan Mason scores as a great old dad, in the part of the father and adequate support is rendered by the remainder of the cast. Johnny Hines and Doris May should be prominently mentioned when advertising the film and the theme of "Toonerville Trolley" fame, possesses driving power. There is also a good chance to get local fire companies interested and the feature can be used to come back with a comedy drama of undeniable entertaining power.

UNIQUE AND INTERESTING

Picture Questions Counsel's Right to Defend Guilty Client

PHANTOM JUSTICE. F. B. O. Photoplay. Author, Daniel Whitcomb; Director, Richard Thomas; Length, 6,238 Feet.

CAST AND SYNOPSIS

Kingsley .............................................. Rod La Roque
Goldie Harper ............................................. Estelle Taylor
Mike Dell .............................................. George O'Dell
Beatrice Brooks ............................................. Kathleen McGuire
Doctor Wills ............................................. Frederic Vroom
Mr. Leighton .............................................. Leon Carlin
Wolfe ................................................. Norval MacGregor
Duke Ballance .......................................... Fred Moore
Gyp Doyle .............................................. Fred Moore

Kingsley, criminal lawyer, visits a dentist. He is summoned by the police to the office of Goldie Harper, who has killed a man. The body is removed by Kingsley, who buries it in his yard. He defends Goldie successfully, but, knowing that the body is in his yard, he tells the inspector to his defending guilty thugs, is killed by the police and taken to arrest him. He wakes up in the dentist's chair. It was all a dream, but he resolves to come back with the same methods.

By George T. Pardy

PRESENTING a unique plot, well photographed, directed and acted, "Phantom Justice" registers as an attraction likely to serve as a good drawing card for all classes of theatres. The action moves at a speedy rate, suspense is well developed and maintained and, though the whole experiment of a dream is resorted to in order to straighten matters out satisfactorily for hero and heroine at the finish, we venture to prophesy that it will be received with the feelings of a majority of movie fans.

For there was no other way out, except to have the hero suffer the penalty of the law, and as he gives the impression of being a decent sort of chap, despite his willingness to defend thugs he knows to be guilty, he is a man of character and will not have appealed to popular taste. Nor would it have tickled the public fancy had the hero's sweetheart really fallen a victim to bullets.

There's a distinct limit to the amount of tragedy which can safely be put into a feature. Overlay the gloom atmosphere and the spectators go away in disgruntled mood, nine times out of ten. To chop off the plot of Phantom Justice at a point where its melodrama merges into grim shadows might be "good art," according to the strictly highbrow viewpoint but extremely rotten judgment of the majority of movie fans.

The question of whether a lawyer should defend a criminal he knows to be guilty is pretty interesting, any way you look at it. Of course, the average citizen will answer right off the bat that no attorney is justified in so doing. But Mr. Averace Citizen knows nothing about the guilt of the time and man and perhaps deep down in his heart isn't so sure that he himself would not shirk dismally at tainted coin, were he a member of the bar.

Anyway, the basic theme of the story leads the onlookers to speculate widely as to what is or isn't right in legal ethics helps a whole lot to make the picture the excellent work of Rod La Roque as Kingsley, the hero lawyer, clinches it. Mr. La Roque is nothing if not sincere and his impersonation of the criminal's "mouthing" as underworld slang phrases it, registers as an uncommonly persuasive and convincing bit of character sketching. His sweetheart is portrayed by Estelle Taylor, McGuire's protégé. Estelle Taylor fills the role of Goldie Harper adequately and the gangster gents look quite realistic.

It can exploit this feature as an unusual underworld story, with a touch of mystery and considerable thrills in it. Play up the question of a lawyer's right to defend a guilty client. Feature such roles as Roque, Estelle Taylor and Kathryn McGuire as the principals of a strong cast.

IS SENSATIONAL AND DARING

‘Other Men’s Daughters’ Will Please
Some But Repel Critical Patrons

OTHER MEN’S DAUGHTERS. Grand-
Asher Photoplay. Author, Evelyn Campbell; Director, Richard Thomas; Length, 5,936 Feet.

CAST AND SYNOPSIS

Alaska Kid ............................................ Bryant Washburn
Dorothy Kane ................................. Dorothy Kane
Lottie Bird ......................................... Grace Averell
Mrs. Kane ............................................ Grace Averell
Mike Kane ............................................ Sidney DeGray
Mrs. Pardy ............................................ Ethel Bascom

Dorothy Kane is severely disciplined by her stern father, who, however, is very uncannily conventional when he banishes the gold digger to her own country home, meets the Alaska Kid and is intro-

duced to the joys of one of the wildest and closest acquaintances of Mr. Kane. Father and daughter compare notes as to the effects of "pocket," and Dorothy denounces her parent, but she and the Alaska Kid fall hopelessly in love.

By George T. Pardy

This picture has a decidedly sensational appeal, is handsomely photographed, sur-
charged with "peppy" action, well directed and presented by a thoroughly capable cast of players. It is essentially a romantic film altogether on the kind of patronage a showman caters to.

There are audiences that will "eat it up," to speak slangily, and find lasting delight in its jazzy atmosphere, cabaret coloring, suggestions of illicit love, etc. Others will probably regard it as a pitifully low shrill attempt to "point a moral" be likely to influence critical folks in its favor to the extent of overlooking its suggestions.

The "big scene" develops in the meeting between father and daughter at a festive gathering where the former's light-of-love is also present. On this occasion the sportive Mr. Kane raises a ruction with the girl for breaking into such lively society and she counters sharply with an awful stock of forcible conversation which stagers him into the realization of his "cheating" sins. Daughter wins all along the line, of course, but matters are patched up, a drama performed in the general adaptability of the "Tramps and a Dollar" type of picture.
BOX OFFICE REVIEWS (Continued)

STRONGHEART SCORES AGAIN

Dog Wonder Brings New Mate to Highly Entertaining Drama


CAST AND SYNOPSIS

Harold Austin

Pierre

Lillian Rich

He

J. B. Hectar

Trimble

Alex McLeod

Strongheart

Hal Wilson

Mrs. Strongheart

The Great Lillian Rich

STRONGHEART

Mr. Strongheart

Sally, a pretty young girl, is the only white woman in the northern settlement. David, a young clerks in her uncle's general store, loves her and is worthy of her. A dishonest for trader, Jean McGraw, and his wife, whom David falls all from overwork and anxiety she nurses him back to health. She also helps him win the yearly dog race, which gives him sufficient money to marry her and return with her to the States.

By HENRIETTE SLOANE

IF the picture can arouse the spontaneous mirth of an audience of sophisticated movie critics, there is no reason to suppose that it is a good picture and will meet with the approval of the general public. The new Strongheart picture is excellent.

The story of the rising buffalo wolves prowling through the thick timber forest, are monuments of fine photography, entertainment and will probably find favor, while the thrilling dog race scenes are the most remarkable we have ever seen on the screen. Up and down the steep grades, across far-reaching white plains, tumbling, quickly across granite rocks and their similar scenes, and again and again, the dogs and their masters speed along rapidly carrying the audience with them till one almost feels he is actually participating in the chase.

The human story, which is the thing on which the dog tale hangs, would stand well alone. Lillian Rich is a swell girl, and she is vivacious when the situation demands it, and convincingly pathetic when things are going against her. In her biggest scene, where she is fighting David as he is on the point of the crisis in his illness, her acting is so genuine it would move the coldest audience.

In this is the scene which also gives Strongheart and Lady Jule, canine aristocrat as white as her husband is dark, a chance to demonstrate their capacities as screen principals. It is a splendidly written and played by Lillian Rich, and every moment of it is packed with pathos. The dogs actually feeling that he was dying of his grief and sympathetic could not have been more sincere. The dog seemed to understand that this was his bid for life, and they were depending on him to make good.

But the dog also had his light moments when he rose to great heights in lovable.

These scenes are titled with a subtle wit that is delicious. Flashbacks from the human theme to the dog theme show the animal mimicking their masters and mistress in every woeing gesture. It is the perfect touch.

For as the picture's appeal, one might almost declare. If Strongheart's real master lovers of dogs and nature will flock to see it.

In places where there is snow it would undoubtedly bring public enthusiasm. The exhibitor stage a dog and sled race, allowing the general public to enter as competitors. The stunt is unusual enough to draw a great crowd.

If the theatre happens to be in a location where there is no snow the idea could be worked out without the sleds having the town thoroughbreds participate. These should be staged just before the date of showing and 'The Love Master' should be given plenty of publicity, featuring the dog race.

AN AVERAGE WESTERN FILM

Romance, Comats and Hard Riding Provide Many Thrills

THE LONE FIGHTER. Sunset Prodcutions Photoplay, Released by Ayton Films. Author, Not Credit. Director, Al Russell. Length 6,779 Feet.

CAST AND SYNOPSIS

“Certain” Lee

J. B. Warner

Rose Trimball

Josephine Hill

McKenny

Patrick Trimball

Harvey Bates

Vester Pegg

Captain Lee, Texas Ranger, trails an outlaw band headed by Macklyn Vance. Lee falls in love with Rose Trimball. She is convinced by Vance that a puppy is the key. But the man she has promised to marry. Rose betrays Lee into the hands of the gang. He escapes. Betsy breaks out of prison and tells Rose that Vance is his enemy. Betsy and Vance meet, fight on the edge of a cliff, fall over and are killed. Lee wins Rose.

By GEORGE T. PARDY

S O far as physical thrills and speedy action are concerned “The Lone Fighter” can be considered to register at the standard level of the average hard-fighting, rougher and tougher Western. It is not an attraction likely to win the favor of critical audiences, but there is always a certain amount of hope in certain locations where adventures in "the wide open spaces" exercise an irresistible fascination upon the fans.

Al Russell has directed the feature with considerable skill and produces a well executed picture. He inter- polating several comedy situations between the episodes of treachery, love and scrapping to lend to the lurid melodrama nicely. He also introduces various unexpected twists and complications in the plot which serve to vary its rather familiar construction and heighten its interest.

Everyone knows what to expect when a Texas Ranger starts out on an outlaw's trail and "Certain" Lee, the hero in this case, lives up to the reputation won by the members of his gallant profession. He is a rather fine fair-furred screen. His romance with Rose Trimball is prettily developed, and gains color from the fact that at the beginning of things the girl is a double-crossing the man who has fallen in love with her.

But as she does so with the best of intentions, being misled by the villainous bandit leader, she doesn't lose the audience's sympathy. The fact that the false has the fin- ish to everybody's satisfaction. A cleverly injected bit of by-play is that in which Lee, the Texas Ranger, and his sagacious horse untying the ropes which bind him.

There is plenty of fast riding and furious hard riding - and hard-fighting, too. There is a considerable battle being that between Rose's discarded suitor, Betsy, and the outlaw chief, when the two reel over a precipice to death.

The photography throughout is excellent, with many fine shots of the sage brush country. J. B. Warner looks the part of the dashing Ranger hero and acts it as well. Mystic picture has some snappy comedy sketches, and the new Virginia Hill, who plays the role of Rose Trimball, is a promising young actress, remarkably good-looking and possessed of undeniable emotional ability. In her scenes as the nun in the Western pictures, returns to the screen after a long absence as Macklyn Vance, the villain of this production, and proves that he has lost none of his speed and vim: and adequate support is given the principals by the rest of the company.

The picture can be exploited as a true- to-type Western thriller with lots of action and atmospheric color. Play on J. B. Warner, Josephine Hill and don't forget the old-time favorite—Joe Ryan.

NO GILBERT IN GOOD PART

New Fox Film 'Just Off Broadway' Story of Romance and Mystery

JUST OFF BROADWAY. Fox Photoplay. Authors, Frederick and Fauny Hatton. Director, Edward Mortimer. Length, 5,544 Feet.

CAST AND SYNOPSIS

Stephen Moore

John Gilbert

Nan Norton

Trilby Clark

Macklyn

Comfort

Academia

Johnson

Jean, Lawrence, a dancer, jobless and hungry, falls in a restaurant just off Broadway. Rescued by Nan Norton, she becomes involved in a counter- part of the plot. Jean, on the way to a sweet and head of the gang, dies in London. He has made a friend and surrounded himself with Stephen Moore in Paris and asks him to look out for Nan. Then follows a series of hectic events, where all the crooks seem to find and tells Jean all the details. The outcome is a perfectly legitimate romance between Jean and Stephen, who isn't a crook, but a millionaire amateur detective.

By MARGARET B. BUSSICK
IS GOOD PROGRAM ATTRACTION

‘Man from Wyoming’ Rapid Western Melodrama with Hoxie as Star

THE MAN FROM WYOMING. Universal Photoplay, Adapted from Novel by William McLeod Raine. Director, Robert North Bradbury. Length, 4,177 Feet.

CAST AND SYNOPSIS

Ned Bannister — Jack Hoxie
Helen Mester — Tullian Rich
Dave Hollaway — William Haines
Jack Holloway — Claude Payton
Bob McWilliams — Ben Corbett
Governor of Wyoming — James Corigan
Hollaway, rancher, aids Ned Bannister, when the latter, unjustly sentenced, breaks jail. Hollaway covets Dave Messiter’s land, but David won’t let him, and Bannister begins herding sheep alongside Messiter’s land. The latter is shot and Bannister suspected. Messiter’s daughter Helen saves Bannister from an ambush. They fall in love. After many misunderstandings and adventures Bannister’s name is cleared and he wins Helen.

By GEORGE T. PARDY

I LIKE all of Jack Hoxie’s pictures “The Man from Wyoming’s” chief entertainment value is the picturesque Wyoming which it registers as a good average Westerner, and considered as a program attraction for the second class and neighborhood houses ought to prove an office reseller.

The long-standing feud between ranchers and sheep-herders, which is a matter of history, is given in the one-time wild and woolly West, is the foundation of the story. There is a sufficiently familiar screen subject, and credit is due Director Bradbury for the skill with which he has shaped an entertaining story from out of the rather thready material at its command.

The hero labors under two disadvantages. First, he is ill, the occupant of a prison cell, although innocent of the crime for which he has been sentenced, secondly, he falls under suspicion of having slain the father of the girl he is in love with. When she saves his life from a gang of outlaws and discovers later who he really is, her natural impulse is to spurn him, and these complications in the romance are responsible for the creation of more suspense and human interest than are usually found in the rough-and-ready stories of the Western range.

It is unnecessary to dwell at length upon the riding feats of Jack Hoxie, who plays the role of the hero. His admirers are well aware that a dare-devil this particular star is on horseback, and it is enough to say that he pulls tricks astride a broncho that the average citizen wouldn’t attempt for all the wealth of the United States mint. As for the thrills, they come fast and explosively. Among the big situations may be mentioned Helen’s rescue of Ned, when she swings by in her racing motor car, from the gang hunting him down; and a dandy scrap before a roaring mob between hero and villain.

The photography is beautiful at all stages, there are myriad charming views of wide, rolling country with mountains in the background, the long shots are especially fine and perfect lighting adds to the feature’s artistic beauty.

Hoxie is well supported. Lillian Rich, pretty and vivacious, is snappily attractive as Helen Messiter, Claude Payton plays the secondary role of Bob McWilliams with mannered simplicity and the local types look like the real things of cowboy and outlaw life.

A western played up as a fast-moving Western melodrama with a romantic and colorful atmosphere. Feature Jack Hoxie and make it plain that his rough-riding exploits exceed all his previous showings in that line. Wherever Hoxie is a favorite, and his followers are numerous, you can’t go wrong in boosting him to the limit.

IS SUPERIOR WESTERN FILM

‘Heritage of the Desert’ Offers Fascinating Tale of Pioneer Life


CAST AND SYNOPSIS

Mescal — Bebe Daniels
August Naab — Ernest Torrence
Humphrey Naab — Noah Beery
Jack Hare — Lloyd Hughes
Annie Schaefer — Jane Mason
Margie Naab — Myra Gale
Snap Naab — David Naab
Leonard Clappam — Ranny

The spirit of the father, Naab, reaches an outlaw settlement in the far west, and is cast out into the desert by Holderness, the bandit leader. He is rescued by settler August Naab, against whom Holderness holds a grudge. Hare and Mescal, Naab’s ward, fall in love. She is engaged to Naab’s youngest son. The latter is killed by Holderness, who kidneys Mescal. Naab and his Indian allies aid the outlaw settlement, destroy it and kill Holderness. Jack Hare and Mescal are united.

By GEORGE T. PARDY

THIS is a Western picture of superior type, beautifully photographed, cleverly directed and offering agreeable entertainment. Dealing with the times before 1876, it naturally leans to the “blood and thunder” kind of melodrama where bullets fly regardless, and deaths by violence are part of the story. The “Heritage of the Desert” differs pleasantly from its Western contemporaries of the film world is that its story is backed by a continuous flashing of guns and physical action.

There is plenty of that sort of thing, of course, and uncommonly well done. But there is also an attention to detail. There is a drawing of the wild West, such as the effective portrayal of the grim-faced, yet kindly old settler August Naab by Ernest Torrence, and a strong sentiment for the trinity of love, the mother, the daughter and the son.

Considered artistically, it hits the 100 per cent target squarely. Views of rugged Western scenery will be to screen devotees, but those presented in “The Heritage of the Desert” are unusually impressive and charming. The photography is excellent. There is no tiring marvels of effect of light and shadow brooding over towering mountains and stark stretches of sage brush country, sunset glow and dawning day, which is all lovely film photography and finished camera technique. Better photography could not be desired by the most critical censors.

The pursuit of the tenderfoot Jack Hare, by the outlaw chief, Holderness, after the former has been thrust forth into the desert to die, is the only logical defect in the plot, inasmuch as there seems to be no good reason why he should waste time hunting him into Naab’s clutches. This is a minor incident which does not detract to any great degree from the story’s general interest.

The attack on the bandit settlement by Naab and his Indians, of whom Mescal does great work, and her rescue by her lover, when he and the kidnapper collide on horseback on a precipice’s edge, and the latter’s plunge to death, are among the highlights. Bebe Daniels registers as a very charming heroine. Ernest Torrence, always an artist to his finger tips, as the chief, has handled his work in the role of August Naab, and Lloyd Hughes is a likeable lover in the part of Jack Hare.

Play up the author in exploiting this picture. Zane Grey’s Western tales are widely read and effective tie-ups with book stores on the novel from which the film is adapted are in order. The names of Ernest Torrence, Bebe Daniels, Noah Beery and Lloyd Hughes possess advertising value.

‘AGE OF DESIRE’ HAS MORAL

First National Film Proves Desire Should Be Second to Love


CAST AND SYNOPSIS

Ranny at 21 — William Collier, Jr.
Ranny at 13 — Frankie Lee Raines
Larry — Ray Cullin
Malcolm Trask — Fred Trudell
Ranny — Myrtle Studman
Margie — Mary Philbin
Margie at 10 — Mary Jane Irving

Janet Loring deserts her son when she marries the millionaire, Malcolm Trask. Ranny becomes the tool of a crook, but saves all his money to buy a home for the girl he loves. His mother misses her son so that she advertises for him, and the crook sends Ranny, not knowing that he is really her son. Ranny, taking money to save the house, becomes conscience-stricken, and admits that he is an imposter. He convinces him that he belongs to her. Ranny promises to go straight. Trask is glad to have a son- and Ranny marries his sweetheart.

By HELEN V. SWENSON

THE AGE OF DESIRE will appeal more to the small houses in the smaller towns than to the big houses with which the film is playing. The latter may find it a little tiresome, perhaps a trifle preachy. Its redeeming qualities, on the other hand, are the effective interior sets, the lively garden party, and the full-length production. Such names as Myrtle Studman and William Collier, Jr., will in some localities be sufficient to draw the crowds. Fortunately, Mary Philbin has a very small part in comparison with her ability, but her manner is being played up to excellent advantage.

In addition to this fact, it tells the story of the son’s life as well as the mother’s. The mother’s attachment to the child is natural, and the element of the mother for despairing her boy is hardly greater than the unhappiness and despair of the boy’s life. Because of these traits, the picture becomes an incomparable tool of a band of crooks and grows up into an ordinary criminal. The influence of his little sweetheart eyes farther in bringing about his reformation than the efforts of his mother, so that the lesson is complete and the sorrow of the mother could not be more bitter.

Because of the moral which the story carries there will be neither any class more interested in the problem. What solves the problem is the mothers of the community. To them it will be a vital subject. The direction is adequate, although the continuity is jerky in passing from one to the other of the episodes in the picture. But here again the fault can probably be laid to the rather weak story.

A newspaper should stimulate interest if handled in the right way. Suggest that opinions be asked from the mothers of the community as to what choice a woman should make. Everyone is forced to decide between wealth and children.

The interest in such a contest would be wide-spread and since the possible solutions so plainly is that with wealth and love is an empty thing it will come as a fitting solution to the problem.

Fashion shop tie-ups would be appropriate in connection with the picture, because the gowns worn by Myrtle Studman are unusually attractive.
Exhibitors Using More Posters for Short Subjects

INQUIRIES made by Exhibitors Trade Review reveal the interesting and significant fact that exhibitors are using more and more posters to advertise the short subjects they run. This is no doubt due to the ever increasing importance of the Big Little Feature.

Most exhibitors, of course, use at least a poster or two covering short subjects, for their lobby displays. But many, realizing that some short subjects have as much pulling power as a feature, are displaying these posters on prominent billboards about town.

Producers of short subjects are aware of this situation and have, in fact, done much to develop it. Special attention is being paid by these producers to the creation of highly effective posters to advertise their product.

Pathe issues a three sheet and a one sheet for all the subjects among which are found the Hal Roach comedies, the Mack Sennett Comedies and the Indian Frontier Series. One reel subjects are covered by a one sheet for each special in this classification, such as the Grantland Rice "Sportlights" and "Among the Missing."

For Pathe serials, the following poster service is made available: a six sheet, a three sheet and a one sheet on the first episodes of the serial and a one sheet for every chapter after the initial episode. In addition there is a stock six sheet and a twenty-four sheet. Pathe News, Pathe Review and Today's the Day are covered by a stock one sheet and one sheets for every weekly release of Pathe Review and every semi-weekly release of Pathe News.

"Posters of feature quality," is the standard pursued for Pathe posters which are all designed under the direction of Harry Lewis.

Educational gets out a one sheet and a three sheet on all two reelers and a one sheet on some four reelers. The attempt is to get into the poster some action which suggests the title, some comedy and the star. "Posters as well as comedy value" is the guiding principle in the making of Educational posters.

Educational has recently gotten out two twenty-four sheet posters of Miss Normand for "The Mermaid" and "Miles of Agony." These are being provided to exhibitors free of charge.

Posters for Universal chapter plays are all made on the coast while the picture is being produced. This is done in order to get real action into the picture. Action is the main idea in posters for serials.

For special series such as "The Leather Pushers" and "The Racket," Universal issues a three sheet cut-out that can be used for the whole series. On serials an advance twenty-four sheet is also made up. All other short subjects are adequately covered. Universal has been concentrating on most of its pictures, realizing the need of real selling paper to help the exhibitor put his short subject program better over.

Experienced artists are constantly on the alert to find new ideas that will make these posters more effective.

An Exhibitor's Letter On
Big Little Feature

EDWARD J. O'KEEFE, who operates the Criterion Theatre in Atlantic City, N. J., in a recent letter to the Manager of the Pathe Branch Office at Philadelphia discloses the unusual entertainment value of the all-short subject program, especially when made up of comedy units.

Mr. O'Keefe states that for the past ten years he has made it a practice to present All Comedy Programs at regular intervals during the month. And Mr. O'Keefe adds: "I am very glad to tell you that All Comedy never fails to do capacity business."

The letter from the manager of the Criterion continues as follows: "When I first introduced this unique idea of a program consisting of nothing but comedies the general opinion of picture men whom I discussed the idea with was that it would never go over.

"However, I am very glad to say that with every recurring year if anything it grows more popular. Yesterday (New Year's Day) by the way was my regular semi-monthly All Comedy program and it proved to be one of the largest in the history of the City Square Theatre. I have also introduced the idea to my Boardwalk house, and it has proven just as popular there as it did on the Avenue.

"The idea I believe has been copied extensively over the country and wherever put over intelligently as far as I know has always proved successful."

To Direct Cameo Comedies

Harry Edwards, who has been directing Baby Peggy's, has been engaged to direct Educational-Cameo Comedies with Cliff Bowes, Virginia Vance and Sid Smith.

Edwards directed Mermaid Comedies under Jack White's supervision a year ago while the Jack White forces were at the United Studios.

THE SPICE OF THE BILLBOARD

This attractive twenty-four sheet poster is supplied free to exhibitors by Educational to sell their Mermaid comedies. Educational also supplies a twenty-four sheet poster on Hamilton comedies.

Famous Composer and Artist
To Produce Unique Shorts

CHARLES K. HARRISS, the best known among the writers of old time song hits, among which is listed "After the Ball," and Max Fleischer, the guiding genius of Out-of-the-Infeld Pictures and the Red Seal Pictures Corporation, 1600 Broadway, to produce an unusual series of old time animated song cartoons, according to an announcement just made by Edwin Mills Fadman, president of the Red Seal.

Mr. Fadman promises something really extra-ordinary in the single reel novelty line from this unusual combination of two men both known the world over, each one of whom has staked a premier position in his field. A perfect synchronization of popular song music with animated cartoons is promised in such a way that the audience will not be able to keep either their feet or their lips still.

The first reel is now in work and will be finished within the next few weeks.

Strict secrecy is being maintained as to just how the effects are going to be worked, but it is known that some rather unusual machinery has just been devised and installed in the Out-of-the-Infeld Studios, in order to handle this novelty properly.

The series will be distributed by the Red Seal Pictures Corporation. State-right exchanges are invited to get in touch with them immediately.

Senett Announces Great Find
In Harry Langdon

When Mabel Normand in "The Extra Girl" opened on Sunday, January 20th, at the Central Theatre, New York, the Pathe comedy "Picking Peaches" was an important number on the premiere program.

Picking Peaches stars Harry Langdon, former vaudeville headliner, who was recently signed by Mack Sennett to be featured in a series of comedies for Pathe. Langdon is well-known for his comedy acts in and about New York, and his appearance in "Picking Peaches" marked his début on Broadway in a screen headliner under the Pathe banner.

"Picking Peaches" will also mark the revival of Mack Sennett's bathing beauties who appear with Albert O. Vaughan, Jack Cooper, Dot Farley, Irene Lentz, and Vernon Dent in Langdon's supporting cast. Mack Sennett, under whose auspices Charlie Chaplin, Gloria Swanson, and Ben Turpin first rose to screen prominence, is convinced that in Harry Langdon he has a new "typical Chaplin."

"I am honestly convinced that in Mr. Langdon I have the greatest comedian of the day," declares Mr. Sennett. "I have watched them all start, and am certain myself when I say that he is the equal of any—even the smashes of them all—Charlie Chaplin."

News has just been received that Langdon has completed another comedy, "Shanghaied Loves," directed by Roy Del Ruth, from an original story by Mack Sennett. A new Mack Sennett leading lady, Alice Day is introduced in this picture. This is expected to be another Langdon success, and is awaited with much anxiety.
**'Picking Peaches'—Pathé**

A scream

2 reels

Black Samson proves it again! He’s one of the best little pickers in the comedy field.

Harry Langdon is his latest pick. He is billed as "Mack Sennett’s Funniest Find." And he justifies his reputation in this first picture. They will laugh from the first inch on.

Langdon is a real actor. And a great comedian. He gets a laugh out of anything and everything.

For his first showing they have given him a chance to show the most of it.

The Mack Sennett Bathing Beauties do their bit to make the audience forget its troubles.

At the end, one of the funniest comedies we have had the good fortune to see.

***

**The Man Who Would Not Die”—Pathé**

Indian Story

Pathé’s “Indian Frontier Series” of which this is the first, will doubtless prove to be another valuable screen contribution to American history. The experiences and happenings shown in the films are all guaranteed to be authentic. The productions are made with the assistance of Colonel T. J. McCoy who secured the services of the Indians used in "The Covered Wagon."

The Indians are highly interesting characters. Their faces and bearing compel attention. The story of "The Man Who Would Not Die" is strongly melodramatic but loses much in the treatment by a comedy relief that is too broad. The acting is good.

Many excellent exploitation ideas can easily be worked up in connection with the showing of this picture and the entire series. The historical angle and the Indian angle both open up fruitful fields for publicity work. It would doubtless be of value to stress the historical as well as the educational value of the series.

***

**'Aggravating Papa'—Educational**

Sprightly story

2 reels

A Christic Comedy with a good story that provides plenty of speed, excitement, action and amusing laughs. "Peter" of the fantastic police dog is once more the main actors in the story and he’s good. Jimmie Adams takes the leading part.

Jimmie is a druggist and he’s wooing Edna in spite of Dad’s firm objection. Dad has a headache one day and Edna gets him some powders from Jimmie’s store. Jimmie thinks he’s put poison into them by accident and the rest of the excitement revolves around the attempt to prevent Dad from taking the poisonous powders.

This is a good, entertaining comedy and moves fast.

***

**The Broncho Express”—Educational**

Cowboys comedy

2 reels

Clyde Cook is a born comedian. He is a pantomime actor of great ability and he can get a laugh out of the spinx. The situations that have been laid up him in this comedy have mostly all been used before and again but they are none the less funny for that with Clyde Cook to interpret them.

The story is taken up mostly with an incident concerning the valuable family pearl which was to be used to pay off the mortgage but which a white chicken swallowed. And when it is finally found the great big, broad of white chickens, all exactly alike, trouble resulted. Of course Clyde was to blame for the loss of the pearl. When he comes out of the hospital he goes West to recuperate. There he figures in a hold-up. Some men have fame thrust upon them. Accidentally he captures the bandits but gets run out of town anyway because the money bag is empty.

***

**The Mandarin”—Universal**

Exotic slant flick

1 reel

Neely Edwards and Bert Roach are funny. You should have to go a long way to find anyone who doesn’t make very much difference what the story tells them to do. They would be funny under any circumstances. The story, however, is a pretty good one. There is some fun in a restaurant scene when our two heroes are unable to pay their bill. And more laughs when they run an alarm to the owner who has been arrested. A sure fire one reeler.

***

**Girls Will Be Girls”—Universal**

Fight story

2 reels

The second in the one of the series of "The Leather Pushers," and like its predecessor it portrays a fine story masterfully handled. We cannot advise too strongly book- ing this series as each one of these Big Little
tunes carries a powerful box office punch.

In this one, the "kid" falls in love with a society girl whose aunt is running a fight for charity in which he figures. The opposing camp tries to "buy" the kid by leaving an envelope under his pillow. The girl overhears the plot and goes to warn the kid. The money is stolen by a bellboy and the girl thinks the kid has accepted the offer. The plot is unravelled with interest and power.

***

**Miscarried Plans”—Universal**

Hold up festival

2 reels

There are more stick-ups in these two reels than in New York at the height of the season. Someone was holding up someone all the time and you couldn’t depend on anybody coming out of the picture alive. In the meantime, all kinds of frame-ups and plotting goes on but it is somewhat difficult to find out what it all is about. Wicked cowboys stand through the picture all the time, unhealth and swinging a ready cannon.

An audience of kids will no doubt be delighted with the picture. But it is doubtful whether a more sophisticated audience’s attention will be very closely held by this offering.

***

**Such Is Life”—Universal**

Appealing comedy

2 reels

Baby Peggy is as appealing as ever in this new one. By this time you probably know whether or not your audiences take to Baby Peggy. Certainly in any neighborhood house she is a hit. "Ain’t she cute!" is the whisper that generally runs around the house.

In this picture, Peggy is a waif in London. There are a lot of dandy characters in the picture besides Peggy. Much of the action is laid in snowy ruins and the photograph is exceptionally artistic for a short subject. The story is a good one.

***

**The Cowboy Sheikh”—Pathé**

Will Roger

2 reels

The name of the star will probably be enough to put this picture across anywhere. There are a number of laughs but much flat area in between them. Rogers dry humor is undoubtedly better adapted for the stage than the cinema.

In this subject Rodgers gives a characterization of a bashful cowboy sheriff whose method of solving all problems by drawing straws earns for him the nick name of "Two Straw Bill." The scene in which he kicks the bully on a cigar stand is a good one and ladies in the audience will resent the brutality of it.

Many of the newspapers throughout the country are running a syndicated column written by Will Rogers and this fact may be used in exploiting the picture. The new cowboy and other cowboy trappings either in your lobby or in the window of a sporting goods dealer will do much to help you in running picture across on your program and make it a real box office asset.

***

**Just a Minute”—Pathé**

A Salesman's Tragedy

1 reel

Hal Roach, like Shakespeare, is not afraid to present a tragedy to an audience. But while the tragedy happens to be the only tears an audience is likely to spill are tears of laughter. Charlie Chase plays the part of an auto salesman who is forced to keep his bride-to-be waiting at the church while he demonstrates a new car for the mayor and his丰富 lady is lost both the sale and his bride. In addition he loses his job. Plenty of action in a one reel jacket.

Pathé Review No. 5

Science Marvels

1 reel

Pathé Review No. 5 merits particular mention and is worthy of a place on any program for value. The subjects in their sensational they are presented in a way that leaves nothing to be desired as far as entertainment is concerned. Wanda Hawley, Lettie Pickford, Bessie Love, Mae Murray and her husband Robert Z. Leonard, Frank Mayo, Dagmar Godowsky, Irving Cummings, Herbert Rawlinson, and Mary Pickford and Douglas Fairbanks, all in a single subject. A fan’s dream of happiness come true!

**Screen Snapshots No. 6—C. B. C.**

A spot on special concluded in the new issue of Screen Snapshots, No. 8, which makes it one of the most important yet issued on the new series. Jack Cohn and Louis Lewyn have filmed, for their "fan magazine of the screen" the big horse races at Tia Juana, and many big stars were present and posed for the Screen Snapshots camera.

There are Dorothy Dalton, Eileen Percy, Agnes Ayres, Richard Dix, Earle Williams, Wallace Beery, Wanda Hawley, Lettie Pickford, Bessie Love, Mae Murray and her husband Robert Z. Leonard, Frank Mayo, Dagmar Godowsky, Irving Cummings, Herbert Rawlinson, and Mary Pickford and Douglas Fairbanks, all in a single subject. A fan’s dream of happiness come true!
Capital Scenes Shown in U. S. One Reel Film

Famous scenic wonders of the National Capital are shown in a new United States Department of Agriculture one-reel film, "Seeing Washington—With Champions of Boys and Girls Agricultural and Home Making Clubs."

The Washington Monument, the Lincoln Memorial, White House, Capitol, Library of Congress, Pan-American Union Building, Continental Hall, Mt. Vernon, famous Pennsylvania Avenue, the historic Potomac, the tidal basin with the Japanese cherry trees in full bloom, Arlington National Cemetery, and many other impressive scenes make up this film. Many of the scenes show good photographic artistry and composition.

Champions of the boys' and girls' 4-H Clubs, of various States, are frequently rewarded for their achievements by a trip to Washington. The motion pictures describe their visit from their arrival at Washington's magnificent Union Station through the many visits to the places of pictorial and historic interest.

Copies of the film may be borrowed for short periods from the department, or new prints may be purchased at the manufacturing charge.

* * *

U. P. D. Plans Educational Film Department

In accordance with its policy of trying to supply a complete program to exhibitors, the United Producers and Distributors, the new Hollywood company, plans a department the personnel of which will concentrate on the making and distributing of short subjects of educational value, it being the idea to furnish one split-reel or a full reel of an instructive nature with each full-length feature together with a two-reel comedy and at least one other featurette.

Two different producing units are being organized now to devote all their efforts to the filming of out-of-the-ordinary ideas, both aquatic and on dry land.

Made Head of Century Script Building Department

News dispatches, from Julius Stern, president of Century Comedies who is now at his West Coast studios, report that the Script Building department, a new unit designed to aid directors, has been already turned and Pinto the famous cartoonist-gagman will head it.

This new department, which should do much for the betterment of the Comedies in the way of stories and direction, will be headed by a man who is ably fitted for this work. Pinto, known by millions for his cartoons, has won recognition as a first class gagman from his work with Al Herman, director-in-chief of Century Comedies. His work as head of the Script Building department will bring all original and purchased material under his jurisdiction, and before a script is turned over to the director for production it will undergo rigid alterations and building-up. This will make every Century story both proof and as near-perfect as possible. Gagging will play the biggest part in the "building-up," since it is the intention of Julius and Abe Stern to make every sequence exceedingly humorous and life-like, as well as original. The advisory staff is headed by Julius Stern, and consists of Sig Neufeld, Bert Sternbach and Max Alexander.

* * *

Fox Releases Novelty Reel

Fox Film Corporation released the week of January 20th a one-reel novelty feature entitled "Frogland," which should find a ready place on any theater program. Those who have seen this new short subject which was produced by the Russian Art Society of Paris have praised the manner in which this unique divertissement is presented.

"Frogland" tells the story of the frogs who wanted a king and it is founded upon the tables of Jean La Fontaine, the French poet.

** NOT AN ARROW COLLAR AD **

This Andy Gump three sheet poster supplied by Universal to sell their cartoon series, "The Gumps," will provide the only dangerous competition ever received by the Arrow collar heroes.

SERENADING THE PASSERSBY

Pathe's cartoon series of Asop's Film Fables is given a very clever treatment in this poster. It is impossible to overemphasize the value of posters of this type to build up program prestige.

Needs For State Timber Shown in Two-Reeler

The need for establishment of State forests, to help meet timber needs of the future and prevent a timber famine, forms the theme for a new United States Department of Agriculture two-reel motion picture, "Trees of Tomorrow." The new film is the result of cooperation between the Forest Service, the State Forester of Connecticut, and the Yale University School of Forestry.

The story is built around Roger Corbin, who returns from college to find that the last of the farm woodlot had been cut and sold to pay for his education and that the prosperity of former days had vanished with the timber. Discouraged, he plans to leave the farm of his forefathers. A wealthy neighbor, however, points to the possibility of success for the young man and interests him in the development of a State forest. Roger's endeavors win him a partnership in a forest products concern, and the hand of his lady fair.

The climax comes when the heroine, thrown from her horse in a roaring forest fire is rescued, unconscious, from the flames by Roger Corbin. The picture was produced with an eye to human interest. It includes many beautiful scenic "shots."

"Trees of Tomorrow" is full of sound reforestation doctrine and offers a solution to the tree shortage question. It will be effective in States where the timber shortage offers an important problem.

Copies may be borrowed for short periods from the department, or prints may be bought by authorized purchasers at the laboratory charge.

* * *

IRIS TO RELEASE TWELVE SINGLE REEL COMEDIES

John J. Iris of the Iris Film Exchange announces a new series of single reel comedies. There will be 12 in all and they will be released at the rate of one a month. Three of the comedies are already completed, ready for viewing. The first release is entitled "20th Century Love"; the one that follows answers to the name of "A Pair of Jacks" and the third in this series is entitled "Fliv and Let Fliv."
Posterology
That Sells

SHOWMEN are unanimous in the agreement that the cut-out is the most forceful form of poster display. But specific as that sounds the statement is nothing if not replete with generalities. For there are cut-outs and cut-outs. The point is—what sort of cut-out carries out the showmanship principle of attracting attention, pleasing the onlooker and making him buy? That’s where showmanship sense is of urgent moment. For example take this cut-out display on First National’s “Age of Desire” used by the Rialto Theatre, Augusta, Ga. The little deft touch of shadow behind the figures has served to make them stand out from the board, and from a distance would give the impression of live persons. That’s where the additional selling force comes in. Taking a cut-out which is ordinarily good in every respect, and with an added touch, increasing the breath of its scope and power.

THE cut-out of “Trilby” was the nucleus of the entire lobby display when the First National attraction played the Strand Theatre, Nashville, Tenn. The exploitation campaign was based almost exclusively on a display of poster decorations of various shapes and sizes.

THE picture of the young boy clinging to the older man for protection has been so extensively used in Paramount’s “Big Brother” posters, that it is becoming almost familiar enough for people to recognize without a title. Realizing this, Howard Waugh, Manager of Loew’s Palace of Memphis, realized the wisdom of his plan when he cut out the two figures, backed them up on a compositing stand, and placed them in the center of his lobby during the showing of the picture.
FRANKLY believe the poster has become one of the most valuable adjuncts to the exhibitor in exploiting his attractions. Originally the poster was designed for billboard use, alone. But constant use and experimentation, together with a showmanship tendency to adapt it to innovating forms, has brought about a poster company that lends itself to variable adaptations. The cut-out letter is now windowed with dozens of possibilities where before there was only one. I think the first important point on the subject of posters to showmen is selection. How do I select my posters? Easily answered.

Thanks to the advertising genius of the film industry and the worthy desire of film companies to co-operate as constructively as possible with exhibitors, we have as an accessory to the picture, such a thing as a press book. It is in the press book I first go for posters, for ideas on their adaptation to display, and for suggestions for tie-ups and so on. I study the poster layout on each respective picture greedily, and first make a choice of more than I actually need, basing my selection on those that convey the theme of the film most vividly. Then I cut these down to the number I can use, by eliminating those which are not absolutely in accord with the atmosphere of my neighborhood. In other words, if I am patronized by a conservative, church-going community, I shouldn't think of displaying posters in which flashing revolvers or sex lure plays a prominent part.

Another point I would emphasize strongly, and that is—buy, rather than rent your posters! The rented poster will be more likely than not, a worn, battle-scarred, dowdy affair. There is nothing like a brand new, clean poster for suggesting a fresh, wholesome film. An old poster has the psychological effect of suggesting an old, cobwebby, back-number film.

In adapting the poster to an innovating form of display, the first thing that suggests itself to me is a cut-out poster. The film producers have come to a proper realization of the importance of the cut-out, and are consequently making posters that lend themselves ingeniously to the proper use of sheets, paste and, compo-board.

The cut-out being in colors, strikes the eye at once. I sell them at the same time decorative. Cut-outs can be used with good effect in the lobby; on the side-walk, if it is permitted by the marquee or suspended from it. They also make splendid window displays. No instance comes to my mind at the present moment of a poster cut-out for posters—unless it be the peep-hole box itself. But if the structure isn't too high there is no reason why it shouldn't be. These figures in a 24 sheet are often big enough to make a good show at a height of two or three stories.

TOUCHING on the inexpensive innovations I have used with considerable success, I might mention as the first example, the shadow-box. This consists of making a cut-out from a 1 sheet, particularly one that has the picture of a window, or a moon, or a mirror, or anything that might represent a source for the dissemination or reflection of light. Having cut this figure out, it should be backed up with a piece of yellow paper, waxed or crepe; and the whole mounted on a box-like wooden frame. The frame could be made cheaply from compo-board.

Two sides of this box might be painted black or covered with crepe paper of any color which is harmonious with the picture. The fourth side should be placed against a wall. When a drop light is lowered into the box and the top covered so as not to allow any escapement of light, the shadow-box is ready for business. All you have to do is turn on the “juice” and you have a lobby attraction which is permanent. On new pictures you simply have to substitute the cut-out with one representing the film being shown.

A slight digression in construction from the shadow box is that of the peep-hole box. The device is made up like the shadow box with the exception of the poster cut-out being placed inside instead of in front of it. Also considering the nature of the thing, smaller figures should be selected for cut-outs. The front of the box should represent a solid front, with a hole punched in the center for peeping. Have a sign on the top reading, “Have a Peep Front.” You will be surprised at the animated response this invitation will receive.

CERTAIN posters suggest special adaptations—but, obviously, it is quite impossible to set down a general rule that will cover any particular case unless one been in. I can, however, cite an instance of a special adaptation, which cost me twenty cents, and which drew no end of comment and commendation from passersby and patrons. I was playing, "The Green Goddess," starring the most beautiful of all Goddesses, each holding an incense bowl. Into these I dropped a pinch of incense, and placed the figures in two niches I had cut out from either side of the picture of George Arliss. I placed the display on top of a radiator in the lobby. I then touched a match to the incense and completed the enhancing of the atmospheric effect by having the rays of a colored spotlight concentrated on the display. The result was instantaneous. This display actually brought me additional business which I verified by a check up.

Occasionally I attract attention to the lobby by hanging a series of posters pennant fashion, stringing them together. I stretch the wire in lines to form a triangle. That gives me three lines on which to string several 1 sheets and also a series of window cards. The general effect is that of a festive occasion, especially if touched up here and there with bits of colored ribbon or crepe paper. Here, again, the expense is quite negligible.

More than once I have lifted a poster effect bodily from a print in a press book. The press book offers many opportunities. I could name countless other inexpensive stunts of a similar character, but in obedience to restrictions of space, my concluding shot to my brother exhibitors is this: Consider the attention to press book matter. In most press books, there is a veritable wealth of material and suggestions for effective poster display that will allow the selection of an atmosphere rather than for climactic effect. Let the climax occur on the film, where it rightfully belongs, but let it be suggested in that which as much as anything I can think of purports to invite the patron into the house—the poster. Remember, "Posters Pull Patrons."
POSTERS MADE ANIMATED BY PROJECTIONIST

Unique Lobby Display Attracts Wide Attention

With the hands of a projectionist but the soul of an exploiter, Thomas C. Grindley, projection machine operator of the Oregon Theatre, Salem, Ore., is making a name for himself in the industry through the animated posters by which he exploits First National attractions. One of these days some live theatre chain is going to yank Grindley out of the booth and put him at the advertising manager's desk.

On "Three Days," Grindley took the three sheet of Jackie Coogan beating the drum and put some monkey glands in the arms and feet. The result was that Jackie's right foot tapped the ground five times at each fifth stroke his right hand came down and beat the drum. This happened every five seconds, making it a continuous performance.

The six sheet on "Potash and Perlmutter," showing Abe and Mawruss shaking hands was animated to make the hand shake a continuous one. The ten fingers went up and down like a pump. And the total cost for the perpetual handshake, according to Grindley, was only two dollars.

The prize of the collection, however, came in four installments and features "A Man of Action." This consisted of a "Punch and Judy" stage outside the Liberty Theatre. The action was so arranged as to show Douglas MacLean and his leading lady coming together from normal position to a clinch, all for cost less than three dollars and Douglas MacLean might have said that the kiss was worth a great deal more.

In writing to First National pictures about his animated displays, Mr. Grindley asks: "Am I working along the right lines? Have these any value?"

The deluge of smiles that the displays brought is a sufficient answer unless exhibitors who read this care to supply Mr. Grindley with a more substantial one.

***

'DULCY' STEPS OUT OF PANEL AND AMUSES CROWD

"Dulcy" did her act for the exclusive benefit of the Hamilton Theatre, Lancaster, Pa. The prize dumbbell of stage and screen made her cut-out appearance when the First National attraction played the house and personally greeted patrons as they marched through the lobby, the effect was due to the manager's ingenuity in dressing the lobby. The house was in holiday garb and this was accentuated by the erection of a small stage, about ten feet wide against the inner wall of the lobby. Black drapings were behind this and were slightly drawn aside to reveal the cut-out figure of Constantine Talmadge.

***

FLASHY COLORS PULL CROWDS

Flashy colors against the handicap of a small theatre front got the effect over for Arthur Svarke when he played First National's "Thundergate" at the Rialto Theatre, El Dorado, Ark.

The top centerpiece bearing the title, was a strip about four feet deep from the entrance of the theater. This was done mostly in lavender with large red and green lanterns painted in on each side. The Chinese script for the title and supplementary copy was obtained from a Chinese laundry with the result that every chink in El Dorado went to see the theatre front.

CUT-OUTS DRESS LOBBY AND PULL CROWDS

Toy Auto Is Run Across Stage Made From Background of Posters

When "The Drivin' Fool" played at Ascher's Merrill Theatre, Milwaukee, Wis., R. C. Gary, Hodkinson exploitation man and Roy McMullen, manager of the theatre co-operated in putting over some fine exploitation stunts. The most novel of these was a lobby display made of compo board, which was run across horizontally leaving a small space between the fore and back ground, a platform was built in this space so that a toy auto could travel across the map. Hooked to this auto was a bicycle chain which was propelled by a motor.

A large billboard located in one of the best spots in Milwaukee was specially secured for the picture and a wrecked car was used for a background. These stunts were so successful that Manager McMullen actually had to turn 'em away the first two days.

***

TEN CENT LADIES' ADMISSION HELPS MONDAY SHOWS

Manager Theodore D. Mousson of the Knickerbocker Theatre, Nashville, Tenn., has worked out a plan for getting his word of mouth advertising early in the week through a plan that recognizes the following axioms:

1—That attendance is light as a rule at Monday matinees.

2—That women form the backbone of picture patronage.

The usual admission price at the Knickerbocker Theatre is thirty cents. From and including the run of First Nationals "The Girl of the Golden West," Manager Mousson has instituted the policy of admitting ladies at the first Monday matinee performance for ten cents each.

Instead of detracting revenue from the box office this has built up the gross by attracting a larger attendance. To clinch the matter it has brought new patrons to the house, bolstered up the week's weakest business and created an advertising stunt that would be worth real money to any theatre.

Other showmen who have tried this method of bolstering up an otherwise blue Monday's receipts declare the practice to be profitable in every respect. The fact of the matter is that folks who have other engagements for the afternoon or evening, might take advantage of the morning showing to see a picture.
POSTER CONTEST HOLDS LIVELY INTEREST

'Columbus' Boosted Tremendously by Mayor and Art Societies

THE plan of presentation adopted by the managers of the Liberty Theatre, Seattle, Wash., for the showing of "Columbus," the first of the "Chronicles of America" series being released by Pathé, is representative of the results that can be achieved by alert showmanship.

The first step was to interest the mayor of the city in the high caliber of the film by a special showing for his benefit. The mayor "hit," or more correctly, became convinced of the picture's value and issued a proclamation urging the Seattle residents to see "Columbus" during its run at the Liberty.

Then the Liberty started a red hot campaign. The keynote was a poster contest open to three grades—university students, high school pupils and elementary school children. A prize was offered in each class. The subjects were to be drawings concerning one phase of the "Columbus" picture. The poster was 22 by 28 inches and had to be submitted to the selected jury with the assurance that the work was entirely original.

The jury consisted of prominent citizens who were just another factor in increasing the amount of space allotted the contest by the local papers. A better source of productive publicity could not be hoped for.

In addition such organizations as the Seattle Society of Fine Arts, the Cornish School of Art, the Federated Clubs of Seattle, and other like organizations became interested in the picture through the contest and gave material aid in the matter of successfully launching the film.

In addition the Parents-Teachers Association was tied up directly on the historical qualities of the production and gave some active and fruitful co-operation in the successful launching of the picture. They were directly responsible for the educational interest which was aroused in the city and continued to stress this point through the members.

ATTENTION CENTERS ON POSTER CAMPAIGN

F. B. O. Launches Big Poster Campaign for 'Daytime Wives'

WHEN plans were made for the designing of the twenty-four sheet to be used in poster advertising for the F. B. O. feature, "Daytime Wives," a rather different idea was conceived. Instead of arranging for one design to be used on all billboards, a set of twenty-four were prepared which are similar in only one detail—the title of the picture appears on each in the same size and type of print.

By means of these posters it is possible for an exhibitor to arrange for twenty-four billboard displays no two of which are alike. Besides its providing variety, there is the possibility of arousing interest through different appeals. The catchlines vary as well as the illustrations and are made to attract the attention of both men and women by their direct and separate messages to both sexes.

The picture has been playing for several months now but bookings are still going strong and exhibitors are finding the posters immensely valuable in their advertising campaigns.

Moreover, they are making use of the smaller posters for advertising cuts by means of which any number of short items have succeeded in landing big space in the news columns of the local papers.

However, it is not only on the posters for this one picture that the F. B. O. publicity people center their attention. It is their personal opinion that posters play a very important part in a picture's campaign and for this reason a great deal of attention is paid them. "The Mailman" posters were particularly colorful a great number of them being in the twenty-four sheet form. The newer pictures, "Judgment of the Storm," and "Lullaby," which has just been released, are also being largely exploited through a striking poster campaign which includes large and small posters.
POSTERS SUGGEST NOTE OF EXPLOITATION

Theme Suggested by Posters Should Characterize Campaign

EXPLOITATION and advertising in all forms are two phases of the motion picture industry most closely allied. This is particularly so of postery and exploitation. The idea of both is to create an interest in the production in the public mind, and to do this most effectively, the appeal idea must be carried out so as to keep the exploitation closely tied to the postery.

There is, for instance, the ease of "Merry-Go-Round," wherein the title was symbolized throughout the whole campaign. This was also true of the story and so the advertising showed. merry-go-rounds, crowds of merry-makers, symbolic of the whirl of life. The exploitation features were for the most part miniature merry-go-rounds which were operated by small motors and used flasher lights for attraction getters. The love angle of the story was also played up on the posters, and in tying this angle to the exploitation, honeymoon cards and love letters were mailed to theatre mailing lists calling attention to the showing.

In "A Lady of Quality" the Universal Jewel starring Virginia Valli, the main play on the postery was also the title and in exploiting the picture "A Lady of Quality" went shopping and was used as a comparison for many articles of merchandise. In "The Accidental," the Universal Jewel made from Rita Weiman's stage success, the main bit of evidence on which the man was found guilty was a butcher's table and its close resemblance to a store clock. This idea was played up in the postery and carried out in the exploitation.

It would be a waste of time and effort for producers to put out postery advertising their pictures from one angle and then start exploiting them from another which in no way suggested that used in the advertising. Posters are generally used much in advance of exploitation in order to prepare the public for the showing. When the exploitation is started the title has already been fixed in the theatre patrons' minds and seeing the same idea in the stunts arranged to put the picture over creates a desire to see the picture. Now if the exploitation did not tie itself up with the postery it would be obliged to do over again the work of the postery and would lose so much of its effectiveness as to be worthless.

It should therefore be the business of the alert showman to study his postery carefully and then plan his exploitation campaign with the purpose of using these in as many different ways and places as possible and adopting his stunts to conform to the note which the poster attempts to stress.

EYE AND EAR APPEAL ALLIED TO AID 'DR. JACK'

What an exhibitor with just a grain of ingenuity can do to enhance the "pulling" power of a twenty-four sheet is strikingly illustrated by the method of treatment accorded the twenty-four sheet on "Dr. Jack," the Pathé feature comedy for release, starring Harold Lloyd.

The world just cannot help but laugh at the inimitable Harold even when he tries to look very serious as he feels the dignity of a rising young physician. Most exhibitors would be quite content to let the artist's mode of expression get the idea over unaided.

"Why gild the lily?" would be the customary reaction of the theatre owner when first glimpsing this effective poster.

A number of exhibitors, however, adopted a plan which added materially to the drawing power of the sheet. Swung just behind the figure of the earth was placed a phonograph with a laughing record. Thus, the element of sound was added to the visual appeal of the twenty-four sheet in getting over the big idea.

ATTAINS REAL ACTION IN NEW POSTERS

Novel Touch by Exhibitor Improves General Good Effect

In a twenty-four sheet on the new Pathé serial, "Leatherstocking," adapted from James Fenimore Cooper's "Leatherstocking Tales," the artist has injected into the display, with rare power and skill, the production's most outstanding quality—action. There is action in every line and posture of the human figures involved in the scene. As an exhibit of dynamic poster display this twenty-four sheet is as nearly perfect as human artistry can make it.

Yet with the employment of just a mite of thought and initiative the exhibitor's sense of showmanship can improve on what is already a perfect piece of artistic workmanship. For example, the alert showman can introduce the element of mechanical motion into this display that will add materially to its dynamic qualities. Here is the plan that is being suggested in connection with the presentation of this forthcoming Pathé serial release:

Make a cut-out of the twenty-four sheet, "silhouetting" the figures of the boat, its occupants, and the attacking Indians trying to board the canoe. Place in front of the cut-out and slightly above the river line of the canoe a broad piece of canvas painted water-blue with here and there a touch of white to represent "white caps." Back the cut-out with cardboard and fasten to a roller, permitting the entire cut-out to be rocked back and forth and thus simulating the motion of a boat on the surface of the lake. The rotating force may be applied by a piece of string fastened to one end of the roller and pulled intermittently by the girl in the box-office or the ticket collector. The string, of course, should be kept hidden from view. Mechanical devices of various sorts will suggest themselves in lieu of the manual operation of the string.

In like manner, by the simple employment of a bit of ingenuity, innumerable unusual effects can be achieved that will make the passersby who would ordinarily not notice the poster, stop short and investigate the contraption. The ordinary posters with their large cut-out figures and attention arresting scenes might serve to suggest hundreds of ideas no two of which would be at all similar and yet all of which would be related to the story, and would make snappy advertising as well.
EXPLOITATION IDEAS

Coogan Cut-Outs Center Attention

Enormous cut-outs of Jackie Coogan in his role of the Prince in LONG LIVE THE KING, the young star's initial Metro production, were displayed throughout Wichita Falls, Tex., recently. They were part of a wide spread exploitation campaign launched for the showing of the feature at the Strand Theatre. The cut-outs were fastened to lamp posts all over the city and each one carried a mortise which carried the name of the theatre and the play dates.

** **

Ggets Laugh on 'Bad Man' Posters

With posters, stills and beaver board Manager Weider of the Rivoli, Portland, Ore., achieved some fine results for the showing of THE BAD MAN. The cards which he used were unusual in make-up. They were constructed in the form of a shadow box with a mottled background. The photos were mounted on beaver board cut in odd shapes with an outline of gilt around them. These stills, thus mounted, were placed about two inches above and behind the back of the shadow box. The head used on the top of the display board was a three sheet cut-out. Suspended from the cut-outs were mounted, from the title of the picture and the star. Use was also made of the humorous sub-titles in small cards on the side of the display.

** **

'Scararamouche' Principals of Wax

A window of the Emporium, San Francisco, was the center of attraction for several days. It was arranged to represent one of the interior castle sets from SCARAMOUCHE. Wax figures, dressed to the last detail like the originals they represented, purported to be Fred Stone and Alice Terry. So natural were the figures and so beautifully arranged with regard to detail was the display that it decided a large number of persons to see the showing of the picture at a nearby house.

** **

Publishers Tie-Up on 'Name the Man'

A systematic campaign has been started for the exploitation of NAME THE MAN through the use of each of the principal edition of the Hall Caine novel published by A. L. Burt and Company. Goldwyn, who are responsible for the picture, had a special showing for the publishers' sales force and now that they have seen the picture they will start a concentrated drive to sell the book wherever the picture is showing or is booked for exhibition. The Chicago office has also been advised to see the film and then start working on increased book sales as a plausible and valuable exploitation tie-up.

** **

Star Exploiting Her Own Picture

Pauline Garon, star of FORGIVE AND FORGET and THE MARRIAGE MARKET is giving the entertainments via radio and making personal appearances in the better class Pennsylvania houses where the two pictures are showing. She is well liked by the radio audiences and a good deal of publicity value is thereby secured for the pictures in which she plays as the name of the picture and the place of its showing is mentioned several times in the course of a broadcasting session. In the houses where she is appearing personally, her appearance, talent and personality are gaining a great many friends for her. Both pictures are C, B, C. films but the De Luxe Film Corporation, territorial franchise holders, are also aiding in the campaign.

TRUE ARISTOCRACY

Is reflected in both the woman and the dog. This new style of window post is for Harry Hopkins and her pet as they appear in 'Gambling Wives.'

Composite Posters Dress Up Lobby

By the use of a few posters and a lot of ingenuity, the manager of the Howard Thea- tre in Atlanta, Ga., secured a startlingly effect- tive lobby display for the Metro Fred Nihlo production STRANGERS OF THE NIGHT. Above the entrance of the theatre he used a very large poster which was a com- position made from the various size poster sheets. On either side of the lobby was a large easel on which were mounted a number of scenes cut from the posters. Seated on the top of each easel was a cut-out figure of one of the girl bandits. These appeared particularly natural and life like, and large crowds were attracted to the theatre by this simple but unusual display.

** **

Cut-Outs for 'The Age of Desire'

Light and shadows in combination served an admirable purpose in the group cut-out lobby display card arranged by Manager Cres- lein of the Augusta, Ga., Rialto Theatre. The three principle characters from THE AGE OF DESIRE, cut-outs from the post- ers. They were arranged in a group in front of a beaver board background. Then by a special arrangement of lights, the figures cast shadows on the board which resulted in an attractive and unusual effect.

** **

Striking Bally for 'White Sister'

By co-operation with the International Harvester Company, the manager of the Great Northern Theatre, Chicago, put over a most effective and really unique bally for Henry King's production, THE WHITE SISTER, the Metro release in which Lillian Gish starred for Inspiration Pictures. The float, built on a large automobile truck presented two attrac- tive scenes from the picturization of F. Marion Crawford's well known story. On the back was a large sign, showing a picture of Miss Gish, while the roof of the float served a valuable purpose by carrying a sign which could be read from upper windows along the route. For several days this truck was driven through the city and did much to publicize the showing of the feature at the Great Northern.
Issues Personal Visiting Cards
A great deal of talk was created in Reading, Pa., recently through the exploitation stunt which Manager Levy of the Capitol Theatre put on for the showing of THE WANTS. He hired two stylishly dressed, rather vapid young women to stroll through the streets at alternate days and hand out what appeared to be the personal visiting card of Marie Prevost and heralds announc- ing the showing of the picture. On the card was the name and address of the star, and in one corner, "I am a 'Wanter.' Meet me at the Capitol Theatre." It proved a very successful stunt.

* * *

'Wanta's Awakening' Will Appear Soon
As the last of the Metro January releases, "The Fool's Awakening," will soon make its bow to the public. The picture is an adaptation of William J. Locke's novel, "The Tale of Triona" written by Tom Hopkins. A brilliant cast interprets the several roles among which are Harrison Ford and Enid Bennett. Harold Shaw directed the production.

DRESSING THE THEATRE WITH POSTERS
Adopting Posters to Individual Needs Provides Beneficial Variety and Is at Once a Test of Good Showmanship

BY CHARLES J. GEIRICH

In the rushing trend of events in the motion picture business the customs of only a few years ago may have been forgotten. But if you remember how the average exhibitor placed particular importance on posters and made it his business to look at the paper first and screen the picture as a secondary step in his booking policy, you'll realize that we had some real showmen in the little picture houses. Nowadays, however, are still in the business at the head of our great picture palaces.

As keen showmen they knew the patronage pulling power of good posters and in most cases if the paper didn't please them they would turn down the picture without looking at it and conversely, if the posters appealed to their showmanship instinct, they would often book the picture sight-unseen.

Posters are eloquently silent salesmen of unlimited power if properly conceived and executed. A good poster is not one that is just "prety." The basic idea in all of them should be pure common-sense units, artistic enough to be attractive. And in their composition they should embody punch, pep, power and business magnetism. To lend variety to the showmanship display, posters should be designed with a view to separation and conversion into cut-outs for banners, window displays, lobby decorations, and general use in all forms of advertising as well as straight posting.

The three fundamental forces in advertising: attracting attention, creating interest and arousing desire, are directed quickly, concisely and decisively by a well gotten up poster. They arrest attention more quickly than any other form of advertising and in a fleeting moment any busy public's time they drive home the message that the exhibitor wishes to transmit.

The preparation of posters is an art requiring business judgment as well as pictorial talent and the business producing angles of posters should be considered. The purely artistic arrangement of the poster serves the one purpose of attracting attention, the other two advertising objectives, creating interest and arousing desire, must be effected by the commercial angles of the poster; and the properly arranged poster permits of the easy separation of the commercial features from the rest of the poster, while the use of these commercial features in various ways, bring exceptionally gratifying box-office results.

In the many campaigns planned and actually carried out by the writer, posters have played a most important part. In addition to posting 24 sheet stands and the use of smaller posters throughout the regulation channels, cut-outs and banners, illustrated and illuminated signs, window cards and stage settings were arranged through the use of parts of various posters prepared and furnished.

As an up-to-the-minute illustration of the versatility of the posters, let us take the paper just issued by the Hodkinson Corporation on THE OLD FOOL. The 24 sheet especially supplies the showman with material for a great variety of business-boosting stunts. It is a presentation of the entire cast of the production, in life-size figures and the title of the picture stands out in bold relief. By separating this 24-sheet into eight units, making individual cut-outs of each letter and the character standing by it, an exceptionally attractive lobby display can be arranged. By placing them in the lobby after the fashion of wings on a stage, something akin to a circus ballyhoo is produced. It presents to the passing crowds all of the performers that may be seen inside and the ensemble brings out the title of the picture in a decidedly novel manner.

This idea may be carried out in a store window as easily as in the theatre lobby and may be used as a tie-up with merchants advertising women's wear, children's clothing and men's apparel.

In all of the advertising campaigns conducted by the great manufacturers in commercial lines, posters occupy a place of the utmost importance and they are extensively used to profitably advertise articles ranging from expensive automobiles to one cent packages of soap.

And the showman who has seats to sell will do well by giving especial attention to the profit producing qualities of his posters.

Humanity is still in the stage where its primary appeal is through pictures, bright colors and large headlines. The posters who is out shopping for a movie is attracted by the posters. A particular scene or a prominent catchline might just serve to convince the person that he wants to see that particular picture. The wise showman realizes this and selects his posters for the purpose of making just such persons his patrons.

Orphans See 'Darling of New York'
Through the courtesy of Universal Pictures Corporation and B. F. Keith, more than two hundred children from the Hebrew Orphan Asylum saw the premiere New York showing of Baby Peggy in THE DARLING OF NEW YORK at Keith's 81st Street Theatre. The children were conveyed to and from the theatre in special motor busses and after the performance were given dolls, horns and balloons.

ARThUR C. Bromberg of Atlanta Knows A Lot About 'Gambling Wives,' Ask Him.

SOME SPEED!
Is the impression you should and do get when you see this fast action poster which is one of the most striking of the lot included in the exploitation

DRAMATIC TENSION
One glance at this poster visualizes for one the atmosphere of the picture. It places the location in the north and also suggests a stirring drama.

Theatre Publishes Weekly Newspaper
Clarence Stout, director of publicity of the Warner-Leyons Enterprises, Inc., which organization operates the Pantheon Theatre in Vincennes, Indiana, has just conceived a great plan for exploiting pictures showing at the theatre. It is based on a four-page weekly newspaper which not only carries publicity stories concerning the coming attractions, but also runs an ad for different shops and merchants in the city. The first issue of the publication carried a full page story with illustrations on IN THE PALACE OF THE KING.

* * *

Mae Murray Opinion Starts Contest
Exploiting the FRENCH DOLL at the Strand Theatre in Birmingham, Ala., Manager Towns co-operated with the Birmingham News in furnishing four pages of essays on the subject, "What is the Most Healthful Exercise for Girls?" Mae Murray, star of the picture, was heard to express the opinion that dancing was the best exercise for girls, and it was this remark which instigated the contest. Much interest in the contest was manifested by the public with the result that the "French Doll" was called into unusual prominence.

* * *

King Tut Lobby Is Splendid Idea
In conjunction with the showing of THE DANGER OF THE NILE the manager of the Clune Broadway Theatre, Los Angeles, featured an Egyptian lobby display. He accomplished this by the use of tapestries and properties originally used in the production and loaned to Mr. Lund by the producer, William Earle. The tapestries covered the side walls of the lobby and served as background for cut-out figures of Carmel Myers as the dancer. A centerpiece represented a pyramid in which were set colored skylights. Harps, chairs, litters, spears and religious and characteristic symbols on poles filled every available space. On the top of the box office reposed the figure of a woman on a litter bordered on either side with vases of lotus flowers. Incense burned in several smaller vases and perfumed the entire entrance.

* * *

Orphans See 'Darling of New York'
Through the courtesy of Universal Pictures Corporation and B. F. Keith, more than two hundred children from the Hebrew Orphan Asylum saw the premiere New York showing of Baby Peggy in THE DARLING OF NEW YORK at Keith's 81st Street Theatre. The children were conveyed to and from the theatre in special motor busses and after the performance were given dolls, horns and balloons.
ADVERTISING AIDS

THE Nu Grape soft drink people show a tendency to play ball with exhibitors who believe in window poster advertising. The Nu Grape concern prints the window cards, inserting a catch line to tie-up with the name of the picture the showman desires to advertise.

Of course, the exhibitor who sees an appeal in the project, would want to get in touch with the Nu Grape agency nearest his town some time in advance of the showing of the picture, in order to allow sufficient time for printing and other mechanics of poster construction. If there is no Nu Grape agent in your town, the grocer or confectionery store should undoubtedly be able to furnish the address of their nearest office.

FAMOUS PLAYERS-LASKY CORPORATION are issuing an exhibitor help in the form of a herald which has all the elements of an interest-provoking piece of advertising literature. The piece consists of a two-page folder on the face of which is a window cut-out through which the figure of Gloria Swanson is seen in an appealing pose. The copy theme of this folder is based on the subject of Father Time, who is in the position of welcoming The Cherub 1924 reel of Paramount Pictures. The rest of the subject matter treats with the importance to the movie goer of time well spent and entertainment keenly enjoyed. A list of the successful Paramount attractions follow, with the stipulation of, “See Them All.” The folder comprises a valuable advertising aid to the exhibitor booking a film from the Famous Player fold.

VITAGRAPh has started a tremendous drive on “Let Not Man Put Asunder,” the J. Stuart Blackton production in which Pauline Frederick and Louis Tellegen play the leading roles. The advance publicity in newspapers in key cities which this picture has received is a guarantee to exhibitors of box office success.

The St. Louis Post Despatch devoted a full page feature story to the problem, divorce, which is the theme of the picture and based this feature on “Let Not Man Put Asunder,” and the extraordinary cast. Vitagraph furnished two column drawings by Marcus, the famous New York Times artist, of Miss Frederick and Tellegen to accompany two signed stories written by them. Tellegen’s story gave his views of love, marriage and divorce and Miss Frederick told some truths concerning the real conditions which exist in Hollywood and the chances a girl has to become a successful motion picture actress.

Newspapers generally use these drawings and the stories full length. The Omaha News and the Tacoma Ledger are examples of the displays which newspapers are giving these excellent feature stories. The Omaha News used a four column lay-out of the Frederick-Tellegen drawings.

Stipulation in these cities in which these exceptional publicity features have been displayed are applying to Vitagraph Branch offices for first showings of the Blackton production.

In the major key cities twenty-four sheet teaser stands have been taken by Vitagraph and the general exploitation will include advertising throughout the country. Teaser copy is being furnished regional trade papers and newspapers.

The showman playing any of the pictures represented in this distinctive array of Universal paper can build up a mighty nobby display in lobby or marquee dress with any of the following. One that shows the three essentials of successful advertising, to wit: Appropriateness in relation to the subject illustrated; power of attracting attention and quality of crystallizing buying desire.
Poster Urge
That Lends an Impetus
To Selznick Tried
and Proved Attractions

These Selznick "sellers" have stood the test of public satisfaction, in fact are still continuing to do so in a manner that warrants the attention of every showman who has not run at least one of these. The fact that they are backed up by a splendid assortment of paper simply adds further merit to films already rich in selling qualifications.
Posters and Pictures

When you run a Tried and Proved picture, the weight of all the experiences gathered during the first run of that picture is in back of you. For the original release of the picture, the producer has gotten out a stack of publicity material and posters—often more than necessary for your theatre. A process of elimination takes place. The posters that have proved most effective are repeated—the others are discarded. When you rebook the picture or book it for the first time several months after its release, your choice of posters will be from those that have done the most good.

How does the producer judge the effectiveness of the various posters? They have at least one very simple test. Where have posters been the most in demand by exhibitors? Those that exhibitors have used most are undoubtedly the best for you.

The record of a poster is often as interesting as that of a picture. And when you run a Tried and Proved Picture you will use posters that have been stamped with the approval of experience.

** * * * Is Matrimony A Failure? **

**Farce Comedy Released by Paramount**

**BRIEF:** Margaret Saxby elopes during the silver wedding of her parents leaving Kip, who has been selected as her mate, in the lurch. Kip, a law student, stakes the license is illegal. As a result of his findings he meets with a great many embarrassments. It turns out that about half the young married men in town find themselves really legally married and they all take rooms in a hotel. Soon Kip finds his life is full for the comforts of home. Then he discovers that they are all legally married and that his most obvious admission is a matrimony failure remains unanswered.

This frothy farce comedy was released on April 30, 1922 and has been responsible for sending many an audience into uproars of laughter. The action is rapid, the comedy genuinely amusing and the acting excellent. This is a reliable picture—a sure fire entertainer.

Lila Lee and Lois Wilson hold down the two leading female roles. Lila Lee has a wide following and Lois Wilson has leaped into international fame as the leading lady of "The Covered Wagon." T. R. Barnes, Walter Hiers, Tully Marshall and the supporting cast carry out the story with the proper farce comedy tempo.

The title is obviously a corks. It invites all sorts of teaser campaigns. But there are all kinds of these exploitation ideas that can be used with this title.

Almost any picture with a question mark following its title lends itself to a controversy in the newspaper. But always such a procedure is not advantageous. Here is one case where it most emphatically is—a case where Opportunity implores you to adopt her, or let the box office suffer the consequences. The title of this picture is sufficient material to commence the debate. Have somebody just put the question straight to the editor and be, even greater possibilities in it, will print it. Then insure at least one answer, and pretty soon bedlam will have been turned loose. You know what to do after that.

If you will make a study of the newspaper of the nearest large city prior to your screening of the picture, you will be able to ascertain the number of Marriages and Divorces recorded in that city within a specified time. The figures you will obtain from this study—omitting all names and personal references—should make a very interesting comparison for a window card. Have the name and figures displayed over the title of the picture, and invite folks to come along and judge for themselves.

Every once in a while a happy couple celebrate their silver wedding in your locality. Of course each couple has only the onecelebration. At other times a golden wedding is celebrated; and sometimes a diamond wedding. Such events as these at once give a direct answer to the question of "Is Matrimony a Failure?" and with the permission of the parties concerned can be put to very good exploitation use by you. For instance, show announcements appear somewhere around the time that you will be screening this picture, approach the people who are concerned for their permission and then have a reproduction of it made for your advertising. Display it along with the title of the picture and state beneath it "Here is one answer to the problem—see another at the .... Theatre next ......."

** Foolish Wives **

**Foreign Intrigue and Love Released by Universal**

**BRIEF:** "Count" Sergius Karamzin, an adventurer, and his two "cousins" leave a villa at Monte Carlo and cultivate the friendship of the American "lady" of the scene. The Count swindles Mrs. Hughes and makes love to her. Meanwhile the "cousins" are crooked gamblers. In the end the Count is exposed, the "cousins" are in prison whose daughter he has attacked, Mrs. Hughes and her husband effect a reconciliation.

By and with Erich Von Stroheim, this film created a sensation when first released and ranks well up with the best and most artistic films that have come from the box office attraction it has been a money maker. To date it has been booked 5,800 times.

The following circuits booked it: Sanger Amusements, 31 theatres; Southern Enterprises (Atlanta), 27 theatres; Ascher Brothers (Chicago), 17 theatres; Lubliner and Marks, 12 theatres; Southern Enterprises (Dallas), 15 theatres; Bijou Theatrical Enterprises (Detroit), 5 theatres; Fitzpatrick and McClyot (Detroit), 9 theatres; West Coast Theatres (Los Angeles), 11 theatres and Durkee and Rome, Baltimore, Md., 12 theatres.

Among other large bookings it received were the following: Loew's Vendome, Nashville, Tenn.; Capitol, New Bedford, Mass.; 10th Avenue, Butte Montana; Rialto, Richmond, Va.; Loew's Stillman, Cleveland, O.; Broadway, Denver, Colo.; Ohio, Indianapolis, Ind.; Theatre, Kansas City; Loew's, San Francisco, Calif.; Mission, Los Angeles, Calif.; Butterfly, Milwaukee, Wis.; Garrick, Minneapolis, Minn.; Garrick, St. Paul, Minn.; S. Z. J., Sewell, N. J.; Haven, Hartford; Waterbury and Meriden, Conn.; Brandeis, Omaha, Nebraska; Aldine, Philadelphia, Pa.; Columbia, Washington, D. C.; Grand Opera House, Pittsburgh, Pa.; Orpheum, Idaho, Oak City, Utah; and D. Oakland, Calif.; Columbus, Seattle, Wash.; Casino, Spokane, Wash. and Center, St. Louis, Mo.

Exploitation stunts that have been used to put this picture across for a smashing success are the following: Show a poster and while you display the picture, give a chance for the audience to vote for the presentation. One is the issuance of throwaways in the form of Round Trip Trips to Monte Carlo. This trip is actually what one experiences while seeing the picture. The ticket can have different numbers and by a simple explanation that each number means the privilege of visiting some special place at the famous resort. Among the places which have been selected are the Hotel de Paris, Cafe de Paris, the Casino, the Promenade, the Pigeon Shoot, the Night Water Carnival and the Villa Amorosa.

Another stunt which will attract attention is to ask for the submission of short sentences, bearing data concerning "Foolish Wives" and during which you give out attractive notices of the restaurant, in your theatre. The advantage to the restaurant lies in attracting the pre-theatre and after-theatre crowds.

There is a fascination for everyone in the gambling halls at Monte Carlo. If the local censor does not object, place a real roulette wheel in your lobby, with an attendant to spin the wheel at intervals. Have police or other guards to prevent bystanders from gambling. In case you cannot get such a wheel elsewhere, your local police may have stored away in the property room, the result of some past raid. To get the Monte Carlo atmosphere, have the attendant Pollicut, with a beard, and let him wield one of the little wooden money rakes used at Monte Carlo. Let the guards be dressed as Parisian gentlemens.

Arrange for a window display in a bank if possible, with gold bricks (not real gold, of course) showing just what a million dollars would look like in gold. Paint the bank in colors showing just how far a million dollars would reach if one dollar bills were placed end to end—this should reach from New York to Omaha, Neb., about 1,114 miles.
**TRIED AND PROVED PICTURES**

**‘Kick In’**
Underworld Drama Released by Paramount

**BRIEF:** Chic Hewes, released from prison, determines to go straight, but is bound by the police so much that he rejoins his gang. District Attorney Brandon, a reformer and bitter foe of crooks is having trouble with his wife who insists on leading a high life. With these characters and others of the underworld, there is evolved a number of exciting encounters which ends with Chic going West to make good. Probably Brandon, the daughter of the District Attorney who has come to love him.

This picture is a particularly appropriate one for re-booking at the present time due to the present vogue of the underworld story. Although released January 1, 1923, the story is still fresh and as convincing as it was then. George Fitzmaurice—a great name in film—produced the picture and the able cast is headed by three names of strong box office power: Betty Compson, Bert Lytell and May McAvoy.

The picture is taken from the play by Willard Mack which ran in New York during the season of 1914-5 and was later seen on tour with great success. The story is a gripping one, said to be based on true events, and is directed by R. G. Springhall who is making the play. He will head the cast and the stars that head the cast give the keynote for the exploitation of this picture.

One character in the picture is a rich but somewhat elderly society woman who is trying desperately to retain her beauty by the aid of many questionable devices. The story suggests a tie-up with the beauty parlors and drug stores in town selling the widely advertised reducing creams, beauty clay and other beauty concoctions.

Any exploitation stunts that you have worked before in connection with crook dramas will be effectively applied to this feature also.

**‘The White Flower’**

**Tropical Love Released by Paramount**

**BRIEF:** Konia Markham, of American father and Hawaiian mother is told by a fortune teller that she is going to marry a big man. The man she marries will come with a perfect white flower. David Pannell, owner of a wealthy family, has bribed the fortune teller to tell her that the man she marries is Bob Rutherford who is to be her husband. Pannell sees this and is furious. Between these three develops a powerful love story mingled with native superstition and tropical beauty.

**BETTY COMPSON** is starred in this production which was released March 4, 1923 and has established an excellent sales record. You can go the limit in exploiting Betty Compson. The audience likes her and she is especially good in this one.

The story is a lovely story and it is love with an exquisite background—the soft, seductive tropics. This is a fine picture to run in the Winter time. People like to see the warm Southern countries when there’s snow lying in the street outside. As far as exploitation is concerned, the ideas that are suggested are numerous. All sorts of things may be done with white flowers. Present them to all the ladies present at a special matinee; tie-up with your florist; decorate your lobby and stage; even send them through the mail. If real flowers are too expensive, use crepe-paper ones.

How about having a man go about town with a bunch of white flowers and present one every now and then to a woman in the street crowd? The flower will admit her to your theatre free.

Maybe you’ll be able to put over some sort of a “day” like “Mother’s Day,” when everybody wears a white carnation. You might call your day “Betty Compson Day,” when all of her admirers will wear white flowers and be rewarded with a autographed photograph of Betty. Or “Rounding Better Pictures Day.” Or “Movie Fans’ Day.” And so forth.

In addition to your tie-up with your florist, previously mentioned, you have an excellent chance to interest your music store in a ukulele and Hawaiian guitar hook-up. Probably your sporting goods store sells surfboards. Even if it doesn’t, surf-riding is one of the best known and most exhilarating sports known. Undoubtedly your sporting dealer will give you window space for those stills of pretty Betty riding the waves on a surf board. They’ll catch any eye.

If there’s a travel bureau or tourist agency in town, they’ll be interested in the fact that this picture was released in Hawaii, now coming into prominence as a winter resort. Show them some of the beautiful scenery stills from the production.

Any store selling bathing suits will probably jump at the chance of displaying the stills showing Betty in her snappy one-piece. There are also stills showing Betty eating coconuts right off the tree. That should get the fruit stores.

Almost any shop will exhibit some of the stills showing the famous beach of Waikiki. People have been hearing so much about that resort during the past few years that there’ll be wide curiosity to see what it actually looks like. These stills, made there, will show them.

**Letters That Can’t Be Bought**

**NUMBER FOUR**

**L. T. LESTER ENTERPRISES**

**Columbus, S. C.**

**September 21, 1923.**

**Exhibitors Trade Review,**

**New York, N. Y.**

Attention of Mr. Geo. C. Williams,

Dear Sirs:

Yours of the 7th to hand, contents noted, and would have answered sooner but have been sick in bed.

I wish to say I consider your Trade Paper, Exhibitors Trade Review, one of the best on the market, and would not consider being without it, so kindly give me an extension as to the expiration of my subscription so that I can remit in time so as not to miss a single copy of your valuable Trade Paper.

Yours very truly,

L. T. LESTER, Jr.

**ILL-C**

L. T. Lester has been a constant and careful reader of Exhibitors Trade Review.

When he writes that he “could not miss a single issue” it is because he has discovered that every issue contains a wealth of ideas that mean fattened box office receipts.

To miss one issue might be to miss the very idea you have been looking for, for a long time. The very idea which will provide the solution to your own particular problem.

It is only results that makes a practical business man like L. T. Lester write Exhibitors Trade Review that he “would not consider being without it.”

**JEWELS of Proved Box Office Values!**

**The Storm**

With Virginia Valli and House Peters

Universal Jewel

“Splendid Business.”

say Mrs. Liberty Theatre, Horns, Okla.

“Broke all records for house.”

Mrs. Opera House, Elba, Nebr.

Directed by Reginald Barker

**Foolish Wives**

“Record breaking business.”

ARIS THEATRE, Eric, Pa.

“Largest crowd since 1920.”

LOWE’S VENDOME THEATRE, Nashville, Tenn.

Universal Jewel

**The Flirt**

With an all star cast

Universal Jewel

“A real 100% picture.”

AMERICAN THEATRE, Columbus, Ga.

“S. R. O. business.”

OLIVE THEATRE, St. Joseph, Mo.

A Hobart Henley Production

**The Abysmal Brute**

Starring REGINA DAVENPORT

“Will please any audience.”

MODEL THEATRE, Sioux Falls, S. Dak.

“A real box-office picture.”

CASTLE CREEK THEATRE, Lawye, Wyo.

A Hobart Henley Production, Universal Jewel

**The Shock**

Starring LON CHANEY

“A wonderful audience picture.”

LUDLICK THEATRE, St. Peter, Minn.

“Very good business.”

BELLEVUE THEATRE, Philadelphia, Pa.

Universal Jewel

**Hunting Big Game in Africa**

“Biggest Sunday in history.”

COLUMBIA THEATRE, Columbus, Ohio

“Greatest thing of its kind.”

COLUMBIA THEATRE, Skamatuk, Wash.

Advertised in the Sat. Evening Post

Universal Pictures Corp.,

CARL LAEMMLE, President
TRIED AND PROVED PICTURES

‘The Chicken in the Case’
Triangle Comedy Released by Selznick

BRIEF: Steve Perkins decides to borrow the newly-acquired wife and his room mate, Percival, in order to meet his aunt's wishes and get his inheritance sooner. The aunt is so impressed with Winfred that she leaves the money in the name of the framed up wife. Aunty, however, runs into Winfred and her real husband Percy, together and it holds suspicions to her. Of course after that she stumbles onto all kinds of suspicious circumstances and after all kinds of humorous complications, during which Steve really gets married to someone, the whole plot is unraveled. Steve confesses to hoax, and all comes out right.

EVERYTHING that has been said about Owen Moore before can be said again. His work in ‘The Chicken in the Case’ is fully up to what is expected of him by his vast public, as one of the finest love comedians of the cinema.

“The Chicken in the Case” starts off with a laugh at the very outset, and as the plot thickens and the situations develop, the fun grows more and more hilarious. There is no attempt at drama or pathos in this picture. It is an on-hand-out farce, comedy, written and produced solely for the purpose of creating laughter, and this it accomplishes very thoroughly. Of course there is love interest, lots of which. One of the fun comes in, and as ninetynine and ninetenths per cent of us have been, are, or will be, lovers, “The Chicken in the Case” accordingly appeals to that corresponding percentage of every audience.

The players who enact the various roles in support of Mr. Moore have all been carefully selected for their peculiar suitability for the parts they are called upon to portray. Playing opposite Mr. Moore is Katherine Perry, the Ziegfeld Follies beauty, who was awarded the Golden Apple by the Artists Club of New York for being the prettiest girl in the metropolis, and who in everybody's life is Mrs. Owen Moore. Another charming comedienne, who has a very prominent role is Teddy Sampson, known everywhere for her fine work along comedy lines.

Victor Heerman is both author and director of “The Chicken in the Case,” and his story was given a most brilliant treatment from every standpoint, and for those discerning persons who take especial delight in the technical perfection of the photoplay, a pleasant surprise is in store.

Theexploitation in putting this picture across, doubtless lies in the box office power of the APA name. Owen Moore is in it and that means you can promise them the limit in sheer entertainment.

* * *

‘The Storm’
Triangle Melodrama Released by Universal

BRIEF: Two men and a woman are snowed in together in a cabin in the north woods. One is a city man, there for his health, the other a trapper. The girl is the daughter of a French Canadian who has been killed by the Northwest Mounted Police. Through the winter, a bitter and silent struggle develops between the two men for the hand of the girl which ends in the treachery of one man being exposed and the trapper winning the girl after a thrilling forest chase. The plot is so powerful box office elements in it. Up to date, the picture has been booked 8,473 times.

Circuits that have booked this picture are:

Southern Enterprises, 27 theatres; Saenger Circuit, 51 theatres; Luchsinger and Trinz (Chicago), 14 theatres; Ascher Brothers (Chicago), 15 theatres; D. Berian (Los Angeles), 17 theatres; Peerless Booking Corporation (New York), 23 theatres.

The following are some of the other large bookings the picture has received: Modern Booking, Boston, Mass.; Olympian, Buffalo, N. Y.; Bijou, Richmond, Va.; Chicago, Chicago, Ill.; Tivoli, Chicago, Ill.; Riviera, Chicago, Ill.; Capitol, Cincinnati, O.; Strand, Akron, Ohio; Silverado, Denver, O.; Pantheon, Toledo, O.; Strand, Ft. Wayne, Ind.; Rialto, San Diego, Calif.; Strand, Hartford, Conn.; Capitol, New York City, N. Y.; Rialto, Washington, D. C.; Grand Opera House, Pittsburgh, Pa.; Columbia, Portland, Ore.

Why Paramount Leads

Back Home and Broke

with Thomas Meighan.—One of the best and pleased all. Just the kind of picture for us Christmas. Paramount has the pictures. Buy them right and put them over. They put more on (pictures than others do in specials. Eight reels.—Toyo theatre, Wray, Colo.—General patronage.

Big Brother

with Tom Moore.—Brothers, step on this one. It has everything and is suited for Main Street or Broadway.—L. N. Walker, Strand theatre, So. Portland, Me.—Neighborhood patronage.

Bluebeard's Eighth Wife

with Gloria Swanson.—This is one of Gloria's best. A story and cast that will please any audience. Six reels.—Alex Steel, Princess theatre, Farmington, Ill.—General patronage.

Get Rich Quick Wallingford

with a special cast.—A dandy comedy that a small town audience will enjoy. While I am reporting this I add a line about Paramount service out of Des Moines. I have run 28 pictures of theirs, some old, some not. I am of the opinion that they certainly keep their prints in first class shape and the system of getting them to me in time. —Liberty theatre, Jewell, Iowa.—Small town patronage.

Wild Bill Hickok

with William S Hart.—A typical Bill Hart picture that is sure to please all Hart fans and probably more, too.—C. F. Kriegbaum, Paramount theatre, Rochester, Ind.—General patronage.

To Have and to Hold

with Bert Lytell.—Ti's certainly is a fine picture and we played to extra business. “Paramount Service” in every department means a lot to small town exhibitors. Good service means as much as good shows. Eight reels.—N. E. Frank, Regent theatre, Wayland, Mich.—Small town patronage.

Across the Continent

with Wallace Reid.—This picture went over very good and it pleased our patrons. Haven't had any trouble all the way through. Filmed in fine shape. —Miller & Wilcox, Lake View theatre, Lake View, Iowa.—General patronage.

Behold My Wife

with Milton Siols.—A little old, but mighty good, Harkst and boost it.—St. Mary's Hall, Gilbertville, Iowa.—Small town patronage.

(These reports are from Exhibitor's Herald's "What the Picture Did For Me" and are here used by special permission.)

WHY PARAMOUNT LEADS

The NATIONAL COMMITTEE for BETTER FILMS

Speaking of CERTIFIED PICTURES

Classes

"THE CRICKET ON THE HEARTH" as "One of the Forty Best Pictures of 1923."

WELL?

When your FEATURE FAILS, WHAT THEN?

Eduational Pictures

"THE SPICE OF THE PROGRAM"

At All Selznick Exchanges

S E L Z N I C K

DISTRIBUTION CORPORATION

"THE PRICE OF THE PROGRAM"
‘Children of the Dust’ Is
Simple Human Story
Fineness of Human Character
Shown, Frequent Humor

As described by feminine reviewers, the film is ‘awful witty’ but for all its wetness the plot is different and fast moving,” quote from the review of the Journal, Portland, Ore. While the Cinemam Times Star says it:

“Children of the Dust” is woven with an intelligent, sympathetic skill into a photoplay that not only affords genuine entertainment but unobtrusively seeks, and finds, the best in the hearts of its beholders. Too much praise can scarcely be assigned to the producers, First National, and to the director, Frank Borzage, and the players. The Cincinnati Post is no less enthusiastic, describing it as “Shot through with phases of life that the average person can understand and appreciate, sparkling with human interest and interspersed with just enough humorous twists.”

“Children of the Dust,” is the story of a romance which buds in childhood between three young people—The blooming of this love in their later years provides the essence of a wonderfully absorbing story, according to the Philadelphia Public Ledger. “Children of the Dust” is woven with Metropolitan Magazine story, “Tevety.” Under another name, is its conception, the story is part of the attraction out of the ordinary. It is a simple human story in which the great appeal lies in the fundamental understanding of the fineness of human nature in the frequent humor which greatly enriches the value of the picture.

### CURRENT PRODUCTIONS

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRIFTER</td>
<td>Prescilla Dean</td>
<td>Talmadge</td>
<td>Fox B-Town Universal</td>
</tr>
<tr>
<td>DULCY</td>
<td>Talmadge</td>
<td>Talmadge</td>
<td>F.B.O.</td>
</tr>
<tr>
<td>BROADWAY</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>SAVING THE LONE STAR</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>ETERNAL STRUGGLE</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>FOLLY</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>GOVERNS THE WEST</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>Gini</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>HELD TO ANSWER</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>LIGHTS OUT</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>LONE FIGHTER, THE</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>LONE LAD</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>MARRIAGE MAKER</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>MOTHER MAN IN WAR</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>MEN IN THE RAW</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>MOTHER MAKERS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>NO MOTHER TO GUIDE HER</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>POMONA</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINT OF A KISS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINTER’S DEVIL, THE</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>POMONA</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINCE OF THE CITY</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>POISON</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINT OF A KISS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINT OF A KISS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINT OF A KISS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
</tbody>
</table>

### OCTOBER

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Director</th>
<th>Distributor Length</th>
</tr>
</thead>
<tbody>
<tr>
<td>DRIFTER</td>
<td>Prescilla Dean</td>
<td>Talmadge</td>
<td>Fox B-Town Universal</td>
</tr>
<tr>
<td>DULCY</td>
<td>Talmadge</td>
<td>Talmadge</td>
<td>F.B.O.</td>
</tr>
<tr>
<td>BROADWAY</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>SAVING THE LONE STAR</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>ETERNAL STRUGGLE</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>FOLLY</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>GOVERNS THE WEST</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>Gini</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>HELD TO ANSWER</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>LIGHTS OUT</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>LONE FIGHTER, THE</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>LONE LAD</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>MARRIAGE MAKER</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>MOTHER MAN IN WAR</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>MEN IN THE RAW</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>MOTHER MAKERS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>NO MOTHER TO GUIDE HER</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>POMONA</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINT OF A KISS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINTER’S DEVIL, THE</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>POMONA</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINCE OF THE CITY</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>POISON</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINT OF A KISS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
<tr>
<td>PRINT OF A KISS</td>
<td>The Narrow</td>
<td>S. Franklin</td>
<td>1st National</td>
</tr>
</tbody>
</table>

So says the Duluth Tribune while the Newark Ledger says, “It cannot be ‘picked up,’ that is, enjoyed by seeing part of it, or starting before the opening of the film.” And continues:

“Children of the Dust” is a production of which Frank Borzage, its director, may well be proud. Not since “Humoresques,” which this brilliant man also created, has there been a picture so true to life and devoid of artificiality. To sit through the incidents in Tervel-diger’s romance with Helen is to live life as he lived it, with all its sunshine.

Not one dissenting reviewer spoils the record this picture makes. The Baltimore Sun’s reviewer goes them all one better by saying, “It will be as good as 50 years from today as it is right now.” Other comments are:

“...We hate to fall into press sheet parlance but, honestly, this is certainly a ‘picture of the ages’...” It is a genuine moving picture, a very promising picture. “It tells its tender tale in pictures, not in words.” He further adds:

“These are the sort of pictures that make one feel optimistic. Oh, we know it didn’t cost $1,000,000. They didn’t use 4,000 horses and what’s more, there isn’t a single mob—but for our part we stand willing to lose most of the mob pictures ever arrayed on a screen—only give us a simple little romance such as ‘Children of the Dust’ from time to time.”

He winds up by saying, “Tristan Tupper wrote the original story. What a story Mr. Tupper has directed. We realize, of course, that Mr. Tupper is deserving of much credit, but the high merit of this production as it now stands is certainly due, it seems to us, to Mr. Borzage’s masterly work.”
Current Productions (Continued)

Darling of N. Y.    Baby Peggy    King Baggot, Univ.  6,235
Davy Crockett, Rascal    Yvonne De Carlo, Ess.  5,690
Day of Faith    All Star    Browning    Gold-Cos.  8,055
Dulce Discretion, The    Lila Carrara, John Ince  4,075
Eternal City    L'Amour    Miramar  6,000
Fashion Show    All Star    Browning    Gold-Cos.  9,455
Fashionable Fakers    All Star    Warnington  7,500
Pigskin Plaid    Arthur Lake, E. O.  9,000
Gold Madness    Post    B. B.  6,000
Hanover Doll Bid    Her Tempy Husband    All Star    McDermott  6,723
His Ranch    All Star    O'Brien, Univ.  5,000
In Palace of King    Sweet    Flynn  7,453
In the Month of a Thousand Days    All Star    Talking  7,000
Lady of Quality    Valla-Silla    Segwick  6,800
Lady Windom, The    All Star    Fox  6,515
Loyal Lives    Special Cast    W. Bennett, Vitagraph  6,000
Man From Cowpens    All Star    Johnson  7,000
Man From Now    Special Cast    Selznick  6,000
Man Life Passed By    All Star    Scheckter  6,000
Masters of Men    Special Cast    David Smith  7,000
Masters of Women    Special Cast    Smith  6,000
Midnight Alarm    Special Cast    David Smith  7,000
Moon and Sixpence    The    Select  6,000
Net, The    All Star    Fox  6,615
Nettie    Special Cast    David Smith  6,673
Our Hospitality    Special Cast    Fox  6,000
Pioneer Trails    Special Cast    David Smith  7,000
Porto Rico    All Star    Fox  6,000
Purr Fine    Roy Stewart    Nat Ross  4,075
Qui Est L'Amour    All Star    Blache  5,000
Red Warning    J. O. Fox    Bradley  4,750
Rembrandt, The    All Star    Goldwyn  5,000
Reno    All Star    Goldwyn  6,600
Richard of Lyon    Lion Asso.  5,000
Second Hand Love    Jones    Fox  4,000
Second Southerner    All Star    Goldwyn  6,000
Six Cylinder Love    Special Club    Geo. Baker  5,000
Slave Dealer    Temple of Venus    Clifton  4,000
The Near Lady    Dreyfus-Wilson    Fox  4,000
The Sons of荣获    All Star    Fox  7,000
Thundersphere    O. Moore    De Grasse  5,000
Two Kinds of Money    All Star    Fox  7,000
Under Red Robe    All Star    Crossland  6,000
Unfaithful Nun    All Star    Forman  6,000
Virginia    All Star    Grand Avenue  5,000
Whipping Boss    All Star    McGowan  5,000
With High Water    All Star    Universal  5,000
Woman's Romance    Young    Jefferon  5,169
Wild Hill Hickok    Hart    C. Smith  5,683

January

Feature

After the Ball    Glass-Cooper    Fitzgerald  5,000
Big Share, The    C. Griffith  7,000
Black Oxen    E. L. Loye  5,000
Boy of Mine    Alexander  6,000
Breaking Into Society    All Star    Stromberg  4,147
Broadway Broke    All Star    Selznick  6,000
Countryside Love Affair    Richard Talbott, Fox  5,000
Down in the Lowlands    Fox  6,000
Enemies    Louis Calhern  8,000
English Gentlemen    All Star    Fox  6,000
Good Men and Bad Women    Lee  5,000
Great White Way    All Star    Fox  7,000
Heatwave    Viola Dana  5,000
Her Temptorine Husband    All Star    Fox  6,000
His Girl    Gladys Hulette  5,000
Hobo's Blindness    All Star    Fox  6,000
Hunhinn Bird    Gloriosa Swanson  5,000
Hunter's Name    John Gilbert  5,000
Just Off Broadway    Betty Compson  6,000
Lady of the Manor    Ed Mortimer  5,000
Let Not Man Put on Woman's Garments    Fox  6,000
Love Friar    Blackton  8,000
Love Bandit    Doris Kenyon  5,000
Loving Sam    Jane Novak  6,000
Lullaby    C. R. Fontaine  5,000
March of Death, The    J. Hoxie  5,000
Man from Wyoming    William Le Baron  5,000
Mating Market    C. C. Fields  5,000
Monkey's Paw    All Star    Fox  5,000
Marauder    Charles Jones  5,000
My Drum Was Heard    All Star    Fox  6,000
Prince of a King    All Star    Selznick  5,104
Quick Step, The    All Star    Selznick  5,000
Shadow of the East    All Star    Fox  6,000
Shepherd's Bell    All Star    Fox  5,000
South Sea Love    Shirley Mason  5,000
Star Blues    C. Moore  5,000
Swamp Angel    Betty Compson  5,000
Three Weeks    Tolson  5,000
Three Weeks Out    Kenna  5,000
Thrill Chaser    Hoot Gibson  5,000
Tiger Rose    Ulrich  5,000
Tell the Sea    All Star    Selznick  5,000
To the Ladies    All Star    Fox  5,000
Wanderer    F. O'Brien  5,000
When Odds are Even    Gertie Russell  5,000
Wild Woman    Universal  5,000
Wife in Name Only    Special Cast    O. Weller  5,000
You Can't Get Away    Marmont  5,000


HAL ROACH, DERBY DAY, 1924

W boul of Roach and his rascals are enough for those who have already been exposed to the uninhibited, the picture has power to draw attention—and的带领。

The Cleveland Plain Dealer critic wrote that "Rex Beach shows you how to enthrall propaganda and like it with his 'Big Brother.' He finds that one particular scene "was laid on a bit thick." However, he continues to say that "other than this overdone of sentimentalism and considerable hokum now and then, 'Big Brother' is good stuff." As to the picture itself:

I make the following report on it knowing all the stars that I have tricked into tears by strained situations and betrayed into laughter by a tough little boy who cries like a pirate but is a decade old at heart and turns out to be one of the best pictures of the anomalous condition of Young America always comes

There are those, I suppose, who will still use their sense of humor but I admit its singularities.

Concerning the acting in the picture, "Moor does a creditable job. Mickey Bennett, the kid is excellent, Edith Roberts the heroine is pleasing." From all of which it may be assumed that this critic enjoyed "Big Brother." "Mae Timne on the Chicago Tribune says:

But assured you'll thoroughly enjoy the picture for "FATHER DAN" a member of the clergy who isn't afraid to use a gun in the cause of right, his fine! The entire supporting cast is good and the picture doesn't drag a minute.

She enthuses over Mickey Bennett's performance, saying, "Never a good star had a better little co-star than Tom Moore and they've got Mickey Bennett! You can stake your life on it. Mr. Moore will, himself, heartily admit this. The two of them walk away with the picture. And she reminds us that no less a person than Theodore Roosevelt, sponsored the 'Big Brother' movement."
Exhibitors Trade Review

Rose Pelswick of the New York American, says:

Scene and Setting: In each one does his or her best. Even though there are no comedy. All the cast is red, with Parli- enne, and earnest, and one smug, sobs and shrugs, all as one. While the heroine's work starts a stir—the direction completely fails the Chaplin's feat—and one learns about women from her.

The New York Times lauds Chaplin as a director par excellence, in which he does not, after all, capitalize an interesting and curious through fast night in the Lyric Theatre. The Chaplin, as can be seen, is remarkable, rare, sourceful, imaginative, ingenious, studious and daring artist. The reviewer says:

He shows something a little different from the work of other directors throughout the photographic close-ups are denied the players and the production, and that is the conveying a sort of a play in the film—something like a film lives, and the other directors emulate Mr. Chaplin better it will be for the producing of pictures.

The San Francisco Bulletin reports that the Chaplin's Paris plays two of the principal downtown theaters. Goes to say that it is something new in motion pictures... it jammed. In, of course, both houses over Saturday and Sunday... a financial and artistic success.

Of the picture itself, the reviewer says:

The picture stamps him great among directors, that he has more to the fact that the ten he has eliminated most of the photographic stuff with which our pictures today are filled, has given the movie which is more than a modicum of intelligence and dared to make an effort to convey a story that is held in an atmosphere entirely foreign to the lives of most of us, still remains true to life.

It had not been unthought of that Chaplin would produce a playook in which he himself did not appear, yet these and more unforeseen happenings have come to pass, and it is the unexpected incidents that appear in "A Woman of Paris" that make it one of the most interesting photodramas yet produced.

As the reviewer of the San Francisco Call and Post says, "In this Charles Chaplin production for the United Artists Corporation, the movie fan who can always anticipate the next incident or what will follow. And the gadget he may be observing something altogether away from the screen," says Mr. Mulvaney.

"Every foot of the film is significant to the telling of the story, and there is a great waste in the effort..."
SUPERSTITION, PREJUDICE AND SHOW PAPER

By C. L. YEARSLEY

(Continued from Page 4)

the paper and advertising problem it represents before they condemn the ad man for too much copy.

First National being an exhibitor's organization, we have become familiar with all sorts of exhibitor angles and prejudices on the poster subject. We know that some exhibitors regard a yellow background as a jinx—a survival of an old showman's superstition. To some the title must be in red if the poster is too percent. To others a poster is no good unless it portrays action.

By action they mean physical action. But physical action is not always a characteristic of the story. Most great pictures have been so because of their emotional qualities. Some want strong sex scenes and will book a picture if the paper looks like that the red hot burlesque shows used to use.

Some old showmen tell you all the good posters artists have died off. Such showmen are buying posters more to suit their own prejudices than to sell tickets—unless the majority of their patronage is men.

Snuggle and struggle are all right but smut isn't good advertising. Of course the female form divine pictured in any but a salacious vein is attractive and unobjectionable. However, as the vast majority of exhibitors will not buy posters that are indecent it simply doesn't pay to so design them.

The system under which motion picture paper is produced and sold is peculiar to our industry. The difference between lithographic costs and the price to the exhibitor is caused by handling, shipping and wastage. The lithographs have to be manufactured before the average feature has had its first run.

No living man can estimate just how much paper will be used during the life of a picture. We must keep an adequate stock in every exchange. For reasons entirely unforeseen exhibitors in one or another section of the country may use an unusual quantity of paper on a given release, or they may turn to some other form of advertising and buy little paper.

MOST POSTERS ATROCIUS, SAYS WILLY POGANY

(Continued from page 7)

"But the public taste is developing," he continued. "Just as they have demanded better moving pictures, they will demand better posters."

"What makes a poster good?" Mr. Pogany was asked. "What is your idea of an ideal moving picture poster?"

"There are no general rules for posters," he replied. "To be different, to stick out from the rest—that is the first duty of a poster."

The public has been spoiled. Everybody shouts in their ears with megaphones. In order to really get their attention it is necessary to be different. That is the whole thing. And in order to be different, it is of course necessary to study and know what everybody else is doing."

For instance, poster makers came to the conclusion some time ago that a good poster should be simple. But now, Mr. Pogany says, almost all of them have become simple. The cigarette posters, for example, invariably contain just one figure. The same with soap posters and so on. Therefore, in making the poster for "The Thief of Bagdad" he has not bound himself down to a simple arrangement. There is movement in the poster and several figures stretching across the width of it. This quality in the poster, in consideration of what most posters being used to-day are like, will make this one stick out.

To the left is the famous "Robin Hood" twenty-four sheet, which it will be remembered won the prize for 1923 as the year's most artistic poster.
CHADWICK PICTURES WILL GIVE ATTENTION TO TRADE

Chadwick Pictures Corporation, which will release "The Fire Patrol" on the independent market, will not resort to "fan" paper advertising. This announcement is made with the thought in mind that before the public can be sold on a production the trade itself must first be sold. Consequently, the Chadwick Company has adopted a policy of advertising extensively in the national trade papers for this subject and the remainder of its five specials, which will be sold on a franchise basis.

The national "fan" publication advertising campaign will follow a 100 per cent. sale of "The Fire Patrol" to independent exchanges. Meanwhile every effort will be made properly to exploit this special in the advertising columns of trade publications. Meantime, the Chadwick exploitation department is negotiating many tie-ups of national scope as a means of helping exhibitors selling their public more effectively.

An emphatic denial has been made by I. E. Chadwick that "The Fire Patrol" will be distributed through a national releasing organization. The picture will positively be released in the independent market, he says.

* * *

HEARING ON BUILDING CODE

There will be a hearing at the State Capitol in Albany on February 7, on proposed changes in the state building code, and which are said materially to affect motion picture theatres. Exhibitors who have examined the bill and who are planning to attend the hearing declare the law must be modified.

FOUR COSMOPOLITAN SHOWS IN BROADWAY HOUSES

Last week five Cosmopolitan productions appeared simultaneously on Broadway. This week the Cosmopolitan Corporation has four productions which are being shown at the same time along the Rialto.

"The Great White Way," which continues its sensational engagement at the Cosmopolitans; "Under the Red Robe," which is now showing at its second week at the Capitol; "Through the Dark," which has moved from the Cameo, where it played two big weeks, to the B. S. Moss Broadway Theatre, and Marion Davies in "Little Old New York," which is showing at Loew's New York and which also appears at the American and fifteen other Loew houses in New York during the week.

Craftsmen Film Laboratories announce:

The opening of their new Public Cutting and Projection Rooms on the top floor of the Godfrey Building, 729 Seventh Avenue.

The location is the most convenient in New York for film folk.

Rooms are completely equipped and surrounded by light and air—the ideal condition for the editing of your pictures.

An Art Title Department under the supervision of Louis Meyer is also included in these premises, adding greatly to the facilities offered the editor or producer of pictures.

Telephone is Bryant 1923-1924-0306

The Craftsmen Film Laboratories, Inc.

729 Seventh Avenue,

Laboratories: 251 West 19th St., New York City

New York City
It's as certain as that night follows day—improvement in motion picture quality results in greater profits. A brighter screen; more even distribution of light; sharp, clean-cut definition; all follow, when you equip your projector with the

**BAUSCH & LOMB**

Cinephor Condenser System—
Cinephor Projection Lens
Cinephor Condenser

Incandescent Specialists

**AUSTIN CHEMICAL CO., Inc.**
**AUSTIN BRAND LAMP COLORING**
1692 Boston Road
BRONX, NEW YORK
PHONE INTERVALE 2625
Largest Lamp Colorers in the United States

**COLORED LAMPS**
**LACQUERS FOR TOYS**

**AUSTIN FROST AUSTIN BRAND SOLVENT**

Austin Chemical Company has perfected a new type of lamp coloring that has stood all tests and is in many ways superior to the various other lamp coloring on the market. Keith, Moss and Lowe's Theatres are availing themselves of the use of the Austin Chemical Service.

A distinctive feature of the new coloring is that it is positively waterproof and weatherproof. The process includes shades of various colors and descriptions, all of which are devised to add attractiveness and appeal to marquee lights, sign lights and house lights. The concern invites those interested in the product to send for a small-size sample sales-case for trial.

**PICTURE SETS—SCENERY**

Draperies—Velour and Velvet Curtains

Ask for BOOKLET 46

**NOVELTY SCENIC STUDIOS**
220 West 46th Street, New York City
CANADIAN HAS HERD OF BUFFALO TO SELL

Ottawa Man Prefers Film Field as Medium for Releasing Animals

SAM BILSKY, a prominent jeweler of Ottawa, brings a message to the film industry which has attracted unusual attention.

His is a story of buffaloes, a herd of which he has acquired through an unusual releasing decree issued by the Canadian government. What Mr. Bilsky brings to the attention of filmdom is that the situation permits his doing business with those of the motion picture trade who might be interested in the purchase of one of any number of these creatures.

The mere discussion of buffaloes is something that immediately arouses interest, in view of the fact that naturalists, anthropologists, and even laymen have so often deplored the gradual extinction of a species of animal that is identified with the finest traditions of the conquering of the Western wilderness by America's early pioneers.

Mr. Bilsky feels that his essential market for the releasing of his animals is primarily in the motion picture field, believing that the screen offers the greatest medium of exploiting their prestige and historic value.

BUFFALO SKINS

Buffalo skins, though rare; have long been noted for their distinctive appearance and utility as robes, rugs and furs. As such the buffaloes suggest another avenue for being merchandised, but it is the hope of their owner that the interest already manifested by a number of persons prominent in the film industry will justify his waiting to do business with them, instead of going ahead and having the animals killed for stuffing purposes.

A certain number of stuffed heads and skins are already available for decorative and publicity purposes.

In this latter instance any number of exhibitors might use these as real interest arousers for exploiting westerns or adventure pictures. An unusually attractive lobby could be arranged for the showing of an adventure picture, by hanging buffalo skins on the walls and having the stuffed heads occupy prominent positions near the entrance.

Try A Few of These Cuts for Your Theatre

Cut-Outs for all features at rental prices. An added attraction for your theatre. You are now able to use this attractive method of advertising your features at a considerable saving. Our prices are as follows:

3 sheet cut-outs $3.50, Rental $2.00. Rebate $1.50.

6 sheet cut-outs $7.00.

We also rent mounted posters, photos and slides for all features and serials.

EXHIBITORS POSTER & SUPPLY CO., INC.,
209-213 West 45th Street, New York City
Telephone, Bryant 3725, 3726.
The producer’s care is justified; the audience is pleased—when the print is on

EASTMAN POSITIVE FILM

—because it carries quality through to the screen.

Look for “Eastman” and “Kodak”—stenciled in black letters in the transparent margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
The Way of a Man

By EMERSON HOUGH

(Author of "The Covered Wagon," "North of 36," etc., etc.)

"The Way of a Man" points the way to the box-office. Exhibitors who have never played a serial have booked the serial. Exhibitors who play only the best features have booked the feature.

*They recognize its bigness, its outstanding merit.*

Two Versions

Pathépicture

and

Pathéserial

Produced by

C. W. PATTON

Directed by

GEORGE B. SEITZ
"The Heritage of the Desert" was filmed in the famous Painted Desert of Arizona.

Adolph Zukor and Jesse L. Lasky present

ZANE GREY'S

"THE HERITAGE of the DESERT"

An IRVIN WILLAT Production

WITH

BEBE DANIELS, ERNEST TORRENCE
NOAH BEERY, LLOYD HUGHES

A Paramount Picture

Produced by

10,000,000 Zane Grey fans want to see this picture at your theatres. Adapted by A. S. LeVino.

Zane Grey is the most powerful author-name at the box-office that the film world has ever known.
Has competition developed too strongly this Winter?

Hold your crowds and draw more with Wurlitzer Music

Which has become as great an attraction as the pictures themselves

Wurlitzer Unit Organs hold possibilities in developing settings and picture presentations possessed by no other theatre accessory. The theatres the country over that get the crowds and make the money make heavy investments in music. Read how these three prominent exhibitors express themselves on the value of good music with pictures.

Tivoli Theatre, Chicago:
“We honestly believe that something would be lacking in our theatres without this wonder instrument, the Wurlitzer Unit Organ.”— Balaban & Katz.

World Theatre, Omaha:
“This is the second Wurlitzer Unit Organ in use in our theatres and we consider them the peer of all theatre organs.”—World Realty Co.

McVicker’s Theatre, Chicago:
“I don’t see how any real picture house could get along without a Wurlitzer Unit Organ.”—Jones, Emick & Schaefer Co.

This superb Wurlitzer music is available in the most magnificent and costly organs ever built, as well as modest priced one man orchestras for small theatres with limited resources.

Send the coupon today for complete information.

Wurlitzer Feature Music for LARGE and SMALL HOUSES

Whether your house seats 100 or 5000 you can actually FEATURE Wurlitzer Music. A good organist soon becomes a REAL DRAWING CARD, Wurlitzer Organs have such musical possibilities.

UNIT ORGANS are for the large Theatres and are built as to fit in any arbitrary space. They are the greatest and most magnificent musical devices ever built, containing a counterpart of every known orchestral instrument, so arranged that the entire assembly (in the larger instrument the equal of a 100 piece orchestra) can be played with two hands.

ONE MAN ORCHESTRAS for the small Theatres of limited seating capacity. Gives the realistic touch usually found in big organs. Can be arranged to play automatically so that only one musician is needed.

WHEN YOU REMODEL YOUR HOUSE

Owners planning to remodel should consult us for plans to install Wurlitzer Music. By adding Wurlitzer Music, you increase the drawing power of your house 100%. No obligation whatsoever.

The Rudolph Wurlitzer Co.
Executive Offices: CINCINNATI
NEW YORK CHICAGO SAN FRANCISCO
WHAT WOULD YOU DO IF YOU COULD MAKE YOURSELF INVISIBLE

Thrillingly Different!

TRUART Presents

The UNKNOWN PURPLE

FROM THE SENSATIONAL STAGE SUCCESS

BY ROLAND WEST AND CHARLIE MOORE, DIRECTED BY ROLAND WEST

Henry B. Walton, Alice Lake, Stuart Holmes, Helen Ferguson, Johnny Arlur, Ethel Grey Terry, Brinsley Shaw, Frankie Lee, Richard Wayne, James Harrison

IN THE DISTINGUISHED CAST

A CARLOS PRODUCTION
A sensational stage triumph adapted to the screen without stint in money, talent, effort, energy, enacted by a cast of distinguished artists—stars in even the smallest “bits”.

Proven by its remarkable success at the World's premier presentation at the Strand Theatre, Providence, to be a sure-fire Box-office attraction.

Booked at the California Theatre, Los Angeles, for an indefinite run.

Franchised even prior to the initial announcement from TruArt in over 60% of the United States.

EXPLOITABLE GRIPPING ENTERTAINING THRILLINGLY DIFFERENT!
"THE MAN FROM BRODNEY'S"
(Vitagraph)

We will call a spade a spade and say Vitagraph has made a rattling good picture. The audience at the Rialto absorbed every scene with evident relish. J. Warren Kerrigan has one of the biggest opportunities in a career where he has been called upon to play many varieties of heroes. With the "Covered Wagon" and this performance to his credit J. Warren Kerrigan can qualify as one of our best leading men. We must say the scales are largely balanced on the credit side in this picture which is one of the best things Vitagraph has ever made. The direction, the acting and the production are of the sort that Vitagraph can do some bragging about and not be out of order.
THE box-office of the California Theatre backed up these critics when they wrote their opinions of "Wild Oranges." Edwin Schallert of the Times said: "Superlatives will be needed to describe the show; it's one of the real novelties of the season." The Record said: "Exceedingly well done by King Vidor—pictured with absorbing consistency." The Herald said: The fight scene is simply the best ever. It has never been excelled." The Illustrated News said: "Beautifully transferred to the screen." The Express said: "Something different. Certain to rivet one's attention to the screen." AND WE SAY: "BOOK IT BEFORE YOUR COMPETITOR GETS IT!"
Quick action saves the stranger's life

Through the blinding storm to safety

anges
means

By JOSEPH HERGESHEIMER
With FRANK MAYO, VIRGINIA VALLI, FORD STERLING
Directed by KING VIDOR
JUNE MATHIS, Editorial Director
A Goldwyn Picture

Goldwyn—Cosmopolitan
"The Marriage Circle"

DIRECTED BY

ERNST LUBITSCH

At the MARK STRAND THEATRE, New York
Week Beginning February 3rd

Playing an Extended Engagement at Grauman’s Rialto, Los Angeles
Opening Soon at the Orpheum Theatre, Chicago
A startling story of "good-fellow" wives and a husband or two—a fearless expose of the inner shrine of the marriage circle, with its charm of true love, its romance of fidelity, its flare of passionate jealousy, its mad affairs of faithlessness and its tragic touch of sin. An unusual story of married lovers whose love is not always confined to their own mates, deftly told by a master producer whose directorial genius stands unchallenged in the art of the photoplay.

Enacted by a Stellar Cast of Screen Stars:

Florence Vidor
Monte Blue - Marie Prevost
Adolphe Menjou - Harry Myers
Creighton Hale and Others

"The Coqs of Life Turneth"

Sensational in Theme—and Sure-fire in its Audience Appeal

AN ERNST LUBITSCH PRODUCTION

ADAPTED by Paul Bern
From the play by Lothair Schmidt
RC21 SF CV 23 NL 3X 225 AM
SPOKANE WASH JANY 24 1924
J S WOOD
ASSD EXHIBITORS INC 25 WEST 45 ST NEW YORK

AFTER A SOLID WEEKS RUN OUR OPINION OF EXTRA GIRL
IS ONE HUNDRED PERCENT PLUS A MULTITUDE OF SATISFIED PATRONS

Clemmer Theatre
Clemmer and Lambach
It Is the Whole Show that Makes REAL Entertainment

PROGRESSIVE EXHIBITORS recognize the public demand for Short Subjects and a diversified program, and are insisting on features of reasonable length so that they can provide variety. William Brandt, President of the M.P.T.O. of New York, writes:

"For the past six weeks, in all of our theatres, we have found the length of the feature productions to be detrimental to the showing of a diversified program. Our customers expect and demand an entertaining show, and in addition to the feature picture we have been giving them a novelty reel, a news weekly and some comedy.

"Because of the length of recent productions, we have been obliged to curtail, with the result that some of the patrons are dissatisfied.

"Ofttimes a show which has fallen down through a bad feature production has been saved by the shorter length subjects.

"We are receiving complaints from all over the State that productions are entirely too long, sometimes making a good picture poor by too much padding."

Millions of picture-goers will read this ad in The Saturday Evening Post, Feb. 2 issue. They are demanding diversified entertainment. Give it to them by booking Educational Pictures. And bring them in by showing the Educational Pictures trade-mark in your lobby.
Regal Pictures, Inc. presents

Love's Whirlpool

with

James Kirkwood, Lila Lee & Madge Bellamy

Story by Martha Lord
Adapted by Elliott Clawson and Bruce Mitchell
Directed by Bruce Mitchell
Distributed by Hodkinson

The supreme artistry of James Kirkwood, Lila Lee and Madge Bellamy in one of the most gripping cinema dramas ever screened makes "Love's Whirlpool" a master production that is destined to set new box-office records for your theatre.

It's a smashing first run Picture
Dear Mr Lesser

 Permit me to say how grateful I am to you for the picture, "When a Man's a Man". It is so right--so true--so satisfying in every way.

 I have never seen a book-picture that followed more closely the story as it was told in print. Surely no one who enjoyed the novel can fail to enjoy the picture--for the picture is the novel--not rewritten for the screen, but visualized on the screen exactly as I wrote it.

 With all my heart I thank you.

 Sincerely

[Signature]

Mr Sol Lesser
Principal Pictures Corporation
7250 Santa Monica Blvd
Los Angeles, California

That means 50,000,000 people are going to be pleased!
JOSEPH M. SCHENCK PRESENTS

Norma Talmadge

in

"The SONG OF LOVE"

adapted from the MARGARET PETERSON novel
"DUST OF DESIRE"
directed by CHESTER FRANKLIN
and FRANCES MARION

A First National Attraction

The Indianapolis Times said —

"Here is a woman possessing the highest and best developed dramatic talent of any screen actress."

That's why NORMA TALMADGE is a big drawing card for any theatre.

The Indianapolis Times said —

"Here is a woman possessing the highest and best developed dramatic talent of any screen actress."

That's why NORMA TALMADGE is a big drawing card for any theatre.
The Smile of Satisfaction

At a last moment, when we are going to press with this issue, we give a final careful glance at the table of contents and then we smile.

It is a smile of satisfaction. Satisfaction at the way we’ve realized our last week’s predictions. And satisfaction in the fact that by going so thoroughly into the subject we, too, have learned a lot of interesting new things about press books.

Exhibitors Trade Review is grateful for the inspiration which permitted it to put across the message of the press sheet as it constructively concerns the showman.

Next Week

Next week’s “Players We Know” number has another important message for the showman.

Aside from its constructive value to the exhibitor the “Players” number will show that our purpose is to be a human paper as well as the most helpful business organ in the motion picture industry.

Watch for the new angles on the proper appreciation of human values in the coming edition. How, on a basis of pure commercialism, you can capitalize these values and how important they are to your everyday problems of showmanship, are some of the important facts to be brought to your notice.

There will be some smiles, too. You’ll realize why we are looking forward to the job with pleasure! And we expect you’ll join us in a broad, sparkling smile of satisfaction.
"The Hill Billy," His New Photoplay, a Simple Story of Kentucky Mountaineers

In "The Hill Billy," Jack Pickford's latest and greatest photoplay, an Allied Producers and Distributors' Corporation release, which comes to the theatres next is an embodiment of the young star, his famous sister, Mary Pickford, and Marion Jackson, the writer.

Jack and Mary Pickford had talked over the idea of "The Hill Billy" for several years by various motion picture companies in Hollywood. Franey, who has been starred by Universal, Fox, Triangle, and at one time his own producing unit, plays Jack Jackson, one of the leading comic roles in "The Hill Billy," and at one time headed screen star and independent producer, enriched by the sale of the novel, which enters into the mountain region of Kentucky, pointed his nose toward the sky, and stood silhouetted against the darkening clouds. His head lifted heavenward, the wolf: his dismal cry to the earth folk of that isolated region: howl of the beast came as: "That is the reason the valley sprawled between the mountain ridges became known as the Valley of the Wolf. That is the reason, also, why Jack Pickford's youth and independence produced Star in -The Hill Billy,' which comes to the theatre next is an embodiment of the young star, his famous sister, Mary Pickford, and Marion Jackson, the writer.

HEARST in Talk to Exhibitors Links Screen and Press Censorship

Producer Is Guest of Chamber of Commerce

WILLIAM R. HEARST, producer of Cosmopolitan Productions, was the guest of honor at the weekly luncheon January 29 of the Theatre Owners Chamber of Commerce, held at the Hotel Astor. There were no indications of any "late unpleasantness," of the controversy regarding "Little Old New York" or "Enemies of Women."

Mr. Hearst spoke twice. The first time was in response to the introduction by President Charles L. O'Reilly. The second was at his own request, following Courtland Smith's discussion of the censorship situation, and was directed especially to the dozen newspaper men present.

In his final remarks Mr. Hearst declared that if censorship gained in headway it was only a question of time when it would threaten the free press of the country. The editor spoke impressively and was given the closest attention by the hundred or more diners.

Flanking Mr. Hearst at the speaker's table were Marcus Loew, Courtland Smith of the Hays organization, I. E. Chadwick, president of the new independent group and who discussed the independent situation; Saul Rodgers, William Brandt, Harry Mackler and William A. Landau.

"Will you pardon me for a moment, Mr. Chairman," said Mr. Hearst at the conclusion of Mr. Smith's talk. "I know that this is an exhibitors' luncheon purely and simply, but I see the members of the press are here.

Wide Significance

"I would like to say just a word to them on this matter of censorship. It is far wider in its significance, I think, and I imagine you do, too," continued the speaker, turning to the press table, "than merely an attempt to interfere with the fundamental rights of this particular moving picture industry.

"If it should be successful in this instance, if it should extend to other states, if it should become a recognized interference and an established evil, there is no reason at all why it should not be extended.

"Its unconstitutionality in principle applies to the moving picture industry as much as it does to the press. There is no real reason why the constitutional guarantee that is now extended to the press should be respected if screen censorship is once established throughout this country as an accepted policy and principle."

By George Blaisdell

WILLIAM R. HEARST

"I think that you newspaper men are just as much interested in the situation as are these gentlemen in the moving picture business, and that a newspaper ought to give whole-hearted support to these gentlemen in their fight against this obnoxious idea."

"I think that you should do this not only because of the justice of such action. You ought to do it for selfish reasons in addition, on account of the possible effect on the growth of this interference upon the expansion of the free press of the United States."

"Like yourself, these men are progressive, and like yourself they are independent," said President O'Reilly in introducing Mr. Hearst to the members of the chamber.

"I am only going to say a few words," said the speaker. "I came here to listen and to learn, not to speak. There isn't anything at all that I can tell you except how good I am as a producer, and you know that already."

(Laughter.)

Can Learn from Exhibitors

"But there are a great many things I can learn from you. I take great pleasure in meeting you personally, and I expect to derive much benefit from meeting you and listening to what you have to say, if I am going to have an opportunity to do that.

"I try to make my pictures for the public, and I know that no one is so near the public and so well able to say what the public like and wants as the exhibitor.

I don't believe in merely artistic success. I define as an artistic success something I like and nobody else likes. And what I want and producers generally want are popular pictures, pictures that appeal to the public."

"We ought to come more often to the exhibitors, whenever opportunity offers, and let them because of their contact tell us what the public desires."

"I want to admit that the criticisms I like best and that I read the most are the exhibitors' reports in the weekly trade publications. I belong to the newspaper fraternity, and I appreciate the value or at least the necessity of newspaper criticisms, but newspaper criticisms are largely theories.

"They are well written and are entertaining and the public read and enjoy them, but they are based on theory, while the criticism of the exhibitor is based on fact. He hears what is said by the people who come into his house."

(Continued on Page 18)
Studying Exhibitor Press Book Needs

Advertising Director of Metro Tells of Care Used to Secure Material That Will Suit Theatre Owner

By J. E. D. Meador
Director of Advertising, Publicity, Exploitation Deparments, Metro Pictures Corporation

We still call them press sheets, but the original significance of that hardy term has so far expanded with the increase and diversity of a press sheet's contents that the term hardly does justice to what now is really an exhibitor's service book.

As a matter of policy, and to assure ourselves we are working on the right track, we check up annually on the value attached to Metro press sheets by exhibitors themselves and by newspaper editors who make use of their contents. As a result of our last inquiry into this about four hundred exhibitors rated Metro press sheets the most comprehensive and helpful in the field.

Whatever success we have gained in practical service to exhibitors is due to continuous study of the exhibitor's needs and to intensive effort on the part of expert, experienced men in every department of advertising.

R. W. Baremore, in charge of publicity; George Carlin, press sheet editor; Bert B. Perkins, in charge of exploitation; Harry Graft, art superintendent head, and J. Norman Lynd, well known artist whose cartoons and drawings supplement the work of the staff of our art department—these men are all experts in their line. Our staff of writers engaged on the preparation of "fan" material are all experienced newspaper men.

Any Metro press sheet probably contains five times as much material as any exhibitor could use. The "Scaramouche" book, for instance, contains ninety-two publicity stories, thirty advertising cuts, and thirty-five cuts for illustration.

Our reason for including this amount of material is that we have found that what exhibitors prefer in one section of the country differs radically from what exhibitors in another part find to their liking.

Parts of the East—I have in mind the Washington district, particularly—combine illustrations with institutional advertising in copy, using white space plentifully.

The style in vogue on the West Coast is quite the opposite, where black predominates in the ads, giving them a "smash" appearance. And in other parts of the country similar variety exists. If we are to serve every exhibitor who plays Metro pictures our accessories must cover a wide field indeed, and the fact that they do this, and that Metro press sheets are complete as possible, we believe to be one of their distinct values to exhibitors.

The advertising cuts and mats supplied by Metro are prepared with two purposes in mind—to sell the picture to the public for the exhibitor and to save the exhibitor the expense of local art work. To accomplish the former, skilled artists concentrate on striking displays. The exhibitor who cannot afford art work of his own is sure to find satisfactory material in the Metro press sheet.

Local art work is often prohibitive, and in many instances theatres could advantageously dispense altogether with local artists, unless they are well acquainted with the principles of motion picture advertising. Too often we see displays so decorative that the exhibitor's selling points were sacrificed by the overzealous artist.

We know, too, that many exhibitors are limited in the space of their disposal, that their advertising must conform to a certain distinctive style, and that the question of securing the best position on the advertising page governs to some extent the dimensions of copy. So far as possible Metro's advertising service aims to suit every need.

I am quite sure that the exploitation department of a press sheet is one of the utmost importance to all exhibitors. Practical stunts, dignified enough for the largest exclusive theatres, striking and at the same time cheap enough for the smaller house with limited means, are what we try to provide on every release, with a complete illustrated explanation in the press book.

An exhibitor who picks up a Metro press sheet can lay it out before him and plan his entire campaign of newspaper publicity and exploitation. He sees the lobby cards from which to make his selection, the lobby paintings available to him, the billboard paper, and even the cut-outs as they will look, for our paper is especially designed with this thought in mind.

That is the most we hope for in our press sheets—to make it possible for the exhibitor to put over his picture at the smallest cost for the biggest returns—and in this aim we believe we have succeeded.
Making the Press Book A Magazine of Value

By NAT. G. ROTHSTEIN

Director of Publicity and Advertising of the Film Booking Offices of America, Inc.

Practicability is the keynote of all good press books. The exploitation stunts suggested should be planned with a full knowledge of the varying conditions throughout the country. Newspaper advertising and general exploitation mean more toward big box office results than anything else. A theatre manager cannot afford to neglect either.

The writer originated the press book, the first one having been produced in 1914 for Williamson's Undersea pictures. The second book was for the Universal serial, "The Master Key."

Even at this early date, the writer insisted that the outstanding feature of any suggestion made in a press book should be able to produce maximum results in a minimum expense.

He has always insisted that it was best to use several ideas and exploit them simultaneously. Thus, if the ideas are executed at a minimum expense, any one of them is apt to bring maximum results—one stunt may "make" the showing a success, and yet, no one of them "break" the theatre manager.

An exhibitor should read all press books thoroughly, because good press books are crammed with up-to-the-minute ideas and mean money to the box office. A good press book is a short course in showmanship.

My first injunction to the exhibitor on receiving a press book is to study the exploitation stunts and advertising layouts suggested. Before using any piece of advertising in a press book it is tested to make sure it will work, not only in one city or town—but several.

Therefore, all the suggestions mentioned in the press book are practical, workable ideas, and are made of added value to the exhibitor, because they are filled with exploitation, publicity and advertising ideas, designed to attract crowds to the theatre and box office.

We do not separate our advance and follow-up stunts, as it is felt one exhibitor may want to use one stunt in advance while another will get equal results by using it during the engagement.

An exhibitor should start his advertising and exploitation campaign early so as to get the public impatient to see the production. His exploitation should be forceful as well as direct.

This means he must take advantage of every opportunity for arousing interest. He must play up every angle of appeal, for his patronage is made up of all kinds and classes of people.

Some people are attracted to the theatre by melodramatic and thrilling features. Others, who are sentimental and romantic will be drawn in by the love appeal.

Still others, will be attracted by mystery and suspense. All these angles should be played upon and are in the press books.

We make a careful analysis of the production on which the press book is to be produced before we start work on it. We then make a careful analysis of the suggestions that go into the book. This analysis is made for just one purpose—to save the exhibitor money.

I would like to suggest here that exhibitors should have a "Suggestion File" for future use. In looking through a press book when you come to an idea that you like, clip it. Even if you do not use it in the production it is suggested for, you may be able to use it at a future date.

File suggestions that can be used at any time of the year according to the stunt or the kind of organization it ties up with.

Seasonal ideas should be arranged in the form of a suggestion calendar, and put in their proper place. You can use a box-letter file or envelopes for your "morgue" of good ideas.

The best showmanship to be found in the country is incorporated in the press books. Therefore, I repeat, read the press books carefully.
Stories for the Newspapers

Fred Thomson, world's champion all-around athlete for three years, 1910, 1911 and 1915, and still holds the world's record for highest number of points scored by any man, has never been equalled. His rose breeder, present champion, is his nearest opponent, and is equalled by no other nurseryman in the world. Thomson's horse, "Silver King," returns sober, no one the wiser, upon the great deal of attention, but

New F. B. O. Feature Made Attractive by Artistic Press Books
THERE'S a notable and also a genial quartet of Alaskans stopping at the Astor. They came in on a chill northwest wind reminiscent of their homeland. With them they brought "The Chee-Cha-Kos," a feature production made entirely in Alaska, believed to be the first so made. In the party are Captain A. G. Lathrop, mining man and Alaska pioneer; Alexander McDonald, prominent shipping man of the west coast; George E. Lewis, and Lewis H. Moomaw, who produced the picture. The subject is described as a faithful portrayal of the spirit of the great country to the north, historical and at the same time highly dramatic. If "The Chee-Cha-Kos" is as entertaining as are the men who brought it in then it may be put on record right here that it will make a whale of a hit. That's that.

KOHN and Kahn make an excellent combination. Announcement is made of the marriage Wednesday at the Ritz-Carlton Hotel of Miss Marion Kohn, of Kansas City, to Ralph A. Kahn, assistant treasurer and member of the Board of Directors of the Famous Players-Lasky Corporation. The ceremony was performed by the Rev. Dr. Nathan Stern. Mr. Kahn is a graduate of New York University Law School, as well as a member of the Army and Navy Club, City Athletic Club and Fairview Country Club.

PETER MILNE is now in Paris. He writes from Algeria: "By the time this letter reaches you we will be in the French capital—I hope. A little taste of it on the way through made me long for more." After an interesting trip through the honest-to-goodness desert, the Edwin Carewe party has completed the exteriors of "A Son of the Sahara," to be released through First National. The players in the company include Claire Windsor, Bert Lytell, Montague Love, Paul Panzer and Walter McGrail.

YOU can't beat New York for service. Ever since it was announced that Harold Lloyd had arrived, "looking well and a bit stooper," he has been besieged by masseurs, health instructors and manufacturers of reducing creams. Meanwhile he is keeping fit chasing around Times Square in response to numerous invitations.

GOTHAM welcomes June Mathis. Enroute to Rome, where she will advise with Director Charles Brabin in the filming of "Ben Hur," Miss Mathis arrived at Times Square the latter part of the week. While in New York, she will consult with F. J. Gossl, President of Goldwyn Pictures Corporation; with Edward Bowes, Vice President, who has just returned from Rome, and A. L. Erlanger, producer of the stage play.

FRED CROSBIE has been appointed manager for Hedkisson. His territory is western Canada with headquarters at Winnipeg, Manitoba, and with jurisdiction from Port Arthur to Vancouver, B. C. His first task as manager was to book new Hedkisson releases into the Garrick, Lyceum and Orpheum Theatres at Winnipeg.

THOMAS MEIGHAN has justly earned the title of "Prince Chap." In Jacksonville, Fla., where he was busy with the exteriors of Paramount's "The Confidence Man," he conducted a ball for the benefit of crippled children, which aggregated over $2,000 for the charity. Tom undertook all the expenses, devoted his time and enthusiasm to the affair, and by shoulderling the heaviest part of the responsibility, made the ball a howling success.

TRANPLANTED California beauties seem to thrive in New York's climate. Bebe Daniels is the latest to arrive, planning to work in Paramount's Long Island studio in one of the leading roles in support of Rudolph Valentino in his new production.

NORMA TALMADGE is enjoying a well earned vacation. With her husband, Joseph M. Schenck, she is to join Irving Berlin's yachting party, going to Palm Beach, Key West and Havana. On her return to Hollywood, she will start a production called "The House of Youth." Eugene O'Brien is in the support, and Frank Borzage will have an important role as well as acting as director.

WINFIELD B. SHEEHAN, vice president and general manager of Fox Film Corporation, has sailed to Europe. For some weeks he will remain in England. Later he will travel extensively on the continent, covering the capitals and large cities of Europe, and will then return to the U. S. to take care of the increased business resulting from his trip.

BERT PARKER has entered the state rights field. Successful through the foreign distribution of films and now handling three Eddie Polo westerns, "The Knock at the Door," "Dangerous Hours," and "Prepared to Die," Bert Parker, who happens to be Miss Parker, is now at 1540 Broadway.

GEORGE B. VAN CLEVE, vice president of the International Film Service Corporation and Cos-mopolitan Productions, announces from his office at 119 West 40th Street that the two new Hezrat studios being built will have four stages each, and will be ready for "shooting" within four or five months.

SYDNEY OLCOTT has the right idea. He has gone to Indianapolis to confer with Booth Tarkington, author of Monsieur Beaucaire. In this way the most patient director in the field will be able to make of the greatest book of recent years, the most perfect adaptation of the season.

D. W. GRIFFITH deserves credit for realism. Added to the cast of his "American" is Arthur Dewey, said to be a descendant of a Revolutionary family. And not only that, but one of his ancestors is reported to have fought in the Battle of Lexington. Which adds the last touch in making the picture a blockbuster.

FEBRUARY is a month of birthdays. It boasts not only Abraham Lincoln's and George Washington's, but Thomas A. Edison's as well. In celebration, George Kleine is giving him a luncheon which many prominent film men will attend.

MARY PICKFORD in velvets, taffetas and satins. In brocades, ruffles and lace. This is promised in "Dorothy Vernon of Hatchcock Hall." Wonderful, no doubt, but who cares whether she is in rags or velvets, just so we see "Our Mary."

IT is with deep regret that the industry learns of the death of Charles E. Whitehurst. One of the founders of the Motion Picture Theatre Owners of America, and a member of its Board of Directors, Mr. Whitehurst was influential in bringing the industry into closer relationship with the government and was a potent factor in advancing this close association between the officials of nation, state and community. The theatres he created in Baltimore are distinct community institutions, and his business ability and sterling integrity. The death of Mr. Whitehurst will be keenly felt by everyone connected with the industry.

CHARLES C. BALDWIN, manager of the New Colonial Theatre of Keene, N. H., announces the opening of the playhouse on Wednesday to an enthusiastic assembly of admiring patrons.
A Real Menace

IN his brief talk Tuesday before the Theatre Owners Chamber of Commerce, Courtland Smith, executive secretary of the Hays organization, uncovered a startling censorship fact. He stated that 4 per cent of the amount turned in to the New York Picture Commission by the distributors had been in fees for the “censoring” of news weeklies, yet in the time this body has been operating but one elimination has been made—and there was a battle given on that if our memory serve.

The New York censors have collected nearly $500,000 in fees.

The statement of Mr. Smith is significant when it is considered that the distributors of weeklies in New York have paid into the Treasury of the state practically $20,000 for the elimination of one scene of girls in bathing suits who on a beach would not have been noticed any more than any other girls in bathing suits.

That is what may be described as pretty expensive censorship.

And New York is just one state out of seven in which this censorship is saddled upon the industry.

If it cost New York $6,500 last year to examine the weeklies without a single elimination just take a pencil and figure out the probable amount saddled on the industry in the seven states for weeklies alone, bearing in mind that two of the remaining six are Pennsylvania and Ohio.

“None of us can work too hard to put an end to this real menace,” declared Mr. Smith.

“Real menace” is right.

Mr. Hearst, stirred by the remarks of Mr. Smith, made an impromptu talk addressed especially to the men seated around the press table at the luncheon. What he said constitutes a material contribution to the literature of the industry bearing on the censorship situation.

We suggest to our subscribers that they absorb its spirit and call to the attention of their local editor this brief summing up of the vital relation between the censorship of the motion picture and of the press.

For ultimately it is an exhibitor’s fight. When all is said and done he pays the freight.

A Crisis Averted

THERE is joy in Los Angeles, joy over the return of Samuel Goldwyn to the west coast with his production tent. For in that highly specialized part of the country “making the film ‘Eternal City’ was looked upon as a sheep which had strayed from the fold.

The defection was a matter of concern. Were there not ninety-and-nine other sheep in that corral any one or a majority of which might be tempted to jump the same fence in spite of impedimenta fondly suspended over their necks by solicitous keepers?

The defection was more than a matter of concern. It was downright serious. For while in New York a studio may be only a studio, in Los Angeles a studio is a golden calf. In New York it is lost to view and to memory. In Los Angeles it not only brings tourists from the wide world but so fascinatingly does it grip them that many never get home, not even to see mother. They send a special car for mother later.

Mr. Goldwyn among others in New York admits New York for many reasons is the logical place in which to make pictures. Mr. Goldwyn visits Los Angeles. What the sons native and transplanted would do to him on his arrival we dared not imagine. We feared the return trip might be made on the inside of a sinister looking box.

But it seems they still have a way out there of smothering a man—with kindness. We recall reading of a banquet tendered Mr. Goldwyn by the industry. We know it happened, because we also saw a picture of the party—and every single one, including the guest, seemed happy.

Mr. Goldwyn is home, back in New York, that is if it still is his home. He not only concedes but he insists that Los Angeles is a nice place and more than that it is the only one in the world in which to make motion pictures to real advantage.

The producer says it is more efficient, cheaper. New York, with its several advantages admitted, “is entirely unadaptable to our purpose.”

A picture which Mr. Goldwyn had started in New York he finds he is forced to complete in Los Angeles, “because of the insurmountable difficulties of working in New York.”

So you may see there is substantial reason behind the joy in Los Angeles. The realtors, as they call ’em out there now, have double-shotted their guns and doubled their already soaring prices of real estate. The exodus of well-to-do farmers from Iowa and the rest of the Middle West again has set in with greater ferocity. The trains are running in triple sections.

Arthur Brisbane recently told the Brooklyn Chamber of Commerce that the two fastest growing communities in the country were Los Angeles and Brooklyn.

Poor Brooklyn! It hasn’t a look-in now.

And Sam Goldwyn? If Los Angeles doesn’t erect a monument to him and do it quickly then we will say the residents of that bustling town utterly fail in their duty to the man who thrust himself into the breach in what looked like a real crisis—for Los Angeles.

Discrepancy in Footage

A N exhibitor writes us that frequently he notes a difference between the printed length of a feature and the actual footage of that subject on delivery. In some cases the disparity may be explained. These are where pictures have been put into houses other than motion picture theatres for extended runs.

Of course as a general rule when it comes time to send them in general circulation the ten or twelve thousand feet that served as the length of the productions when they formed the entire entertainment is materially reduced. The ten or twelve may become seven or eight.

When the reviewer inquires the length he is correctly informed. The exchange, however, in sending out the subject neglect to announce the reduction.

In making up a program the length of subject naturally is a vital factor in an exhibitor’s arrangements.

The reviewer has no check-up on the information that may be given him as to the length of a subject and rarely looks for one. Of course, he may print the running time, but of what value is that to an exhibitor unless he also may be posted on the idiosyncrasies or habits of the particular operator?

There’s one thing an exhibitor may pretty safely bank on: If a picture is listed as, say, 4921 or 5467 feet in length he may be safe in taking for granted the subject will be delivered to him at approximately that length.
Producers Must Heed Public Demand in Planning Their Pictures

So Declares Harry M. Warner, in Discussing Situation

For the past two years "big pictures" have been the slogan of the more enterprising in the film theatres. One of the reasons behind this was the thought that this method of production would literally swamp or snow under the independent theatre because it was assumed he could not raise sufficient capital to make big pictures and would thus automatically become eliminated as an active competitor.

Now after several years comes the admission that this method is wrong and that it is easy enough to make small pictures, comparatively speaking, than it is for the very big ones.

One important thing that was overlooked was the fact that money alone does not make the kind of pictures that the public wants, and as a monopoly of brains and ability was impossible the chances have been turned inside out and the cry of "cheaper pictures and larger quantities" is being heard in the land, the thought in this instance being that this method will eliminate the independent operator under the assumption that the exhibitor would at once rally around the standard of "quantity."

Just how incorrect this assumption becomes apparent when one realizes the underlying principles of human nature in general and the picture-going public in particular.

Just let us consider: A short time ago there was a most decided slump in the patronage of motion picture theatres. Let us analyze just what it was that brought the patronage back bigger than ever.

Public Interest Aroused

It was this confidence in the motion picture backed up by the announcements of the bigger and better things to come. Promises of greater productions, stories and stars so stimulated the imagination that the public interest was aroused as never before.

And now the cry of "bigger pictures" has been heard in the theatre. One must be kept filled by an announcement that only cheaper pictures will be made in the future. It is just like driving nails into their coffin to confirm these pictures. Such statements, because you cannot send a boy to college and then expect him to be satisfied with a job of manual labor if you give him a college education, your employment must be provided.

The public has been educated up to certain standards of excellence, and, believing such statements will not only stay away from the theatres but those that do go will believe every show is cheap because they have had the fact drummed into them.

Cost of production does not always make good pictures. It is not how much money is expended that counts. It is how it is spent that makes for excellence of entertainment.

Another point: The biggest pictures that have been made had to be properly exploited in order to create patronage for them, and in addition to knowing how to make the pictures there is the necessity to know how properly to put them over.

Small Producer Threatened

A condition very closely approaching a monopoly applies to the larger theatres of the country today, being in a position to dictate actually tends to destroy the small producer, and this in turn is reflected in a discouragement of every line of affiliated endeavor down through distributors, actors, authors and even technicians whose abilities are forced into other fields of endeavor until at last the reaction reaches the public and finishes by destroying those who sought to eliminate others.

We admit that even from the time of the General Film Company it has not been necessary for us to spend huge sums of money to make successful pictures. We have always been able to make a line of pictures that appealed to the great majority—to the average theatre patron—and we have had no trouble in making a legitimate profit from every picture we have ever made.

There are many reasons too numerous to mention why many of the larger operators, through such motives mostly, are crying "wolf," and this article is not inspired for the purpose of belittling economy or any particular person, but I am simply making this statement for the benefit of those who are, through their own shortsightedness, destroying the goose that laid the golden egg.

Let the Public Decide

There is no reason why the motion picture industry cannot be operated on a basis of sound economy as in other business endeavors. One of the main troubles, however, is that there are so few who try to anticipate the future but who go right ahead and shoot at the moon without actually knowing what they are about.

Several organizations, for instance, decided and announced that the "costume play" was all through. This was before the public had a chance to decide whether it did or did not want pictures of this type. There was actually created a thought in the public mind, although there is no reason why a costume play should "pack them in" this week and prove a total failure next month.

It could be paralleled only by a mother-going out and talking against her own son. Also, this particular question does not in any way affect us because we have never released a costume picture to date. Quite true, we are going to release "Beau Brummel" with John Barrymore, but in this instance the period of expense is but incidental, as the story is one that will appeal to every human being and teaches a great lesson.

You cannot think wrong and do right and you cannot think right and do wrong, and also you cannot weaken a link in a chain with the weight of the chain.

It is not necessary to destroy others to build up one's own business, and every person connected with this mammoth and wonderful industry has just as much right to a living and success for their ability and the good they do as another.

Let us have some of the foolish announcements that only lead to destruction. Gigantic theatres have been built and we have to have things the public wants, but we will not get anywhere if we continually talk against ourselves.

Spectacle's organization is made up of the four Warner Brothers. Can you imagine what would happen if each went around and talked disparagingly about the other? Such foolish statements are what is taking place in the motion picture business in general today.

SPECTACULAR PREMIERE FOR 'Eternal City' Host of Stars Attend Opening and Praise Production

One of the most spectacular openings ever witnessed in Los Angeles has just taken place. The last year took place January 21 at Grauman's Million Dollar Theatre upon the opening of "The Eternal City." This Samuel Goldwyn-George Fitzmaurice production, released by First National, provided the exclusive presentation of five stars in the cast or the unusual interest attached to the picture, which was filmed by Fitzmaurice in Rome, and thrilled a crowd of screen and stage folk which represented every branch and every company in the industry. The attendance of the stars, patrons, etc., and exactly what is taking place in the motion picture business in general today were called an hour before the opening.

Sun light arcs illuminated the street and lobby of the theatre. "Mary and Dough" were among the first to appear, to be followed by Constance Talmadge, Mary Miles Minter, Buster Collier, William S. Hart, Constance Talmadge, the acting mayor of Los Angeles; Francis X. Bushman and Beverly Bayne, Crighton Hale, Eugene Taylor, Syd Chaplin, Gloria Swanson, Ernest Torrence, Noah Berry, Mary Philbin, Doro thy Mackail, Pat O'Malley, Conway Tearle, Aleene Francisc, Louise Johnson, William Desmond, Carmel Myers, Roy Stewart, George Siegmund, Norman Kerry, Jack Mulhall, Aileen Pringle, Abraham Lerner, M. C. Slade, R. B. Irving, Kaufman, Maude George, Arthur Sawyer, Blanche Sweet, Bessey Lovell, Marshall Neilan, Sam Wood, Nita Naldi, Carl Miller and a host of others.

Fitzmaurice, who has just rushed to Los Angeles from New York, to recommence work on his forthcoming production of "Cytherea" was present with Barbara La Marr to receive the plaudits of the crowd on their excellent work.
MANY CHAMPION CAUSE OF MABEL NORMAND

Action by Censors in Barring Films Claimed Un-American

COMMENDING “The Extra Girl” as a highly desirable entertainment, and declaring it’s only mission to be “to give publicity to all good pictures, not to censor the character of the actors,” the Indiana Indorsers of Photoplays, in official action, taken against the barring of Normand films, denounced such action as “contrary to the fundamental American principles of fair play.”

The organization, referred to as the action of barring Miss Normand’s films, claiming it a great injustice and that the censors have no right to cast any inference upon the morals or character of the actors. It has been proven guilty. The Indorsers lay stress on the fact that Miss Normand is guilty of no greater offense than that of friendship with a girl who was the friend of a man shot by a chauffeur.

The Rev. W. A. Clark, pastor of one of the leading churches in Memphis, Tenn., also this week entered the growing lists of thoughtful persons in every part of the country who protest against the barring of the Normand films. The Nineteenth Century Club of Memphis, the Rev. Mr. Clark characterized such action as “un-American, unethical and unfair.” He said:

“If I want to see a picture or read a book I deny the right of a single individual or a half dozen individuals to prevent me from seeing that picture or reading that book. Personally, I do not care for the kind of pictures in which Mabel Normand plays, but I deny the right of a board of censors to say that her pictures cannot come to Memphis. That is assuming the right of thinking and acting for the individuals who make up our city. It is no abridgment of our constitutional liberties. Let us think and act for ourselves. Otherwise, our free government will disappear.

“Had I lived in the eighteenth century I should have found pleasure in denying the right of king or priest to interfere in the private thoughts and words of individual men and women. With gratitude in my heart for those who gave us liberty, I find pleasure today in denying the right of governor, mayor or any board of censors to interfere in the private thoughts and words of individual men and women.”

“I am thinking of the principles involved—the principles of freedom of thought and speech, without which a republic is impossible; and which, in my opinion, are being completely nullified by the wave of prohibitive acts that are sweeping over our country.”

PHILIP ROSEN WILL DIRECT GRAF PRODUCTIONS

An announcement has been made by Graf Productions that Philip E. Rosen will direct the next Graf picture, which will be “A Wise Son,” from Charles Sherman’s novel.

Rosen is one of the youngest and best known directors in the business and has directed such stars as Rudolph Valentino, Betty Compson, Wallace Reid and My Allison.

His greatest achievement was the directing of the Rocket Brothers splendid picture, “Abraham Lincoln,” which had its premiere in New York last week.

JOAN MORGAN

Sieg Schlager is introducing this English star to the American public and if her success in British production is equalled in this country there is no doubt about her popularity here.

SEATTLE COLISEUM REDUCES ADMISSION PRICE

Seattle’s most startling bit of news for the week, was an announcement by the management of the Coliseum theatre, that prices would be reduced. Any seat in the house would sell at any time for twenty-five cents. During the first week of the new policy, the house has been well filled. Several theories have been advanced as to the reason for this course. The Hellig, recently opened as a big first-run house, with a 25 cent admission.

In addition to the price reduction, Coliseum patrons are to have the pleasure of hearing Samuel K. Winchel, long conductor of the Strand orchestra, as the new Coliseum orchestra leader.

GOLDWIN STUDIOS OPEN TO INDEPENDENTS

Three Outside Producing Companies Vow at Work

ORGANIZATION of a “rental department” of the Goldwyn studios, to care for independent producers who are requesting space at the big plant, has been announced by Abraham Lehr, vice-president.

The new department will be in charge of J. J. Cohn, of the executive staff of the studios, and will include a complete business unit.

Besides the Goldwyn units at work, three other producing companies now are working on the lot. The Tiffany Company, producer of Mae Murray pictures, Caruso Productions, which made Roland West’s “The Unknown Purple,” and the entire Truaut organization, all have leased space at the studios.

Several other companies are asking for space, due to the unsurpassed facilities of the big Culver City plant.

LOWELL PRODUCTIONS TO DO OWN DISTRIBUTING

‘Floodgates’ Will Be Handled Direct to Eliminate Middleman

An interesting announcement comes from the office of the Lowell Productions, Inc., which through its president, John Lowell, will announce that they will distribute their latest production, “Floodgates,” on the independent market themselves and thus deal directly with the independent buyers and eliminate the middle man.

John Lowell Russell is well known in the independent field with his credit, and he possesses a thorough knowledge of both the producing and distributing ends of the business. Mr. Russell has produced many independent pictures, the best known and most successful being “Ten Nights in a Barrow” and “Lost in a Big City.” Both pictures were released on the Independent Market and each was successful.

In announcing the fact that his company had determined to distribute their latest production, “Floodgates,” instead of through a national or state right organization, Mr. Russell said: “After considering many offers from national distributors and independent releasing companies, my company, at a meeting of the Board of Directors, decided to market our latest picture direct to independent exchange organizations, for the reason that we, after careful study, and having had experience with both mediums, believe that by this method we can best able to market our pictures and through them, the exhibitor. It stands to reason that the elimination of the middle man is for the good of the concern. We can cut out the middle man’s exchange and company and operate more closely with the exchanges and render them greater service than we can through any outside organization.”

CAMERA WORK COMPLETED ON ‘POISONED PARADISE’

Camera work was completed this week on B. P. Schulberg’s Preferred Picture, “Poisoned Paradise,” which has been under production for several months. The picture in now in the cutting room and will be ready for release in February.

Mr. Schulberg, who arrived in New York last week to confer with his partner, J. G. Bachmann, is highly enthusiastic about “Poisoned Paradise” as he says it represents a distinct departure from the usual film plot. The story is taken from Robert W. Service’s novel of Monte Carlo, in which a new kind of romance is interwoven with an exposure of the gambling methods of the famous resort. The frankness with which Monte Carlo was pictured in Service’s novel results in the book being banned upon the Continent, although it has had a large sale in this country and Europe.

BLACK OXEN’ WINS APPEAL

“Black Oxen,” a First National attraction was passed by the board of appeals, at Dallas, Texas, over the turn-down of the censor, passed without a hearing. The appeal of change. It opened at the Delta Theatre to absolute capacity Sunday and attendance sustained throughout the week. Reported box office receipts for the week topped $10,000.

ABOLISH RESERVE SEATS

Manager Howard Conover abolished the reserved seat policy of the Imperial Theatre, Montreal, on January 19, after a two-weeks trial during which he found that patrons were not really anxious whether seats could be reserved or not, and that it appeared to be a regal notice and then went back to the old arrangement.
First National Announces New Series for 1924

No announcement of recent date has aroused such interest as the statement from Associated First National Pictures, Inc., that it had listed twenty productions for release starting from February 4 for a period of twenty weeks. This group will be known as "The 1924 Twenty.

Inasmuch as First National pictures in 1923 established themselves as well up among the best pictures of the year, special attention has been given this company’s plans for the present year. In 1923 First National pictures were represented in every selection of "best pictures" and in many instances predominated. The 1924 Twenty promise to duplicate the successes of 1923 and to maintain a firm grip on the box offices of the biggest houses of the country. Under a new sales plan announced last week by E. A. Eschman, general manager of distribution, all of these pictures are listed and given definite release dates.

Among the first releases are: "When a Man’s a Man," "The Love Master," "Flowing Gold," "Galloping Fish," "Secrets" and "Estate.

The First National 1924 Twenty has the advantage of offering everything in the way of screen entertainment from up-to-the-minute comedy to the most powerful drama. Its star include Norma and Constance Talmadge, Colleen Moore, Barbara La Marr, Corinne Griffith, Pauline Lord, Richard Barthelmess, Ben Alexander and Milton Sills. Other players who will be prominently identified with the 1924 Twenty are: Gwen Moore, Bessie Love, Percy Marmon, Leatrice Joy, Anna Q. Nilsson, Claire Windsor, Louis Fazenda, May McAvoy, Rosemary Theby, Alma Rubens and Ben Lyon and many others.

* * *

WHEN A MAN’S A MAN IS BEING EXPLOITED

Many Methods Being Used to Keep the Name Before the Public

Principal Pictures Corporation, placed "When a Man’s a Man," the first adaptation of Harold Bell Wright’s novels, before the public simultaneously this week, at the Cameo Theatre, New York, and at the Garden Theatre, Paterson, New Jersey. These critics in the metropolitan district who saw the picture in advance of the show praised the excellence of Principal’s production of Harold Bell Wright’s million-copy novel.

The flexible title, "When a Man’s a Man," was utilized with success, both in the field and in the theatre. Tie-ups with transit companies were made to the effect that if "A Man’s a Man" he’ll rise to offer his seat to a lady in a crowded car. Similar stunts were pulled with banks, prize-fighting matches, and merchandise stores. A $35,000 advertising campaign was launched in New York and was supported by heavy publicity. The Democratic Convention which is bringing thousands of strangers to that city, from all parts of the country, was utilized in exploiting the Cameo attraction.

* * *

LET NOT MAN PUT ASUNDER BRINGS HEAVY BOOKINGS

Bookings for first runs of "Let Not Man Put Asunder," the J. Stuart Blackton special with Pauline Frederick and Lou Tellegen in leading roles, are proving most gratifying to Vitagraph executive offices.

FOREIGN DEALS CLOSED FOR TRUART FILMS

Aronson Sells Entire Output for the United Kingdom

The many negotiations that were opened by Alexander Aronson, general manager of the Aronson Film Corporation, during the extended tour of Great Britain and the Continent, have been consummated, whereby the entire Truart output has been sold for the celebrated London company. This means the introduction of continental Europe, as well as for outlying territories.

The W. and F. Service has acquired for the United Kingdom, the four Elaine Hammerstein productions commencing with "Broadway Gold." In addition to this series the W. and F. Service also obtained the rights for United Kingdom to "The Unknown Purple." Arrangements have already been made by the purchaser for the immediate release of "Broadway Gold" and "The Unknown Purple.

Unity Films, of London, purchased the rights to the first three Richard Talmadge productions, "Let’s Go," "On Time" and "A Man in East Company." Certain other continental territories are embraced in Truart’s agreement with Unity Films.

Orion Films, of Budapest, has acquired for all of Central Europe "Unknown Purple," "The Empty Cradle" and "The Men Marry." The Truart's management is now in London to discuss the details of this arrangement.

HODKINSON EASTERN DISTRICT BRANCH MANAGERS MEET

The first of a series of sales conventions of the Hodkinson sales force took place here this week when the eastern district branch managers assembled in the executive offices of the company in New York to discuss the distribution plans and policies outlined by the new Hodkinson officials.

The meeting was addressed by F. C. Munroe, Raymond Pawley, Paul Mooney and John C. Flynn on the high quality of the pictures already contracted for and the splendid product under consideration. Big exploitation and sales plans were discussed and the enthusiasm of the branch managers over the prospects disclosed in the meetings presages a banner year for the Hodkinson Corporation.

LAURA LAPLANTE STARTS WORK IN SECOND FEATURE

Laura La Plante has just begun work in "An Old Man’s Darling," her newest starring role. Miss La Plante, a native of New York, was brought to Hollywood by her mother's aunt, Mrs. Pauline Plante, one of the old time vaudevilles. She never thought of becoming an actress or even of appearing publicly, but her mother and sister were convinced that she had something, and took her before the studio management at whatever film company was in residence at the time. Miss La Plante was first engaged to appear in "Sporiting Youth," an automobile racing picture starring Reginald Denny.

LOVE’S WHIRLPOOL COMPLETED

“Love’s Whirlpool," the first of the James Kirkwood-Lila Lee productions for the Hodkinson Corporation has been fully completed, edited and cut and the first print is now on its way East.
THE FOURTH annual ball of the Theatre Owners' Chamber of Commerce was held on Saturday, January 24, and even overshadowed the preceding occasions of this organization in its merriment and gaiety. It might perhaps have been due to the increased size of the crowd or perhaps to the superior calibre of the entertainment, which included New York's most notable choruses.

Whatever the reason, by midnight it was almost impossible to navigate across the room without the diligent employment of elbows, and the guests had not all arrived as yet.

It seemed that almost everyone even remotely connected with filmdom was there, to say nothing of the celebrity among whom were numbered Mrs. Alfred Smith, wife of the Governor of New York, and her daughter, Madalyn Walsh, ex-mayor of Yonkers, Judie Maloney, Commissioner Gilchrist, and others of importance.

These were more difficult to single out, however, than the movie folk with whom we are all better acquainted. Almost immediately one spied Marcus Loew, Adolph Zukor, William Hearst, Harry M. Warner, Sam Warner, James Granger, Sidney Olcott, Charles A. LeMaire, William Brugh, George Blair, Joe Snitzer, Sam Zelzer, J. D. Williams, and dozens of others more or less prominent in the various branches of the industry.

Alas from the crowds, sedately obscured in their boxes could also be seen Irene Rich, Pauline Frederick, Alma Reu- thern, "Ziegfeld Follies" and "Kid Boots," including dancers, comedians, singers and choruses. Moreover, Ned Waybur, who stages the Ziegfeld productions, lent his ensemble school of dancers.

It would be futile to try to describe the entertainment but take the word of one who saw it that it couldn't have been better, since it was apparent that every artist present was doing his or her best to hold the audience in its wake. The feature of the evening, however, was the coronation of Marion Davies as queen and Rudolph Valentino as king of the most elaborate ballroom, donated and arranged by S. L. Rothafel of the Capitol Theatre, placed at the end of the ballroom and with a throng of trumpeters and a sweep of trains the king and queen appeared. Then each was presented with a silver loving cup, and the ceremony was over.

After the supper dancing was resumed and awards of stockings, bathing suits and shoes were made to thirty prettiest Ziegfeld girls.

But the real thrill of the evening was yet to come! At four-thirty A. M., an impromptu screen was drawn across one wall of the ball and there was flashed upon it the pictures of the ball taken several hours be-

fore by the C. B. C. Film Sales Company. The cameraman had been on the job all night. He hadn't missed a single worthwhile incident, which fact was manifest from the burst of applause which greeted the conclusion of the film.

THEATRE OWNERS RATIFY NEW CONTRACT

This Known as "Standard" and Is Used for "After the Ball"

IN a bulletin issued this week by the Motion Picture Theatre Owners of America it is stated that "definite progress has been made in the matter of promulgating an equitable contract to govern the business relations of producer, distributor and exhibitor." The new document is known as the Theatre Owners Standard Contract.

As was stated in a recent issue of this journal this form has been adopted by the Anderson Pictures Corporation in issuing its first release, "After the Ball," distributed by F. B. O.

The contract was indorsed by the board of directors of the national organization at the recent meeting in New York. Among the advantages set forth for the new form are that it eliminates a cash deposit, does not compel the theatre owner to name producer or distributor in his paid newspaper advertising, gives him the ownership of advertising and accessory material, arranges a satisfactory method of arbitration, eliminates cash penalty requirements, and permits theatre owner to cut out advertising or propaganda.

BURR SELLS FRANCHISE RIGHTS

C. C. Burr has sold franchise rights on the Burr special production, "Three O'clock in the Morning" and "Restless Wives" to W. K. Jenkins, President of the Enterprise Distributing Corporation for the entire Southern States and Oklahoma, Texas, Arkansas, Missouri, Kansas, Iowa, Nebraska and Southern Illinois.

The Enterprise Distributing Corporation maintains eight exchanges to cover the vast territory, involved in the deal with C. C. Burr, in the following cities; Atlanta, Georgia; Charlotte, North Carolina; New Orleans, Louisiana; Oklahoma City, Oklahoma; Dallas, Texas; St. Louis, Missouri; Kansas City, Missouri; and Omaha, Nebraska.

BETTY COMPSO

Combining beauty with exceptional acting ability, Betty Compson has the leading role in the Selznick production "Women." Others in the cast are Olive Brooke, Josephine Earle, Marie Ault and M. Peter.

BRITISH THEATRES NOW ON SOUND BASIS

Feaver and Better Pictures Help to Bring Prosperity

THE standardization of the British releasing schedule within a period of from three to six months from trade show to release date has been the most striking recent development in the British motion picture industry, in the opinion of John Cecil Graham, managing director of the Famous Players Film Company, Ltd., of London, who arrived in New York, January 20, with Mrs. Graham, for his annual meeting with E. Shauer, director of the Foreign department of the Famous Players-Lasky Corporation.

After a discussion of matters relating to the appeal of American films, Mr. Graham said that the year 1924, Mr. and Mrs. Graham sailed for London on the Aquitania, Saturday, January 26.

"The English exhibitor has definitely passed through the period of excessive booking which existed for several years after the close of the war," said Mr. Graham, adding conditions affecting the motion picture industry in Great Britain. "As a result he is booking his product on a true basis of his capacity to absorb the pictures and give them a proper presentation. This is a sane state of affairs which will benefit all of the 3,800 theatres, producers and exhibitors to a stable, prosperous basis for the first time.

"The British producers have been co-operating to bring about this end by producing fewer and better pictures just as you have been doing in the United States. Recent British productions have been of a much higher quality and are of a great benefit to the entire industry. The British Film League has been doing a great work to encourage the production of better British pictures and the year 1924 should witness the enjoyment of still greater benefits from its laudable work."

SHIPMAN REPORTS DIVIDEND ON OTTAWA FILM PRODUCTIONS

Ottawa Film Productions, Ltd., the producing unit for Ernest Shipman's "The Man from Gengarry" and "The Critical Age," which are being distributed by the W. W. W. Players Corporation, will pay a 5 per cent dividend this month, reports Mr. Shipman's office.

"Present indications point to at least a 5 per cent dividend monthly for a very considerable period of time, except on the consumption of sale of British and other foreign rights, when this present percentage will be appreciably increased," the statement continues.

NEW QUARTERS FOR HODKINSON

On February 1 the New York branch of the Hodkinson Corporation moved into its new quarters at 729 Seventh Avenue where they now have almost the same space formerly occupied at their 45th street address.

Manager Dillon says that the move was necessitated by the increase in current business and to accommodate the new product coming with the expansion of the company's activities.

SATURDAY OPENINGS POPULAR

The Saturday opening arrangement for weekly changes in programme is spreading to various cities in Canada recently the latest trend to adopt the plan being the Globe of Vancouver, B. C. Manager Miller of the Pantages, Toronto, Manager Oral Clokey of the Ottawa Regent, Don Stapleton of the Centre Theatre, Ottawa, the Metropolitan and Capitol Theatres, Winnipeg, have all followed the Saturday starting policy.
peasant girl and a street singer whose rise to fame—works which lift each to a new high level of artistry.

Events attending the downfall of the royalty in Russia, the progress of the revolution and the rise of the "red" regime as depicted in the early scenes of the picture, furnish the groundwork for the romantic story which threads its way through the later scenes. De-siring to make his photoplay of news as well as entertaining value, Victor Halperin has incorporated also a practical application of a recent medical discovery of importance.

* * *

ALASKA PRODUCES ITS FIRST PICTURE

'The Cheechakos' Will Be a Revelation in Picture Production

A LASKA has produced its first motion picture, "The Cheechakos" and, according to reports, it promises to show something new under the sun. The entire picture was made in Alaska and required almost two years in the making, as there were many obstacles in the path of the producers that are not encountered by directors in warmer climates.

Transportation was one of the big problems that faced the producers. The United States government added to some extent by offering railroad facilities, but the railroad line touched only a few of the locations that were necessary. The remaining trips were made by boat on the numerous rivers.

Many of the scenes were shot in the vicinity of Mount McKinley, the highest mountain peak in North America, and the cameras clicked with the thermometer standing around thirty degrees below zero. The cast, clad in fur coats and moccasins, was able to go through the scenes with little or no discomfort and the true Alaskan spirit was obtained.

The picture, which is a historical and dramatic subject, was given a preview at Ambassador theatre in Los Angeles and was given high praise by those who witnessed it. It was given its first public run in Portland, Oregon, and ran with real success for two weeks, in opposition to three of the biggest pictures of the year.

Cap. A. S. Moore, of Anchorage, Alaska, president of the Alaska Motion Picture Company, is in New York arranging for the distribution of the picture. Accompanying him is Donald, George E. Lewis and Lewis H. Moomaw, who produced the picture.

* * *

HOBART HENLEY SIGNED BY LOUIS MAYER

Hobart Henley has been signed for a long period by Louis B. Mayer to head a production unit with the product to be released by Metro.

Henley's unit will be the third of the Mayer production organizations to release through Metro, the other being the Fred Niblo unit and the Reginald Barker company.

Arrangements are now being perfected whereby Director Henley will make a series of feature productions. It is announced negotiations are now under way toward the acquiring of a number of well known novels and stage plays which will be produced for screen presentation by Henley.

* * *

DOUGLAS MACLEAN SCORES BIG IN 'THE YANKEE CONSUL'

Douglas MacLean in "The Yankee Consul," his adaptation of the Henry Blossom-Alfred Robyn musical comedy hit, broke all attendance records of the Fenway Theatre, Boston, at the opening of its world premiere. The event marked the thirtieth anniversary of the musical comedy of the same name and was made a gala occasion.

The original company opened in Boston with Raymond Hitchcock as star, and after a lengthy run went to New York and remained a year.

GEORGE H. TOOKER

The reason why the Regent Theatre of Elmira, New York, draws the crowds is explained by the fact that George H. Tooker knows how to put the show over with real punch.

L. T. NEWHAFER

As General Manager of Anchor Brothers' Circuit, with headquarters in Chicago, Illinois, L. T. Newhafer is the man behind the scenes who helps make the show a success.
A. N. SMALLWOOD ISSUES AN OPEN LETTER

IN an open letter to independent motion picture producers, Arthur N. Smallwood, president of Pyramid Pictures, Inc., asks every independent producer and distributor to take out membership in the newly organized Motion Picture Producers' and Distributors Association to protect the independents' interests.

He says the life or death of independent producers and distributors depends entirely on the success or failure of the new organization to function and says it is of vital importance for all independents to pool their interests in a common cause.

He claims that tens of millions of dollars have been lost within the past few years due to the inability of independent producers to have their product distributed adequately.

He further states that nearly every big director has at one time tried his hand at independent producing and been forced to give up, not owing to the quality of his pictures, but the inability to have them distributed.

Most independent producers, according to Mr. Smallwood, are gambling with other people's money and haven't the nerve to uncover the true conditions governing their distribution but go ahead hoping against hope that some miracle will take place to enable them to make a killing.

*'BORROWED HUSBANDS' WILL HAVE POPULAR CAST

A cast of exceptional fan popularity has been selected by Vitagraph for "Borrowed Husbands," the David Smith production, in which Florence Vidor has the leading feminine role. Miss Vidor's most recent pictures are "The Marriage Circle" and "Main Street."

Three leading men with roles of almost equal screen value, plays opposite Miss Vidor, Rockcliffe Fellowes, Earle Williams and Gordon Bennett are prominently cast. Others in the production are W. J. Irving, Charlotte Merriam, Claire Du Brey and Violet Palmer.

COMMITTEE FOR BETTER FILMS PRAISES METRO RELEASES

"Half-a-Dollar-Bill" and "The Man Life Passed By," two recent Metro releases, are mentioned among the "best" pictures of the month by The National Committee for Better Films of the National Board of Review in the last issue of their monthly pages.

"The Man Life Passed By" is starred as a particular picture that is suitable for all types of audiences. The cast includes Jane Novak, Percy Marmont, Eva Novak, Cullen Landis, Lydia Knott, and Hobart Bosworth.

"Half-a-Dollar-Bill" was released by Metro the first week in January. It is Max Graf's latest production taken from the story by Curtis Benton and adapted and personally supervised by Mr. Graf.

*LUBITSCH SCORES AGAIN WITH 'THE MARRIAGE CIRCLE'

Ernst Lubitsch's second American production, "The Marriage Circle," which had its Broadway premiere at the Mark Strand Theatre on February 3, is the first modern play of his ever shown in this country. For this reason it has been looked forward to with a great deal of interest by those who remember "Husbands," which he directed.

In "The Marriage Circle," Ernest Lubitsch has done the unexpected thing. It was he who set the costume for costume plays several years ago. It was Lubitsch's mob scenes and his handling of masses that was acclaimed as a distinct step forward in the motion picture art. Yet in "The Marriage Circle" there are no crowds, but a small cast of only five principals; there are no costumes, but the everyday garb of contemporary Vienna.

The picture was given its world premiere in Los Angeles on January 16 and was praised by the critics.

* * *

CERTIFIED GETS 'INNOCENCE' AND PLANS CAMPAIGN

"Innocence," the C. B. C. Films-Sides Corporation "special" production featuring Anna Q. Nilsson was sold this week for the New England territory to Certified Screen Attractions of Boston.

Albe Montague of Certified made a special trip to New York for the purpose of ascertaining whether "Innocence" was available for booking. A thorough review of the rushes had come in on it from franchise holders in other territories, and exhibitors. He said they had elicited so many inquiries in his territory that he was especially anxious to secure distribution rights in his territory to handle "Innocence" as a special production.

* * *

SELMICK CORPORATION NAMES NEW SALESMAN

Fifteen new salesmen have been added to the force of Selzick, giving Distributing Corporation. They are: F. D. Lawlor, Albany; D. Roberts, Atlanta; J. J. Donnelly, Boston; M. H. Rawley and C. C. Charkes, Buffalo; D. O. Reese, Chicago; C. E. Buscher and H. W. Marshall, Cincinnati; D. Dickerson, Detroit; T. M. Klotz, Indianapolis; H. Lerch, Minneapolis; W. P. Haslett, W. Berrygan and O. F. Bower, Philadelphia; M. Marks, Pittsburgh.

Group of notables of Hepworth Productions. They are, left to right: R. T. Cranfield, president; Alma Taylor, featured in Hepworth pictures; Cecil M. Hepworth, producer and director; Joseph Di Lorenzo, vice president and general manager.

WESTERN MISSOURI MEN ARE REORGANIZING

Motion Picture Theatre Owners Plan Complete Reorganization

KANSAS CITY, MO., January 29.—Plans for the reorganization of the M. P. T. O. of Western Missouri were formulated at a meeting of that body at Hotel Baltimore in Kansas City today. This move replaced the Kansas City Division of the M. P. T. O. and the Western Missouri body.

The election of officers and the proposed consolidation was deferred until the reorganization of the Western Missouri body. A committee composed of Charles T. Sears, Nevada; A. M. Esiner, Kansas City; T. C. Goodnight, Warrensburg; A. F. Baker, Kansas City and Jay Means, Kansas City, was named to meet at Hotel Baltimore and select a business manager to thoroughly canvass the state and direct an reorganization campaign. More than $1,500 was subscribed to defray the initial expenses.

* * *

SEeks $450,000 FOR ALLEGED DISCRIMINATION

Suit has been started by Sidney E. Samuelson, owner of the Park Theatre, of Newton, N. J., to recover $450,000, for damages he alleges he has sustained through inability to obtain pictures for his theatre. The charge of discrimination is made against Will Hays as president of the Motion Picture Producers and Distributors of America, Inc., the individual members comprising that association.


The Hays organization claims Samuelson is seeking publicity, as neither Mr. Hays personally, nor as president of the Motion Picture Producers and Distributors Association itself, are in any way involved in the alleged actions leading up to the Samuelson suit.

* * *

BURR'S 'NEW SCHOOL TEACHER' OF TIMELY INTEREST

The announcement that President Coolidge may use as his emblem, "The Little Schoolhouse," in seeking re-election, makes the C. C. Burr production, "The New School Teacher," of particularly timely interest to exhibitors, as it offers many avenues of exploitation.

Charles "Chic" Sale plays the leading role and does so without the use of artificial guise or makeup, which gives full play to his facial expression.

David Powell, well known leading man, plays opposite Pauline Garon in the latest Burr picture, "The Average Woman." Mr. Powell is one of the best known screen actors and will enter the independent ranks for this one picture only.
LEADERS ALL
William E. Atkinson, Motion Picture Executive

ONE of the characteristics of William E. Atkinson, vice president and general manager of Metro Pictures Corporation, is his avoidance of what has come to be commonly known as personal publicity. This disinclination to talk for publication is not due to any absence of constructive ideas or of decided views as to what should be done in a given trade emergency.

Rather is it inspired by the conviction that the industry as a whole is so well equipped in silver-tongued spokesmen, in men who are able to tackle a controversy without removing any or at least much of the hide of sensitive readers, that he is content to leave the role of trade publicists to those whom he believes better qualified in the arts and practices of diplomacy.

That the foregoing is a fair recital of some of Mr. Atkinson's convictions will be quickly acknowledged by those who best know the Metro executive. It is just another one of those cases where one senses a thing without it being definitely expressed.

Mr. Atkinson was born in England. His first position was as librarian in Lancashire. Here in spite of his duties he applied himself to text books dealing with engineering. Later he pursued the study in a technical school.

At the age of seventeen years he entered the British Army and with it went to South Africa for the Boer campaign. It was two years later when he arrived back in England.

After a year teaching school he decided to try his fortunes in the United States. He settled in Boston, where he took up the profession of electrical engineering.

Eventually he opened an office in Boston for the distribution of general electrical supplies. Then he accepted the position of business manager of the Pittsfield Electric Light and Power Company.

Here Mr. Atkinson remained four years.

It was an offer to join the Kinemacolor company that induced him to leave Western Massachusetts. That was in 1910.

Those who were interested in motion pictures in those days will recall the intense interest displayed by the trade and the public in the novel pictures in color produced by this company.

The concern enjoyed unusual success while it adhered to the policy of exhibiting pictures of great world events, occurrences now covered by the weeklies, but which then were not in existence; still life, flowers, scenics, etc.

One of the first of these subjects which aroused great interest was the portrayal of the Indian Durbar, which showed the Oriental ceremonial in all its remarkable color.

Mr. Atkinson was one of the first employees of the company and also he was one of the last.

It was in the closing days of the Kinemacolor, at which time Mr. Atkinson was general manager of the western division, that he met Richard A. Rowland, president of Metro Pictures Corporation.

This acquaintance resulted in Mr. Atkinson joining Metro in May, 1915, two months after the formation of the company. The Metro executive, it will be noted, has been affiliated with but two motion picture companies, and those connections cover a period of fourteen years.

The Metro company was an outgrowth of the Alco Company. When the latter organization ceased to do business one of the chief franchise holders was Rowland & Clark of Pittsburgh, whose jurisdiction extended as far west as Kansas City.

In conjunction with other franchise owners the Pittsburgh exchange managers organized Metro and elected Mr. Rowland president.

Mr. Atkinson's first work with Metro was as a special representative. Much of his initial work was done in the South.

In the summer of the first year Mr. Rowland called Mr. Atkinson to New York as business manager. Then following the acquisition of exchanges by the company the latter was made general manager of distribution.

It was in the early part of 1910 that Metro took over the producing companies and Mr. Atkinson was made general manager of this corporation, which position he holds today. He became a vice president of the company in 1921.

Among Mr. Atkinson's friends it is not unusual to refer to the Metro executive as "hidebound" to his company, to recognize the fact that he is tied to it by bonds of early and long and pleasant association.

He has followed its fortunes from the days when it was a small organization, with but four producing companies and battling with the fates to get out its weekly releases on time.

In fact, that early period is one of Mr. Atkinson's best reminiscences, when there were to be overcome obstacles that made the later ones seem tame by comparison.

The days began at 8:30, and there was enough of the usual routine to carry the hours past those usually allotted to dinner. Then at 9 o'clock or later would begin the finishing work on the next week's release.

It is interesting to note that in spite of the handicaps surrounding a new organization the company never missed a release, and the weekly supply continued without interruption up to the day when the reduced schedule of "bigger and better" went into effect.
THE fact that theatrical patrons patronize your theatre indicates their interest in your plays and players. The intimate paragraphs on this page tell what the players are doing and without doubt will prove as interesting to your patrons as to yourself. These items added to your program will stimulate interest and will return big dividends.

A

SAM ALLEN, well known screen character actor, has signed to play in "Poisoned Paradise," Mr. Allen has been touring in the stage company of "Lightnin,'" playing the role left vacant by the death of Frank Craven.

B

Betty Beatty, who has been abroad playing the leading role in "The Rebel," the screen adaptation of Rex Beach's story, has returned to the United States. On the eve of her return, a farewell dinner was tendered her by the leading film men in England.

C

Clarita Bow was painfully bruised and cut recently when she suffered a fifteen foot fall over a cliff near Pasadena, while working in "Poisoned Paradise." She was forced to suspend work for several days.

Mar Busch has renewed her contract with Goldwyn Pictures for an extended period following her excellent characterization of Bessie Collister in "Name the Man!"

D

Charles Chaplin has promised Nellie Baker, for years his office assistant, that she shall appear in his next picture, "The Gold Rush," Miss Baker did a "bit" in the comedian's "serious" picture so well that Chaplin exclaimed: "And to think this girl has been right in the office answering 'phones, keeping books and stalling off people she knew I didn't want to see!"

Clyde Cook, well known screen comedian, has decided to forsake the screen and appear only in legitimate productions. But, man proposes and in this case Screen Snapshots disposes. For, after Mr. Cook had absolutely renounced his screen career, Ray Foster, cinematographer-director of the single reel "fan magazine of the screen," met the famous comedian on the golf links, and persuaded him to do a special stunt for Screen Snapshots.

E

Carol Dempster, leading woman in "America," was painfully injured when thrown from her horse while riding in one of the outdoor scenes of the picture at Mamaronock, N. Y.

F

Harrison Ford will soon be seen in "Maytime." In addition to playing a nineteenth century horseman, however, he will portray a young man of 1924 with a weakness for chorus girls.

Douglas Fairbanks and Mary Pickford plan another six months trip abroad beginning in March.

G

Mildred Harris has been chosen to play the lead in "The Unwanted Wife." The picture will be produced at Fort Lee.

George Hackathorne has been presented with a bust of himself by Dwight Franklin, well known New York sculptor. Hackathorne is the third and last of Franklin's screen characterizations. The first two were Richard Barthelmess and Glenn Hunter.

Charles Hatton, working as a bellhop in the hotel lobby set used in Richard Walton Tully's "Flowing Gold," was stung with a fainting spell recently. No cause could be ascertained, but it is said he had just been to the Cosmopolitan, and Film Booking Office's "Judgment of the Storm."

S

Roy Stewart, who is the big range riding cowboy in the First National Western picture "Sundown," has just returned to Los Angeles from Los Feliz, in Ariz., where a stampede of nearly 2,000 longhorns were made to swim the raging rapids of the Colorado River. What for? Wait and see!

Eileen Sedwick, who is co-starred with William Desmond in "At the Expense," Universal production, plays the part of a carefree girl of the open country to perfection.

Gertrude Short screen comedienne, broke a small bone in her foot in ascending the stairs of her Hollywood home last week. Despite the pain from the injury she insisted on going to the F. B. O. studio to appear in scenes for the C. C. Reels "Amish Girl" series, which Mel St. Claire is directing.

T

Duane Thompson has been chosen a Bobby Vernon's new leading woman in a Christlike Comedy, which is designed to throw light on the tangle of modern divorce court from a laugher point of view.

W

Lois Wilson will wear a ring on her third finger. It is said to have been placed there Christmas by our favorite juvenile player Richard Dix.

Claire Windsor, is now in North Africa, with First National, and is hard at work under the direction of Edward Carewe. The company is filming "A Son of the Sahara."

HEART TALK TO EXHIBITORS: LINKS SCREEN AND PRESS

(Continued from page 5)

"The exhibitor knows what the returns are on the picture, and consequently I say that I read with most pleasure and most profit those little things in the trade weeklies that give the exhibitors' opinions and the public's opinion of the picture. I think that they are the most valuable guides that the producer can have. I have not come here to give my views on any question. I don't think I am capable of doing it."

Mr. Hearst closed again thanking the exhibitors for writing for publication their views of his pictures and declaring that producers would be benefited if they could more frequently come in contact with the exhibitors directly, "not alone as a producer, but of course we have a little hold on you now that you are an exhibitor." The president added that Mr. Hearst, the writer, was very much pleased to express the appreciation of the chamber for the aid that had been given them on the occasion of the recent ball as well as at other times.

Mr. Smith urged the exhibitors to get behind the censorship repeal movement in New York state. If the seven states now operating under a censor law are allowed to remain the value of the great victory in Massachusetts will be lost, he said.
The Exhibitors' Round Table

PREPARING FOR THE BIG MEET

Every letter that goes out of M. P. T. O. Kansas headquarters, every film that leaves Kansas City exchanges and every motor car driven by a Kansas City exhibitor is bearing a "sticker" advertising the sixth annual convention of the organization, to be held in Emporia, Kas., April 1st and 2nd.

A resolution adopted at a recent meeting, pertaining to unsystematic cutting of films by the censor board, will be one of the chief topics of discussion at the convention.

The M. P. T. O. of Kansas in its resolution, favored throwing out a film entirely, rather than having it cut until the continuity is ruined.

***

Official Attends Junior Movies

W. P. Woolridge, acting executive-secretary of the Committee on Public Relations, was in Albany, N. Y., last week attending the Junior Movies at the Mark Strand House, at which over 1,500 children were present. Mr. Woolridge had a long talk later on with Uly S. Hill, managing director of the house, who has made a success of these movies.

***

Theatre Activities of Fair Sex

Down Texas way, Mrs. J. C. Cooper has purchased the Queen theatre at Hempstead, Texas, and will manage it personally.

Mrs. N. T. Scretten must be as peppy as any in the exhibitors' field and making the bank account swell for she has remodeled her Pastime Theatre at Charleston, Ark., and now has an up-to-date show house.

Last but not least on our list comes Mrs. W. T. Brooks, who has purchased the Rialto Theatre at Broken Arrow, Oklahoma.

***

More Power to Mr. Boland

Is it some stimulant they sell at so much per in these parts? For, sure, Mr. J. H. Boland and one or two of those individuals who just can't help being optimistic?

Mr. Boland who is manager of the Empire Theatre, Oklahoma City, Okla., has just returned from a trip to Florida and predicts good times in Oklahoma during the coming year. He bases his prediction on the fact that labor conditions in his neck of the woods are good.

There is practically no unemployment in Oklahoma at present so it looks like a good show season to him.

***

Congratulations in Order

Ace Berry has a new son. He's the person (father not son) who's responsible for the excellent entertainment the Circle Theatre affords the citizens of Indianapolis.

Dominion Association Elections

W. P. Wilson, manager of the Lyceum Theatre, Winnipeg, Manitoba, was elected 1924 president of the Manitoba Motion Picture Exhibitors Association at the annual convention in the Marlborough Hotel, Winnipeg, on January 17th.

George Law, representing the exchanges, was elected vice-president and R. Kershaw of Winnipeg was elected secretary. The Manitoba association is the oldest exhibitor body in the Dominion.

***

Suburban House for Tacoma

H. T. Moore, of the Moore Amusement Co., operating the Colonial and Rialto theatres, Tacoma, will soon have a beautiful new suburban house, which is now well under way on E. Street, near Eleventh. It will be called the Kay, and will be the connecting link between the downtown and the suburban districts.

Louis J. Perenko will be manager and will also retain management of the Sunset.

The Ruster theatre, near the waterfront, has reopened under the management of J. William Honck.

***

Allen Wields Baton at Capitol

A. G. Crowe, manager of the Capitol Theatre, Regina, Sask., has secured the services of Blaire Allen of Minneapolis, Minn., as conductor of the orchestra in the Capitol. Mr. Allen was formerly supervisor of orchestras on the Pantages Circuit in the Western States and for 22 years he has been directing orchestras in the United States. He took a valuable music library with him to Regina.

***

Long Beach House Changes Hands

L. Ghurishman has taken over the management of the local picture house at Long Beach, Long Island, New York.

Heretofore it has been a summer enterprise but Mr. Ghurishman is working on extensive remodeling and redecorating intending to turn the theatre into an all year round proposition.

GROUPS ROCHESTER THEATRES

Marcus Loew has sold out his large theatre interests in the downtown section of Rochester, New York. The theatres include the Regent, the Gordon (now Loew's Star), the Piccadilly and a theatre land site on Clinton Street—the interests sold at an estimated value of $300,000.

George Eastman of the Eastman Kodak Company, built and presented to the University of Rochester, the Eastman Theatre, under a trust arrangement.

That control of the local theatre situation should be in the hands of interest sympathetic with Eastman's ideals, was the proposition extended to Mr. Loew by George W. Todd, a trustee of the Eastman Theatre.

***

Something to Think About

While other cities are desperately trying to have censorship repealed news comes from Jackson that an effort is being made to introduce censorship in Mississippi.

A bill has been drafted and will be introduced shortly providing for a censorship commission of five to elect a salary of from $2,500 to $3,000 a year.

***

To Suppress the 'Sensational'

In an endeavor to work out some sort of a plan to suppress "sensational" pictures in Madison, Wisconsin, the Public Opinion Committee tendered a luncheon to local theatre managers and newspaper men.

***

Further Grauman Developments

One of three new houses Sid Grauman plans to build in Los Angeles, is to be devoted to pictures; another to stock while the third house will be located in Long Beach.

Each theatre is to cost about $1,000,000.

***

Howard-Wells Amusement Deal

Through negotiations between the Howard-Wells Amusement Company and Jack Marcus, the Victoria and Royal theatres of Wilmington, North Carolina, have changed hands.

Mr. Marcus has heretofore been associated with H. M. French, in Rockingham and F. M. Schnibben in Florence.

The theatres are to be operated under the name of Jack Marcus Enterprises.

STAMPEDING the universe—that's what the pictures chosen put over with a punch. They are designed not only to sell the exhibitor but for use to sell the public.
I. H. Ruben of Minneapolis is in New York for two weeks as a member of the rotating committee of Associated First National Pictures, Inc. He arrived January 28.

F. A. Abbott, who for many years has conducted the Exhibitors Supply Company, Charlotte, N. C., is now also managing Craver’s Broadway Theatre, Charlotte.

C. M. Dunn, who operates the Victory Theatre in Cle Elum, Wash., recently opened the new Lane Theatre.

C. G. Jordan, of Kissimee, Florida, also an orange grower, has re-entered the exhibiting end.

George Scott, owner of the Lyric Theatre, Outlook, Sask., is dead from pneumonia. He was born in Scotland and had resided in Outlook since 1911.

Leland Howard has leased the Majestic Theatre at Roscoe, Texas, from Costspheens Brothers.

Round Table Briefs

Another prize has been won by George Hinton, the Hodkinson "ace" of Kansas City. This time it is for the greatest volume of business in the Southern division during December.

N. D. Naman will rebuild the Orpheum Theatre recently destroyed by fire at Marion, Texas. Pictures and vaudeville will be the policy.

E. D. Luna, who owns theatres at Prairie Grove and Lincoln, Ark., has purchased the Rialto at Siloam Springs, Ark.

J. J. Hegman has leased the Grand Theatre at Galveston, Texas. Mr. Hegman also owns the Queen Theatre at Austin, Texas.

E. C. Robinson expects to open his new theatre at Camden, Ark., in near future.

H. Highfill will build a new theatre at Fayetteville, Ark., in near future.

Maurice J. Mental, part owner and manager of the Park Theatre, Toronto, and Mrs. Mental celebrated the 25th anniversary of their marriage a few days ago and were the recipients of congratulations at a special dance in the Metropolitan Assembly Hall, Toronto, for the occasion.

J. W. Bettes, of the Idle Hour Theatre, Monroe, Ga.; T. J. Grimes, of the Lyric, Gordon, Ga., and W. F. Clark, of the handsome new Charlotte, Charleston, S. C., were on Atlanta’s Film Row the past week.

Charles W. Picquot of the Carolina Theatre, Southern Pines, N. C., is making many improvements for the winter tourist season just beginning.

Barclay Morgan has purchased the Cozy Theatre at Henryetta, Okla., from John Fenevey. This makes three theatres under one management.

Roy A. Fuhrer has sold his Princess Theatre at Earl, Ark., and purchased the Star Theatre at Yates Center, Kansas.

Striking Black and Whites Found in United Artists’ Press Books

AIDS TO EXHIBITORS

A SNAPPY black and white of Mary Pickford in "Rosita." Douglas Fairbanks in Robin Hood done by an artist who knew the value of vigorous pen and ink technique, and Nazimova in a bold sweeping flourish—all rendered for mat service to exhibitors.

D.W. GRIFFITH
Orphans of the Storm
"The Two Orphans"

A FURTHER glance through United Artists’ press sheets shows a variety of ad material in which the portrait of D. W. Griffith, the Gish sisters, and a series from "Rosita" are available in mat form. They make striking newspaper ads.
UP AND DOWN MAIN STREET

FURTHER PRAISE FOR FILMS FROM THE CLERGY

An unsolicited and therefore a very much prized tribute on the entertainment value of "A Front Page Story," has been received by the resident pastor of St. Michael's Catholic Church in Kelley's Island, Ohio. The pastor saw the picture in which Edward Horton, the young comedian who appears in "The Gap," stars, and took occasion then to write:

"It gives me great pleasure to write you on my own initiative about your film, "A Front Page Story." I want to thank you. It is the most human, humorous and satis-fying story you have ever put on our screen. It proves that animosity gets man nothing but that friendly co-operation and square dealing always win out in the end. The future of this picture is apparently in your hands, and I sincerely hope it will go on to further and greater things." - Rev. "F. V. M." St. Michael's Catholic Church, Kelley's Island, Ohio

EXHIBITORS TO DISTRIBUTE 'THREE MILES OUT'

By a recent contract it has been arranged that Associated Exhibitors shall have the distribution rights to "Three Miles Out," the new Madge Kennedy, Harrison Ford starring vehicle. The original story was by Nyeas Meim, the well-known artist, and it went from her hands to Anita Loos and John Emerson who have done a great deal of film work together. The film is directed and produced by Irvin Willat.

ROACH FEATURE PICTURE ALMOST COMPLETE

Will Produce Several Others According to Most Recent Plans

NOT content with worlds he has conquered in the realm of short subjects, Hal Roach, producer for Pathé, is setting out to establish himself as a producer of prominence in the feature picture world. The first attempt after having arrived at this decision, is now ready for the market and will be released soon as "The Fighting Man." It is described as a human interest story built around a political intrigue of a country town in the Middle West and embodies a number of surprising comedy twists. Blanche McAlvy, a former Folks beauty, and Glenn Tryon appear in the leading roles.

The production of this film is the first step in the expansion of feature production activities as provided for in the recent re-organization of the Hal Roach Studios. The subject just completed heads a possible series of two feature length comedy dramas a year.

Another important phase of Hal Roach's feature production plan is the contemplated filming of two novelty features a year to be made along the lines of his recent adaptation of the famous Jack London novel, "The Call of the Wild," which has been doing splendid business in all parts of the country.

The first of these is now in process under the title, 'Rex, King of the Wild Horses.' Fred Jackman is the director of the production which presents a wild stallion in the featured role.

CRANFIELD WILL DISTRIBUTE HEPWORTH PICTURES

Upon the return of R. T. Cranfield from England, Hepworth Distributing Corporation announces a complete reorganization whereby this company, which handles American distributing rights of Hepworth Picture Plays of England, will be known under its new personnal hereafter as Hepworth Inc. with R. T. Cranfield as President, and Joseph Di Lorenzo as Vice-president and General Manager.
'Shooting of Dan McGrew' Sales Poem

Our hats off to W. G. Bishop a Metro exploitation representative! When he heard that Metro would soon release "The Shooting of Dan McGrew," a picture adapted by Winifred Dunn from Robert W. Service's famous poem of the same name, he got an inspiration, and a good one.

Using the exact style and meter of Service, he has written a poem telling vividly just how a shooting did his office was revived by the booking of "The Shooting of Dan McGrew." As a sales letter intended for exhibitors it is unquestionably good—because it immediately arrest the attention and compels the reader to go on to the end. What is more it will probably make a sufficiently good impression to make the exhibitor determine to take the picture.

The picture is being directed by Clarence Badger under the supervision of Arthur Saw-\v. It is a Sawyer-Lubin production for Metro.

** New Ibanez Story for Mae Murray

Metro has announced that Mae Murray's next picture will be "Circe," a picture written by Vincente Blasco Ibanez, author of the "Piero Horsemen." This is Mr. Ibanez's first story written directly for the movies and intended for a particular star. When he created this one, however, he did it with the express intention of having Mae Murray appear in it. The picture will be directed by Robert Leonard, the star's husband, and work on it will be begun as soon as the manuscript is received from the author who will complete it while on board the ship which is taking him on a pleasure trip around the world.

** Picture Portrayals Please Author

H. C. Witwer, author of American slang fiction and creator of the "Telephone Girl" series running in installment form in the Cosmopolitan Magazine, has recently expressed his appreciation for the manner in which the film versions are being handled by Mal St. Clair who directs the series for F. B. O. During the filming of the series Mr. Witwer has been working very closely with the director. In talking of the results achieved he said: "Mr. St. Clair and his cast have caught superbly the note of sympathy with which I sought to invest the various characters of these stories. Never before have I seen such flawless portrayals of characters which are distinct American types.

** Tom Mix Book Ready for Exhibitors

The press sheet for Tom Mix's latest picture, "Ladies to Board" has just been received. The story was written by William Dudlely Pelley and directed by Jack Blystone and is full of the always interesting Tom Mix gags—herdin', ropin', bull-doggin' and brandin' steers.

Tony, the wonder horse, who has come now to be Mix's almost inseparable companion in work, plays an elaborate part in the new film in which Gertrude Olmstead also appears.

** Canada Likes 'David Copperfield'

Not only is the United States pleased with Associated Exhibitors' version of "David Copperfield," but Canada, too, finds it a delightful picture. This is definitely manifesting itself by the success with which the film is meeting in the various localities where it has already been shown. The trade papers and dailies have been commenting favorably in the film characterizing it as "one of the screen delights of the season." Other comments point out that "the famous characterizations are clear as crystal" and that "it combines the tragedy and humor with the romance of David's young manhood.

**GETTING ATTENTION

Attractive front sheet of Universal press book which at once catches the eye and invites the reader to seek further for selling details.

** Contract for Two Comedy Stars

Century Comedies have signed up two new comedy stars under a short term contract with Julius Stern. The first of these is Spec O'Donnell, the freckled faced kid who first came into prominence through his work in "The Country Kid" and "Our Gang Comedies." The other is a former Fox star, Patty Fenn, who has been associated for some time in Fox comedies. It is not known whether by the new arrangement he will be a featured player or merely a co-star.

** Making New Will Nigh Miniature

The second of the series of Will Nigh Miniatures has been started in production under the title, "Her Memory." Work is being done at the Whitman Bennett Studios in New Yorks. This new one reel dramatic feature is based upon a story selected from several thousand manuscripts submitted in a short story contest conducted by "Life" and received third prize in it. It is modern American romance which is rumored to be as good as the first of the series, "Among the Missing." The picture is being made by Nighsmith Pictures.

** Professor Endorses 'Scaramouche'

Professor Joseph Robinson of Mercer University, the most prominent Baptist institution in the Southeast has written a long and enthusiastic editorial on Metro's "Scaramouche." It appeared in the Macon Daily Telegraph of Macon, Georgia, on the occasion of the appearance of "Scaramouche" there at the Kil- alto Theatre, managed by G. A. McDermit. Professor Robinson compares "Scaramouche" with the great classics in the other arts, declaring that it has converted him to the belief in the great future, the tremendous influence and the beautiful art of the screen.

** Inaugurates New Theatre Policy

As the opening attraction for his house which he has established from a continuous two-a-day policy, Alexander Frank of the Plaza Theatre, Iowa, booked Metro's "Strangers of the Night." Whether it was entirely the cause of the picture or whether the change in policy was a contributing factor, the house did wonderful business during the run of the film. The Plaza is one of the few theatres with a two-a-day policy which is more unusual because it is located in a small town. However, it seems to be working out very well from the business point of view.
Round About the Studios

REX INGRAM IN TUNIS MAKING THE ARAB'
WILL BE NEXT BIG PRODUCTION FOR METRO RELEASE THIS SEASON

Metro offices this week announced that R. F. Ingram is at work in Africa on his next Metro picture, "The Arab." It will be one of the late Metro-releases this season. The announcement follows a cable received by Metro officials from Mr. Ingram who is now in Tunis, Algiers, where part of this interesting picture is being made. Mr. Ingram declared that his new production is well set and that it bids fair to be one of the great pictures of the season. Following "Scaramouche" such news is interesting if nothing else.

"The Arab" will be a picturization of Edgar Selwyn's play seen on Broadway several seasons ago. A cast of celebrated players and a fully equipped technical staff are in Tunis with Mr. Ingram. They are expected to return to this country shortly after several important steps in the production of "The Arab" have been completed.

Mr. Ingram will go to Paris to film several of the big scenes there. After he had left this country about four months ago Mr. Ingram visited Paris where he made arrangements for those scenes. Most of the action of the story is now being filmed in Algiers, however, where Mr. Ingram can avail himself of the picturesque color and life of the East.

He has employed thousands of natives for his remarkable mob scenes which as in "Scaramouche," he has proven to be his specialty. Dervishes, wandering tribes of warlike Arabs, magnificent horsemen out of the Sahara wastes and lusty darkies from Tripoli and Morocco are woven in and out of his new production.

The technical staff with Mr. Ingram consists of John F. Seitz, who photographed "Scaramouche," Roy Musgrove as second cameraman, Ray Moyer as master of properties, Captain C. F. Koch as technical expert-in-general and as interpreter and Munroe Bennet, who was employed in the laboratory work who was engaged to assume personal charge of this phase of the expedition.

Alice Terry and Ramon Novarro the heroine and hero of "Scaramouche." are now with Mr. Ingram and have important parts in "The Arab." They are the only American players who went to Africa.

RICHARD TALMADGE WORKING ON THIRD TRUART PICTURE

Richard Talmadge, who through his producing organization, Carlos Productions, is making a series of thrill-dramas for Truart Film Corporation, started work on the third production which is being directed by James Horne, who will be remembered for his recent successes "The Hottentot" and "Going Up.

The title of the Talmadge vehicle is "In Fast Company," and the continuity was written by Garret Ehlden Fort.

The best feature players available are being assembled by Director Horne to support the star. "Let's Go!" the first of the series is meeting with unusual success in showings throughout the country and the second picture "On Time," is just about to be generally released.

"In Fast Company" will lend itself particularly well to clever exploitation, according to reports, and should prove to be a money maker.

LEATRICE JOY PROMOTED TO STARDOM
FIRST STARRING VEHICLE TO BE ADAPTATION OF 'WORLDLY GOODS'

Leatrice Joy will be formally introduced to the public as a Paramount star in an adaptation of her "Worldly Goods," by Sophie Kerr, which is now running serially in the Ladies' Home Journal. This announcement was made this week at Hollywood by Jesse L. Lasky, who stated that the picture would be directed by Joseph Henaberry and would be filmed at the West Coast studio as soon as Miss Joy finishes her work in Cecil B. De Mille's current production, "Triumph," in which she heads the list of featured players.

"Worldly Goods" was selected for Miss Joy's initial starring picture only after the most careful consideration of a score or more of stories in an effort to find an ideal role in which the talent and beauty of the popular young actress could be revealed to the best advantage. It is a domestic drama in which lack of money serves as the test of character for both the young bride and her husband. Unlike the usual story involving such a situation, it is the woman who wavers and finally triumphs in the supreme test.

The promotion of Miss Joy to stardom by Paramount partakes of the nature of a formal recognition and confirmation of the verdict rendered in her case some time ago by the public. From the time of her appearance in the leading feminine role in Cecil B. De Mille's "Manslaughter," she has been regarded as a star by the picture-going public everywhere, and the announcement of her name as a featured player in any cast has invariably meant added receipts at the box-office. Her manner and mannerisms hold an irresistible charm which draws women as well as men to the theatre, and exhibitors never fail in their reports to comment upon the drawing power of her personality.

A number of small parts with various companies gained her the recognition of George Loomis Tucker, and she was given one of the leading roles in "Ladies Must Live.

"Manslaughter" brought her world-wide fame, which was later enhanced by her performance in "Java Head" and finally in "Ten Commandments," in which she plays one of the four big parts in the modern story by Jeanie Macpherson.
PRINCIPALS PICKED FOR
NEW KEATON FILM

Work Proceeding on "Sherlock, Junior" Keaton's Third Metro Feature

Buster Keaton has completed casting the principal roles of his third Metro feature length comedy, "Sherlock, Junior." As it now stands it will consist of Kathryn McGuire, Keaton's leading lady, Ward Crane, as the dapper villain, Jane and Erwin Connelly, Joseph Keaton, Buster's father, Ford West, John Patrick and George Davis.

Several others will be added as soon as Keaton has finished the opening scenes. There will also be a great number of extras, for Keaton plans to film several big mob scenes, partly because the ingenious plot calls for them. It is stated however that Keaton's use of the mob is an original one.

Keaton will portray the comic and tragic life of the film projectionist in "Sherlock Junior." Fred Gaboury, Keaton's technical director has already constructed a complete motion picture theatre seating 1,750 people and several other sets which are the largest Buster has used since he made "Three Ages" with its reproduction of the great Coliseum in Rome.

"Sherlock, Junior," was written by Jean Havez, Joe Mitchell and Clevel Bruckman. It will be photographed by Byron Hovek, Elgin Lesley and Gordon Jennings. It is a Joseph M. Schenck presentation through Metro.

* * *

COLLEEN MOORE TO APPEAR AS 'THE PERFECT FLAPPER'

Colleen Moore, First National star, will appear in her next picture as an irresistible American flapper—a characterization similar to that in which she scored such a tremendous hit in "Flaming Youth." The new picture is entitled "The Perfect Flapper" and it will bring together once more the famous trio who made "Flaming Youth" one of the outstanding successes of the closing year. Colleen Moore will have the starring role. John Francis Dillon will again direct and Harry O. Hoyt, who wrote the screen adaptation of "Flaming Youth" will be the author of the script.

This will be the third picture in which Miss Moore has worked in the past four months. Starting with "Flaming Youth," the star has worked without intermission on First National Pictures. "Painted People" followed the Warner Fabian novel and now, after a brief vacation in New York, will come "The Perfect Flapper." Production of this new picture will only be delayed until John Francis Dillon completes the direction of "Lilies of the Field," a Corinne Griffith Production for First National, and until Milton Sills finishes the title role in Frank Lloyd's "Sea Hawk," simultaneous events which will start the new Colleen Moore picture off with a flourish of talent.


* * *

LAEMMLE SECURES RIGHTS TO
KATHLEEN NORRIS NOVEL

Carl Laemmle has secured the rights to "The Butterfly," by Kathleen Norris and will, probably use Virginia Valli and Norman Kerry in making it. Among the stories that will be produced are "Love Insurance," Reginald Denny starring; "The Missourians," for the same star and "Damned," which will be made with an all star cast. Another story purchased by Universal to be used for Reginald Denny is "The Husbands of Edith," by George Barr McCutcheon.

Exhibitors Trade Review
FILM MEN SEE BATTLE OF ANCIENT FLEET

Sixteenth Century Sea Battle Waged Off Santa Catalina

Emerging from two days of colorful hand-to-hand fighting with two ancient sea craft lashed together, Frank Lloyd's company filming Sabatini's "The Sea Hawk" for First National, at sea off Santa Catalina went through a third day of thrilling battle maneuvers for the benefit of a distinguished group of picture men.

Headed by Will H. Hays, filmdom's judge advocate; Fred Beets, head of the Los Angeles Hays organization; Richard A. Rowland, then a new member of the Associated First National Pictures; Samuel Katz, of the firm of Babahan and Katz, Chicago theatre owners; John G. Van Herberg, manager of Herberg theatre circuit in Seattle, Portland, Butte, Tacoma and other leading Northwest cities; John McCormick, Western representative for First National, and Earl J. Hudson, production manager for First National, the visitors were the guests of the producer at a luncheon aboard the Silver Heron, an English frigate of the period of 1520 after which they watched the filming of several scenes in which nearly a thousand men in Spanish, English and Moorish uniforms participated.

"The Sea Hawk" scenes filmed for the distinguished visitors included the ramming of a big Spanish galleon by the Moorish galleys commanded by Asadec-Din, Dasha of Algiers, and the liberation of Saki-el Daher, the sea hawk, from the Spanish galley and his reception following a fierce hand to hand battle with bows and arrows, chains and pikes. Asad is being played by Frank Currier and Saki-el-Daher by Milton Sills.

Officers and enlisted men of the battleship Oklahoma watched the battle with field glasses from the decks of the modern dreadnought.

** * * *

LOVE AND LIES WILL FEATURE KIRKWOOD-LEE

On advice of the Thomas H. Ince studio the Hodkinson Corporation announces that the second production in the James Kirkwood-Lila Lee series will be "Love and Lies," a drama of high society life with the main action taking place on a Long Island estate and the fashionable cafes in New York submarine. A new melodramatic twist of the eternal triangle has been made the basic theme of the story that leads to a fast moving spectacle.

"Love and Lies," which has been completed, will follow "Love's Whirlpool" on the Hodkinson schedule of releases, but no definite dates have as yet been set for either production.

** * * *

MARION DAVIES STARTS WORK ON JANICE MEREDITH

Marion Davies, star of Cosmopolitan productions, has started work on "Janice Meredith," her next big super feature following "Yolanda," the Charles Major story which will soon be presented on Broadway. In "Janice Meredith," which has been adapted to the screen by Lillie Hayward from Paul Leicester Ford's stirring story of the American revolution, Miss Davies portrays the title role and appears as the daughter of Squire Meredith of New York, whose sympathies lie with the rebels and the resultant action brings to the screen as a graphic illustration of young America's fight for independence, including the Battles of Lexington and Bunker Hill, the Ride of Paul Revere, the Boston Tea Party and other historic episodes in the birth of America. George Washington, Benjamin Franklin, Patrick Henry, Thomas Jefferson and other famous characters of American history appear in the picture.

E. Mason Hopper, who directed "The Great White Way," has been engaged to direct "Janice Meredith," Everett Shinn is designing the settings.

** * * *

VITAGRAPH EDITOR STARTS ON 'CAPTAIN BLOOD' SCRIPT

C. Graham Baker, editor-in-chief of Vitagraph, has sent the finished script of a new story which it is planned that David Smith will produce after he finishes "Borrowed Hun bands," to the West Coast studios. This is a picturization of a famous play, but the final title for the picture has not been decided. Mr. Baker is beginning to outline the adaptation of "Captain Blood," by Rafael Sabatini. This production will be made under the direct supervision of President Albert E. Smith. It involves a great deal of research work so that it may be historically correct. The punch of the picture will be the sea battles between the pirate ships and their enemies on the Spanish Main. The locale of Peter Blood's adventures is in the Barbadoes and it is likely that Mr. Baker will be asked to visit the islands in the West Indies before he reaches the point of beginning the continuity under Mr. Smith's personal supervision.

The recent purchase of "The Clean Heart," the novel by A. S. M. Hutchinson, by President Smith brings added activity to the scenario department of Vitagraph. It has not been announced whether this continuity will be prepared by Mr. Baker in view of his work on "Captain Blood."

ALL-STAR CAST WILL SUPPORT PORT VALENTINO

Locell Sherman Late of 'Casanova' Is Neuest Addition

Rudolph Valentino will be supported by an all-star cast in the production of "Monsieur Beauregard," which will mark his return to the screen in Paramount pictures. Bebe Daniels, Lois Wilson, and Helene Chadwick have already been chosen to play three of the principal feminine roles in the production, which will be under the direction of Sidney Olcott. Other members of the cast are being selected every day at the Paramount Lone Island studio, where the picture will be filmed.

Lovell Sherman, who recently scored a hit in the stage play "Casanova," has been chosen to play the role of Louis XV, the French King.

Miss Daniels will come on from the Coast to play the role of Princess De Bourbon-Conti, Beauregard's early sweetheart in France and the girl to whom he returns after his adventure in England. Lois Wilson will have the part of Maria Leszczynska, wife of King Louis XV of France, and Miss Chadwick will play Lady Mary Carlisle, the English girl who temporarily captures Beauregard's heart in England.

SEIGMANN JOINS SAWER

The latest addition to the cast of "The Shooting of Dan McGrew," now in the course of production, is George Seigmann, one of the most famous character actors of the screen. Seigmann was engaged by Arthur Sawyer to portray the role of the Malamute owner in the picturization of Robert Service's famous poem.

"Listen Ann-devoted wives grow monotonous in time."

ARROW PRESENTS GAMBLING WIVES THE FILM SENSATION OF THE SEASON

A DELL HENDERSON PRODUCTION

SUPERVISION BEN WILSON

STORY BY ASHLEY LOCKE

SCREEN VERSION BY LEOTA MORGAN
Snappy Scenes and Accessories in 'Marriage Circle' Press Book

Reproductions from Warner Brothers Publicity Sheet Shows Artistic Skill in Advertising the Production and Suggesting the Thought of the Story
PAINTED PEOPLE

BOX OFFICE WINNER

Colleen Moore Plays Star Role in Delightful Comedy Drama, Scoring a Palpable Hit

PAINTED PEOPLE. First National Photoplay. Author, Richard Connell. Director, Clarence Badger. Length, 6,897 Feet.

CAST AND SYNOPSIS

Ellie Byrne... Colleen Moore
Don Lane... Colleen Moore
Don, Lane... Colleen Moore... Ben Lyon
Stephanie Far... Colleen Moore... Betty Blythe
Preston Dutton... Ben Lyon
Joseph Striker... Matt Moore
Tom Black... Fred Lane
Fred Lane... Russell Simpson
Myrna... Mary Alden
Henry Parrish... Sam Colfax
Perry Alden... Elise Byrnes

Ellie Byrne and Don Lane, living in the poor section of a fancy town, have social aspirations. Determined to make good, Don becomes a play- writer. He succeeds in a film written by Don. They return to the home town, where the story continues from Preston Dutton, who is the only character Ellie is attracted to when she is pursued by other suitors. Don breaks with him. Don's engagement with Stephanie Far is terminated.

By GEORGE T. PARFY

A DELIGHTFUL comedy-drama! Fine photography, excellent direction, the inimitable pantomime of Colleen Moore and clean-cut, well-groomed work of her associates, combine to make this feature a reliable box office asset. No exhibitor, whatever class of trade he caters to, is likely to regret booking "Painted People," for the screen public, have social aspirations.

In the beginning of the picture we see the "Samp Angels," junior ball-room of a factory, with the tom-boy little heroine alternating case, or sliding to base with wild-cat ability. The early weeks bubble over with clean crisp humor, in an occasional hint of pathos, as the story of the girl who wants to become a lady and her shy, yet ambitious boy friend is cleverly developed.

Their trial debut at the party given by the wealthy younger, clad in garments of ancient vintage, which, with an old book of etiquette, they pretend to be strictly up-to-date; excites almost much sympathy as laughter. A riot of mirth is engendered, but the shattering of their social hopes means the beginning of a friendship between Ellie and Don and one can't help pitying them.

It is this judicious mingling of comedy and gravity which makes the film so thoroughly enjoyable. Director Clarence Badger keeps the action swaying between tears and laughter. Even in the big scene where Don upbraids Ellie for beholding a fashionable gathering, there are comic interludes fitting neatly into the continuity and the sunshine of a smile pervades the sentiment of the climax.

When anything new is offered from most boy and girl screen romances, it is for the greater part of the narrative they remain merely sincere, honest pals, quite un- aware that there is a particularly sentimental lure about their attachment. Until both their prospective matrimonial alliances have been wrecked, it is only the more startling to discover that they are really in love with each other.

Much of the credit for the transcendant human appeal of "Painted People" is due the extraordinarily clever performance of the stars. There is no exaggeration in saying that many other brilliant screen successes adorning her record. Colleen Moore has never appeared to such advantage as in the character of Ellie Byrne. At the outset the young girl seems so precocious as would expect a fifteen year old kid to do, there isn't a suggestion of maturity about her, and what an impossibly charming girl she is. When you see her as a young lady the transition to womanhood hasn't any unconvincing angles. There is just the touch of dignity which comes with advancing years, a true-to-life character sketching so linger long in the memory of every beholder.

The support is rich in talent. Ben Lyon fills the role of Don Lane admirably and shares drama with Colleen Moore. While Car- lotte Merriam registers well as the cold- hearted, scheming Stephanie, Joseph Striker deserves a striking dramatic debut. Ben Lyon, as the able cad, Preston Dutton, and every member of the carefully selected cast may be said to contribute to the picture's success.

Resides the action in the cast as Mary Alden, Anna O. Nilsson, Sarah De Grasse, June Elvidge and Bull Montana are, worth exploitation. Go as far as you like in praising the story, its humorous and pathetic appeal, and advertise the film as Colleen Moore's best vehicle up-to-date.

JONES PLAYS GALLANT COWBOY

Damon and Pythias Theme in Fox's Latest Picture of the West

NOT A DRUM WAS HEARD, Fox Photoplay, Ben Ames Williams, Author, Directed by William Wellman. Length, 4,823 Feet.

CAST AND SYNOPSIS

Jack Mills... John Barrymore
Jean Ross... Ruta Bond
Barbara Cawood, James Ross... Betty Blythe
The Professor... Henry B. Walthall
Fred Louder... William Scott
Jack Louder, Jr... Nicky McBean

Jack Mills buys a ranch together: rescue each other from almost certain death, and find in love with Jean Ross. Fred is the lucky one. Married life starts happily. But the death of Jack. Pres Dr. Louder, who always calls for Dr. Louder, is a patient Rrod. Jack is in love with her. It becomes a barrier to the close and tries to like in praising the story, its humorous and pathetic appeal, and advertise the film as Colleen Moore's best vehicle up-to-date.

By MARGARET A. BRUMSEL

LIFE of the West is the dominant note in this film drama, with the almost fanatic friendship of the two cowboys played up strongly. The film should furnish fair entertain- ment as long as it has the theme and the situation, and it is fast moving and exciting enough to hold the interest throughout.

What connection the plot has with the title is a deep, dark mystery, unless it has reference to some cowboy vernacular.

It won't matter to your audience, though, if you stress the fact that it is a Western, combining the fascination of the great outdoors, love and true friendship.

If you have already shown "Hoodman Blind," your Western is sure to jamp up at the chance to see that superb villainous character, Frank Campeau. He seems always to play the villainous type who does not put anything over on the self-sufficient young woman of today, instead of hating and hissing him as we should, we feel more sorry for the hero who, when we see him in any picture. You're sure of a good performance.

Charles Jones the hero, looks the part. He is sure to win the admiration and sym- pathy of his audience from the first.

The comedy note is not neglected, and every other Rudi Bond furnishes most of it—in his crude attempts at lovemaking; in the absolutely blank ex- pression with which he meets rebuttis, and after the ducking, he completely loses his way of (unintentional) ineptitude.

Betty Blythe is very pretty and her per- formance is satisfactory as are the other char- acterizations.

Certainly it need not be said that the lobby display should play up the western atmosphere, with guns, cowboy outfits and what- not. A contest for essays submitted by school children on "Friendship," with free tickets as awards, for the winning essays ought to be easily arranged.

NOT FOR CRITICAL PATRONS

'The Printer's Devil' May Suit Where Program Is Frequently Changed


CAST AND SYNOPSIS

Brick Hubbard... Wesley Barry
Sidney Flo... Harry Myers
Vivian Gates... Louise King
Ira Gates... Ray Cannon
Alphonzo... Doris Kirk
Rita Quimby... Harry Rottenburg

Brick Hubbard, printer's devil, indies Sidney Fletcher to buy The Gazette. An editorial by Fletcher arouses the wrath of banker Gates, with whom the young wife, Vivian, has been infatuated. The bank is robbed and Sidney suspected. Through Brick's efforts the real criminals are arrested and Sidney wins Vivian.

By GEORGE T. PARFY

IN Houses where a frequent change of program occurs "The Printer's Devil" may just go by. It is not the sort of picture likely to appeal favorably to critical movie fans. The old, tried tall- town paper owner who makes a living by selling his sheet to innocent purchasers and then, when they have paid up, shipped the papers, is introduced, and from then on the story travels along a familiar trail.

The melodramatic incident is supplied by a couple of yeggs, who are finally brought to justice by the boy hero, but in the in- ticularly convincing, there is a more or less interesting love romance between Sid- ney Fletcher, the young chap whom Brick persuades to invest in that doubtful property—The Gazette, and the banker's daughter, and some amusing comedy of the slap-stick order.

The picture will probably make its most effective hit with juvenile patrons, with whom Wesley Barry is still a screen favor- ite. In this connection it may be said that Barry has reached the 'hobbledehoy' age, where it is no easy task to procure suitable roles for him. As a kid actor, he was "cute," but as a rapidly growing lad, he has lost much of his magnetism. Still, the part of Fletcher, Brick Hubbard fits him about as well as anything that could be selected for the display of his talents, and if "The Printer's Devil" goes a bit here and there, it must be attributed rather to the weak- ness of the narrative than any deficiency in Wesley's art.

Harry Myers, the Sidney Fletcher of the present, labors unceasingly to keep the ac- tion going, and he and the stenographer between them are responsible for whatever interest is invested in the film. Katherine Mc- Guire, a good girl in a role for screen aspirants, is a charming heroine and the small-town types are true to life. The man who laid down the guide for the small-town residents is true to life. In "The Printer's Devil" a good production has done the best he could with film material, in point of local color and details concerning the trials and tribulations of which attend the life of a printer's devil, but the film scores heavily. The photography throughout is of superior quality.

Exploiting the star is your principal re- source when booking "The Printer's Devil." Don't promise too much as regards the story, in localities where Wesley Barry is a drawing card, play him up to the limit.
NO ‘OLD STUFF’ IN THIS DIVORCE FILM

Unexpected Situations Result in High Degree of Suspense, Not Lacking in Popular Appeal for All


CAST AND SYNOPSIS


A divorce decree parts Gilbert and Megan Armes. She becomes companion to old lady Gilbert, who is frivous and a flirt. Megan and her former husband meet years later at an attractive resort. They are still in love with each other, and a close-up on his face is a beautiful accident. Gilbert and Megan re-marry.

By George T. Pardy

A GOOD box office attraction of sufficiently high-class caliber to meet the requirements of large theatres and possessing a popular appeal which should guarantee its success at the smaller houses!

Thanks to clever direction and faithful cooperation of the principals, Mr. Pardy offers entertainment for adults, and feminine patrons in particular will respond favorably to its artistic charm and lure of heart interest. There are many Gilbert Armes scenes, the divorce problem, a subject constantly to the fore in the daily press and of which the public in general never seems to tire of discussing. A certain tragedy is struck when hero and heroine part through mutual misunderstanding, and, taken on the whole, it may be said that the virile dramas have been screened with such virile force and sympathetic power as that set forth in “Yesterday's Wife.”

The heroine usually a somewhat monotonous resemblance between picture plots dealing with divorce and its consequences, but in the present case no spectator is likely to utter the complaint of “old stuff,” for the narrative winds and slides into all kinds of unexpected situations, its track is hard to anticipate, and the final outcome of suspense is fully developed and skilfully maintained to the close. Another important interesting factor is the contrast obtained between the forsaken wife and her shallow-brained successor, a study in opposing types of womanhood which stands out in bold relief as one of the film’s best dramatic assets.

There are many handsome settings. An atmosphere of luxury pervades the greater part of the story; thrill is not lacking, and the action moves at a lively pace throughout the entire seven reels. The photography includes a variety of beautiful interiors, some excellent close-up views, and long shots galore of charming country and suburban scenery, with woods and water views in rich profusion.

Irene Rich plays the role of the deserted wife with great luster. Her sincerity that she wins and holds one’s sympathy to the end, and the long-suffering Megan Days wins her mental victory at the finish, every one is pleased.

Eileen Percy gives a capital performance as the pretty, willful, scatter-brained little telephone exchange operator. She is irresistible. Megan Days is the second love. That much-married man is cleverly portrayed by Lewis Dayton, and well-balanced support is given by the principals by the remainder of the company.

You can exploit this as a real human interest story with dazzling society atmosphere, exciting situations, a love romance between divorce, but welded together again, and don’t fail to call the attention of your women patrons to the up-to-date fashions, as both Irene Rich and Megan Days are cleverly attired in the most up-to-date creations of the modiste’s art. Feature the actresses in question and mention the names of Lewis Dayton, Eileen Percy, and Josephine Crowell as prominent members of the supporting cast.

**

IS MILDLY ENTERTAINING

‘Pied Piper Malone’ Best Asset Is in Star’s Excellent Acting


CAST AND SYNOPSIS


By George T. Pardy

NO Booth Tarkington story would seem complete without child characters aplenty, and there’s a host of interesting kiddies in this one. Also, they play an important part in the making of events, as it is through their affection for the sailor hero that the latter is cleared of the accusation of drunkenness and wins back his sweetheart’s good opinion.

Yet Mr. Tarkington’s first attempt to write an original tale for the screen, while not exactly a failure, cannot be listed as a brilliant success. “Pied Piper Malone” is mild and harmless entertainment, which, with Thomas Meighan’s prestige to back it, can hardly fail to appeal to the family audience that has shown such success in box office average in most theatres. Children are pretty sure to like it, and the sentimental lure of its romance, its wins, its laughs and subsequent good fortune will please many adults.

But it isn’t a phenomenal picture by any means, nor altogether worthy of the star’s talents. Due to the latter’s energetic work in the leading role, loyal support by the other players and Alfred E. Green’s skilled directorial craft, the film holds its own without “flowing,” and on one occasion at least puts a bully spectacular thrill over.

This occurs in the last reel, when the good shin Leland nets in serious difficulties and finally sinks. There’s no fault to find with the way that particular scene has been handled. In the depths of Old Ocean in a frantic fury, is simply loaded with suspense and keeps the onlookers on an edge of nervousness.

For the rest, the love romance of Jack and Patty Thomas progresses through smooth and rough waters and back again to clear sailing. The evidence up to this, say the law-abiding town authorities decide that the hero and his cantain belong to the same brieclien and order of the law court for their “lawlessness.” It is a shame, and it doesn’t seem highlv for the intelligence of the adult population, Malone’s sweetheart included, that the kids whose testimonial to their favorite clears him, are the only indivi-
duals with keen enough mental perception to discover the truth.

Mr. Meighan’s cheerful smile and magnetic personality invest the character of Jack Mal-
one with more interest than could possibly be aroused by a less experienced master of the art. Louis Wilson is a rugged heroine and George Fawcett, as Captain Clark, a fine specimen of an old sea dog. Cyril King has a nice drawing of the torist, and the support is adequate. Good photography distinguishes the production.

The star and author are your best exploitation opportunities. Booth Tarkington’s fame as a fiction writer, and his reputation with the movie fans ought to score in an advertising campaign.

**

FOREST FIRE SCENES THRILL

‘Flaming Barriers,’ Starting Slowly, Gains Speed and Attains Tense Melodramatic Climax


CAST AND SYNOPSIS


By George T. Pardy

IN its earlier stages this picture can hardly be rated above the average program film, as the action moves at a leisurely pace, while the initial episodes of a romance built up by Gilbert Armes and Jerry Malone is developing, but once the forest fire, which provides the story’s principal theme, begins it crashes into high-speed and puts on an exciting and thrilling after another. This whirlwind finish and the incidents immediately preceding it, save the feature from a mediocre box office rating, and makes it one of the most successful as furnishing a fair brand of entertainment.

The movements of the villain, a commercial plotter known as Pickens, average dangerously close on burlesque and few adults can be expected to take him seriously, although juvenile patrons may. In fact, the picture as a drawing card may be expected to find its best market in locations where strictly spec-
tacular films have the strongest appeal.

Once the forest becomes enveloped in clouds of smoke and flames, exciting events come thick and fast in a manner warranted to make the most blasé spectator sit up and take notice. The aeroplane stuff, the gasoline tank, with its deadly load, creeping through gouts of fire, the dash of the motor truck to save the burning bridge and incidentally, the lives of the odd hundred refugees trapped behind thegrammar of an oil well, and the tremendous suspense to the twentieth degree.

There is a rattling good scrap between Bar-
ton and Phillips, in which the heroine comes to the hero’s aid in a splendid and melodramatic style, and some timely comedy relief, furnished by Walter Hiers, in the role of a fussy efficiency agent. Some of the supporting parts are done with a few touches of small-town humor enliven the proceedings here and there.

Exhibit the picture’s spectacular appeal, playing up the forest fire and its consequent thrills, the admirable photography and melodramatic thrills. Jacqueline Logan, Antonio Moreno, Walter Hiers and Charles Ogil are all names worth advertising heavily.
PERSONAL ELEMENTS LURES IN "INNOCENCE"

Circumstantial Evidence Theme of Film Starring Anna Nilsson

Fascinating for Fans


CAST AND SYNOPSIS

Fay Leslie. . . Anna Nilsson
Don Hamilton . . . David Harlan
Chorus Girl . . . Marion Hailes
Police Officer . . . William Scott
Collingwood . . . Wilfred Lucas
Paul . . . Earl Fox

Fay Leslie, an ardent lover of Diarmas,線上 society man. Hamilton is jealous of Paul Atkinson, actor friend of Fat's. Paul is convicted of a robbery of which he is innocent, escapes and is aided by Fat. Donald believes his faithless, and employs a lawyer to obtain a divorce. Fat visits the lawyer and by his questioning convinces him that she is guiltless and circumspection evidence not be credited. Paul finally clears her name. Husband and wife are reunited.

By GEORGE T. PARDO

SHOWMEN in general are likely to find "Innocence" a good paying attraction. It possesses a rather enticing title, to begin with. The plot is developed along lines that have always had a certain fascination for the majority of screen patrons. The average person, man or woman is usually fasci nated by the idea of a person who is reputed to be a guilty victim, because the reflection naturally occurs "Who's the guilty party?"

It's the personal touch that wins, when conveyed as in the present instance. Circumstantial evidence has furnished many a plot for drama; but when all human probability will furnish thousands more, yet people never grow tired of speculating over apparent evidence of guilt in the pictures, if the stuff is plausible. And "Innocence" furnishes all its contemporaries in the "guilty or not guilty" line, by an amazing twist towards the last which usually makes a most surprising finish.

That is when Fat Leslie in desperation deals a trump card in the game. Her husband believes her faithless, because of compromising appearances, and figures the hero must be the guilty one. She, in turn, entraps that astonished man into a position which threatens to compromise him seriously. At this juncture, the lawyer previously involved and calls his attention to the fact that the suspicious husband is near at hand. Naturally the lawyer wits and admits that she has proved her case. This is an especially strong scene, played with tremendous force and earnestness by Anna Nilsson and "gets over" in all probability.

The other man in the case, as innocent of wrong-doing as the heroine, is Paul Atkinson; a role enacted with sincerity and quiet appeal by Earl Fox. Atkinson also comes in for a good deal of sympathy, as does the husband, although the latter rather irritates you by his bulldogged proneness to believe the worst on shaky evidence. Wood plays his lawfully husband and gives an excellent performance. The star is at her best and registers the passion and the suffering of Fay Leslie with veracity and charm.

Paul Atkinson's escape from the prison gang calls for a speedy burst of action, which includes the clever and exciting fight between the fleeing prisoner and train-hands, a daring jump from a high trestle and spectacular dive into a swift river, all of which is sufficiently thrilling. The cabaret scenes are colorful, there are some handsome interiors with elaborate settings, the long shots are skillfully limed and clear lighting prevails.

Make your patrons understand that the story deals with the effect of mistaken impressions on a husband's mind; that a woman is the victim of false appearances and clears herself through sheer tenacious wit and daring. The picture has an especially powerful appeal for that kind of audience, and you can draw them.

The stirring work of the cast and feature Anna Nilsson figuring in one of her best roles, as that well known star has a large circle of admirers.

THE FAST EXPRESS' THRILLS

Railroad Serial Has Unusual Number of Stunts and Thrills


By LEN MORGAN

UNIVERSAL leaves out no thrills in its newest serial "The Fast Express," featuring William Duncan and Edith Johnson. The story is thrills overlapping thrills, from a train wreck to the innumerable hairbreadth escapes that foled to the hero and heroine.

The story concerns a railroad express in the West, the Summit 

The pictures chief fault lies in its stilted, artificial atmosphere. It doesn't ring true to life, when the heroine is given the impression of a perfect understanding existing between Jimmy Mason and his wife, when the latter so readily devotes. When the husband falls so easily to the will of the adventurous, Gloria DuBois, there is no escaping a sense of unreality in the entire production, for Jimmy Mason's correctly conceived notion of Jimmy is that of a chap of altogether different caliber.

Much of the plot material is stereotyped, but the idea of a wife demanding and receiving alimony for the purpose of re-establishing martial relations with her husband has forsaken her for another, is distinctly original even if rather improbable. Anyhow, it serves the director handily in the way of arousing a lot of sympathy for the heroine, a disadvantage under the circumstances is touching, though hardly disagreeable.

Director Horne does his best work in the production of its latter stages, where he weaves together the sensational situations which finally result in a reunion of the parted couple. There is a good deal of brick action and emotional intrigue here and the climax, showing the wife's victory over the siren, will please most folks, especially the members of the feminine contingent.

Grace Darmond is exceedingly winsome and pathetically impressive in the role of Marion Mason. Warner Baxter gains approval by his earnest portrayal of the somewhat disagreeable character of Jimmy Mason. Ruby Miller shines brilliantly as the much-too-merry widow who captivates and finally annexes a weak hubby, and the support is adequate.

The photography includes a number of pretty exteriors, pleasing long shots, handsome interiors, and effective tableaux. There are many fine closeups of the principals and deep sets are skillfully utilized with very artistic results.

The actress wears a sensational ring and should prove of value in exploiting the feature. You can stress the unusual idea of a wife insisting on a large separation allowance, because she intends to use the money to win back her husband, and play up the names of Grace Darmond and Warner Baxter in the leading roles.

CAST AND SYNOPSIS

Marion Mason . . . Grace Darmond
Don Hamilton . . . Warner Baxter
Gloria DuBois . . . Ruby Miller
Philip Coburn . . . William Standing
Rachel West . . . Wm. A. Royal
Wendy . . . Jackie Sanders
Granville . . . Clyde Miller
Rutherford . . . Pat O'Donovan
Holt . . . Don Ryan
Lynne . . . Betty Crenna
Miller . . . Edna Lacy
Lucas, Lawyer . . . Chester Webb
People in Street . . . Cast

Jimmy Mason, inventor, and his wife Marion are in mourning. Marion has a patent to Granville, wealthy on man, Marion, and separates her. Jimmy with the aid of Gloria DuBois. Jimmy goes broke after leaving demands and gets a large alimony allowance. With the money thus acquired, he re-marries and faces a happy future together.

By GEORGE T. PARDO

THIS picture gets off to a somewhat slow start, but once it hits its stride provides average entertainment. Considerable program attraction it may bring satisfactions, but aside from that result the neighborhood and smaller theatres.

The picture's chief faults lies in its stilted, artificial atmosphere. It doesn't ring true to life, when the hero is given the impression of a perfect understanding existing between Jimmy Mason and his wife, when the latter so readily devotes. When the husband falls so easily to the will of the adventurous, Gloria DuBois, there is no escaping a sense of unreality in the entire production, for Jimmy Mason's correctly conceived notion of Jimmy is that of a chap of altogether different caliber.

Much of the plot material is stereotyped, but the idea of a wife demanding and receiving alimony for the purpose of re-establishing martial relations with her husband has forsaken her for another, is distinctly original even if rather improbable. Anyhow, it serves the director handily in the way of arousing a lot of sympathy for the heroine, a disadvantage under the circumstances is touching, though hardly disagreeable.

Director Horne does his best work in the production of its latter stages, where he weaves together the sensational situations which finally result in a reunion of the parted couple. There is a good deal of brick action and emotional intrigue here and the climax, showing the wife's victory over the siren, will please most folks, especially the members of the feminine contingent.

Grace Darmond is exceedingly winsome and pathetically impressive in the role of Marion Mason. Warner Baxter gains approval by his earnest portrayal of the somewhat disagreeable character of Jimmy Mason. Ruby Miller shines brilliantly as the much-too-merry widow who captivates and finally annexes a weak hubby, and the support is adequate.

The photography includes a number of pretty exteriors, pleasing long shots, handsome interiors, and effective tableaux. There are many fine closeups of the principals and deep sets are skillfully utilized with very artistic results.

The actress wears a sensational ring and should prove of value in exploiting the feature. You can stress the unusual idea of a wife insisting on a large separation allowance, because she intends to use the money to win back her husband, and play up the names of Grace Darmond and Warner Baxter in the leading roles.
Short Subject Press Books On Feature Picture Lines

**EXPLOITING** the short subject is just as important as exploiting the feature. Exhibitors are gradually coming to realize that the short subject often saves the show and that the key to exploitation in connecting the Big Little Feature is becoming more important all the time as a result. Many exhibitors exploit a good short subject just as they would a feature. And it has brought business.

Producers of short subjects are ready to help in their exploitation just as the producer of features. Last week an outline of the poster service supplied by short subject producers was given in this column. These producers also supply valuable press books to help the exhibitor put this part of his program and so the whole show over.

Educational press supply a four page press sheet with every two-reel comedy and for special subjects. Their idea in press books is to be of service without being elaborate and so increase the exposure. Educational press books have become more or less standardized both as to contents and make-up, the most satisfactory plan having been adopted after experiment.

The Educational press book gives a synopsis of the subject, an editorial selling the short subject to the exhibitor, different angles to use in selling the subject to the public, a cut of the star, a scene cut from the picture, a small ad cut, three or four subjects, some snapshot readers and paragraphs for the program. Mats are supplied free.

*Pathe, on serials,* gets out a campaign book. A press sheet is supplied with all two reeler and single reeler. Exploitation suggestions, ad displays, publicity stories, illustrations of posters, lobby stills, cuts and mats are all part of the service. On every new short subject series a brochure is issued.

The exhibitor is given the fullest opportunity to tie up with all this available material and use the Big Little Feature a tangible box office asset. It is up to the exhibitor to sell the whole program to the public. These short subject press books are produced with the same kind of careful thought and experience that goes into the making of press books for feature pictures. Use them!

---

**Comedies As Important As Comics to Newspapers**

JUST as important as is the “funny page” of the daily newspaper, equally important is the comedy film in the picture house, is the statement contained in a letter from Mr. Harold Kessler, editor of Toledo Town Topics, to the Christie Film Company.

“In the newspaper business, we pick those features for our readers which experience has taught us hold the widest appeal. It seems that the motion picture houses might well follow this example in building their programs. I think it’s pretty well established that people go outside and talk about the comedy, often with more enthusiasm than they discuss the ‘super feature’ which may or may not be good.”

---

**New Billy Sullivan Series For Universal**

Universal is to produce a new series of short subjects, with Billy Sullivan, called “The Information Kid.” Edward L. Aemmel will direct. The present schedules of the three serial units headed by William Desmond and Eileen Sedgwick, Margaret Morris and Lucien Albertini and William Duncan and Edith Johnson will be maintained. A full schedule of one reel comedies is on the cards for Slim Summerville and Neely Edwards.

---

**Two More Will Nigh Miniatures to be Released by Pathe**

FOLLOWING closely upon the announcement that Pathe has acquired for release the Will Nigh Miniature, “Among the Missing,” comes the news that Pathe will undoubtedly release two more of these powerful single-reel “punch” dramas, to be sold in a series of three.

The forthcoming subjects, to be made along the same lines, “The Story of Aramis” and “The Murder Mystery,” will be directed by Will Nigh and will present different casts in each instance. The same condensation of dramatic interest and lighting-like denouement that made “Among the Missing” a remarkable achievement in the field of the Big Little Feature that drew special mention from this department, will again be embodied in the two additional numbers of the Pathe series of Will Nigh Miniatures.

Special campaign features have already been prepared by the Pathe exploitation department to aid the exhibitor in successfully launching “Among the Missing,” which will be made available on February 17. Special service features are also being prepared for the two numbers that will follow this initial release.

---

**Kinograms Films Broadcasting And Gets Publicity**

The current issue of Kinograms, Educational’s news reel, which contains a comprehensive series of scenes showing the complete operation of radio broadcasting, has been given in publicity which will be of great value to the exhibitors throughout the country and particularly to the theatre owners in and about Chicago.

The pictures were taken at radio station WJAZ, situated in the Edgewater Beach Hotel, Chicago, and so pleased were the operators of this station that they have been broadcasting nightly a description of the pictures, mentioning Kinograms. The issue of Kinograms reached screens in Chicago Sunday, January 20, and the station then announced the theatres where the interesting pictures could be seen.

WJAJ is one of the most powerful stations in the country, holding a record of transmission of 7,300 miles. They have several times been heard by the MacMillan expedition in the Arctic circle.

---

**Century Buys Three Stories for Short Subjects**

Century Film Corporation reports that three new stories have been purchased for use by Jack Earle and Harry McCoy, Pal the dog, and Century Follies Girls.

The story that will be made into an Earle-McCoy comedy is the work of Allen Rich, New York and California columnist and humorist.

The Pal comedy will be made from a short skeleton story by Frank Mortimer Finn, formerly on The Morning Filmograph in Hollywood. The story is now going through the necessary procedure the life as a script.

The Century Follies Girls story was purchased from the faculty of a New England high school, whose identity cannot be disclosed, and the musical given by students, under the title of “Girls and Girls.”
Press Sheet for “Smithy”

FIFTH of the First Series of Stan Laurel and Oliver Hardy Productions

Reel 1: Early Days / Reel 2: A Sicilian Romance

STAN LAUREL IDEAS

Exploiting a short subject just as though it were a feature is the idea underlying the Pathé press books on their Big Little Features issued by them. This is a page from a press book on one of the well-known series of Stan Laurel two reel comedies.

‘Big Business’—Pathé
Barber shop fun

An “Our Gang” comedy that is well up with the best of these and that’s saying something since these comedies have set a high standard for two reel entertainment. The kids in the “gang” are all appealing and funny. In “Big Business,” the kids comedians are shown running a modern barber shop. Mickey Daniels appears as the pampered child of wealth with an abundance of golden curls. Mickey loses the curls though when he is enticed into the barber shop by the snappy cashier. The moment he becomes a regular fellow, licks the bully of the gang and becomes head barber.

Entertaining throughout with some fine comedy situations.

* * *

‘About Face’—Educational
Kid Comedy

The kids are good! The action of this Jack White production takes place in a boy scout summer camp. A lot of fast action mixed up with comedy is registered as a result of a feud between a great big bully and our hero, a little shaver.

These kid comedies are apt to go well most anywhere. For besides being fun they have a strong human interest appeal. The boys used in this one are good. The story provides plenty of movement and interest.

* * *

‘Lyman H. Howe’s Hodge Podge’—Educational
See Title

If novelty is what they want this will get them. It certainly is true to its title in that it is a hodge-podge, a mixture—but a very entertaining one at that. The Visual Anecdotes of Lyman H. Howe as a pioneer motion picture exhibitor are particularly amusing. This one reeler makes a bright spot on any program.

* * *

‘Powder and Smoke’—Pathé
Comedy gunplay

Charlie Chase appears as a salesman of lightning rods who keeps on getting mixed up with a gang of Western bandits. There is a lot of shooting mixed up with a great deal of plot. Some of the situations are good for laughs. It’s a one reel comedy not above the average.

Exploitation Sheet for Exhibitors

“THE FRONTIER WOMAN”
A True Drama of the Old Southwest
In Three Reels
Fifth of
The Chronicles of America
Produced by
YALE UNIVERSITY PRESS

Where There Is EXPLOITATION There Are Full Houses

PUTTING THE SHORTS OVER

A Big Little Feature like Pathé’s “Chronicles of America” will sometimes be the outstanding thing on the program. Certainly, if the value of such a feature is realized by the exhibitor and he exploits it according to its importance, with the help of the excellent press books worked up on each one, it will mean new life to the box office.

‘Hats Off’—Universal
Western

Pete Morrison in an ordinary Western, Pete arrives at Cactus Center and is razzed by the cowpunchers for his dudish outfit. He tells Molly, one of the kidders, that he’ll make her like him and his clothes. Arriving at a party at Molly’s, he hears her brother being threatened by a card sharp to obtain some money or suffer the consequences. Pete kid-naps Molly from the dance, pursued by the cowboys and tells her he is going to marry her next day.

Pete exposes the card sharper, saves Molly’s brother and finally wins her hand.

* * *

‘Here and There’—Educational
Gags and slapstick

2 Reels

Sid Smith, Cliff Bowes and Virginia Vance do a lot to make this a live one. The action opens with our hero so hungry he nausps his overcoat to buy a meal and then tries to get it back by stealing all the cutlery in the restaurant. With this as a start the action develops along the best approved slapstick lines.

Many of the titles are clever and do much to brighten the comedy.

* * *

‘Keep Going’—Universal
Slapstick comedy

Jack Earl and Harry McCoy are featured in this Century Series. Earl is the owner of an exceptionally elongated traffic cop and is Harry’s rival for the hand of the girl. Some of the situations are sure laughs. An Arctic iceman out of a job on a hot day and a cross-eyed taxi driver help the comedy along. Most of the picture however, is not above the average.

Press Sheet on

A Grantland Rice “Sportlight”

“Taking a Chance”

Fourth of a Series of One-Reel Views of Sports and Champions

Press Sheet on

A SINGLE REEL FEATURE

A Grantland Rice “Sportlight” is a valuable part of any program and knowing this, Pathé issues a comprehensive press piece for each number of the series as it appears. By using the valuable ideas presented the exhibitor will be putting over a punch for the box office.

‘Good Old Days’—Pathé
Cartoon comedy

This Aesop Film Fable deserves special mention as it presents a good subject in an unusually entertaining way. A football game attended by all the animals of Jungeland is shown and a great deal of fun and action is gotten out of the situation. This series of shorts has long ago proven its popularity and box office power.

Pathé Review No. 6
Entertainment and education

Pathé Review No. 6 opens with a very timely number in the form of camera study of “The Heart of Mexico,” the State of Durango. Other subjects in the collection of this diversified entertainment number include: “Pan the Piper,” a fantasy in black and white; “Sealing Wax Stunts,” one of the latest fads; a Popular Science contribution “The Sand Trapper,” the tale of a bad, bold insect pirate; and a Pathécolor presentation “In the Heart of the Tyrol.”

‘Down in Jungle Town’—Universal
Monkey tricks

A Martian the Monk stars in this one. There are some interesting animals: an elephant, a lion, a bear and a ring tailed monkey. The story has no unusual features and the comedy on the whole is an average one.

* * *

‘Animal Athletes’—Pathé
Animals at play

Another Grantland Rice “Sportlight” that deserves a booking anywhere. The subject is both entertaining and instructive. The filming is good. Action and human interest appeal mark this Big Little Feature, which shows that the instinct for sport and play is as deeply rooted in brute life as it is in humans.

* * *

Screen Snapshots No. 11—C. B. C.
Intimate glimpses

The latest single reel fan magazine of the screen shows Charlie Chaplin boarding a train with Douglas Fairbanks to see him off. Charlie goes to Mae Murray’s party where he enjoys the fun with Mae, Douglas Fairbanks, Jr., Harold Lloyd and Mildred Davis.

February 9, 1924
Forceful Showmanship Urge in Goldwyn’s Press Sheets

Would it be illogical to assume that the box-office successes being achieved daily by the films depicted in this layout are in some measure due to press book urge? Obviously not, for an examination of any of the above discloses that the net result of everything that goes into the respective press sheets purports to do one thing—and that is, sell seats for the exhibitor. No instrument could be expected to do more. To boot, their artistic appearance is on a par with their constructive utility.
You don’t have to be told when a comedian is good; his comedies show it!


"Roughest Africa", "If all the Laurel comedies are as good as this one, he's going to be a star. Don’t hesitate on these comedies. They're good."—Fred Holzapfel, Broadway Theatre, Minneapolis.

"Roughest Africa", "Immutably funny. A humdinger, sparkling with funny burlesque."—M P. News.

"Roughest Africa" "Certain to bring peals of laughter from any audience."—Film Daily

"Frozen Hearts" "First class burlesque. Laurel is building a reputation for himself.”—Trade Review.

Keep your eye on
Stan Laurel

Pathécomedy

TRADE MARK
It's everything a screen magazine should be

**Pathé Review**
One Reel · Every Week

It puts "tone" into your show as nothing else can do.

It gives the diversity you need; entertainment that appeals to everyone; and the high-class informational quality that everyone with intelligence appreciates.

A little bit of science, interestingly shown; a little bit of novelty; superb photography; fascinating glimpses of Nature; and the incomparable Pathe-color.

It's everything a screen magazine should be.
Press Books Offer Variety of Direct-Mail Data

This is the Third of a Series of Four Articles on the Form and Content of Letters to be Used With a Mailing List

By MICHAEL L. SIMMONS

Potential Ticket Sellers

Suppose you intended getting out a letter which by its novelty, selling appeal, and word construction would be second to none—where would you go for the copy?

Undoubtedly to a writer whose previous efforts showed a record of success in your own field.

Now suppose you could get this same copy for nothing. Wow! Line form on the right. Yet, press books render a service of just such letters, free.

Each press sheet represents the work of specialists who have proved their ability to sell films through the appeal of the printed word. Their genius is at your disposal. Read and decide for yourself why the letters submitted in the accompanying article are potential ticket sellers.

By MIKHAIL L. SIMMONS

Every lovely Betty Compton stars in this magnificent production and proves once more that her acting is as perfect as her face and form.

The story, which was adapted from Michael Morton's famous play, deals with the sacrifices a woman will gladly make for those she loves. Mr. Morton has given a new twist to the subject and one is carried away by his daring originality.

Don't miss Woman to Woman! It is well worth the time of every honest man or woman.

Very truly yours,

By MIKHAIL L. SIMMONS

to pay your respects to his memory by visiting the . . . Theatre on . . . and see the motion picture which is his island home, which forms the background for the famous Vitagraph special production, "The Man From Brodniedy's," with J. Warren Jerri- gan, Alice Calhoun, Miss Dun Pont, Wanda O'Malley and Kathleen Key.

For conveying the atmosphere of a picture, and thus stimulating the interest of the reader by calling him with the desire to see what his senses have in part experienced. Lee Brad- ford's sheet on "Adventures in the Far North" succeeds admirably with this sample letter:

Dear Friend:

Nature's law, the survival of the fittest, applies also to motion pictures. And for that reason "Adventures in the Far North," to be shown . . . , shall never be remembered long after most pictures will have been discarded and forgotten.

Against a background seldom pictured by the camera, the frozen Arctic regions, absorbing scenes are enacted, replete with drama, thrills and with amusing views of natural and animal life.

In this ice-bound, mountain-encircled region animals and humans struggle against each other, sometimes aided, sometimes hindered by nature's forces. The Brown bear, the sealion, walrus, whale, silver fox and the Esquimaux play a part in this exciting and thrilling story.

To be the most hardened picture goer will be fascinated by this remarkable presentation, the wondrous scenery, the thrilling episodes.

For those who believe in and can afford the follow-up system of letters, Metro's book on "Scaramouche" offers an instance in which first, about a week before the showing, this postal is sent:

Dear Madam:

We have the great pleasure to announce the engagement for the . . . Theatre for the next . . . days, starting . . . of the greatest of all films, "Scaramouche," which has been unani-

About two days before the showing this letter is sent:

Dear Madam:

Again we wish to remind you that "Scaramouche," will begin . . . play engagement at the . . . Theatre, beginning . . . The picture, which has played long and well in large cities at two-dollar prices, is in the most thrilling romantic story ever filmed, dealing with the French Revolu-

The big point to remember in press sheet service is this. A letter stating that such and such a picture is coming to your theatre on such and such a date generally finds its way to the waste paper basket. But if you set the snap and novelty into your letters you usually create an impression that results in selling tickets. Press books, products of experts engaged in nothing but the special task of selling the movies through the printed word. They have just such letters for your disposal.

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-

It is plain to see the above is a letter that could be composed only by a writer having an intimate knowledge of the film, as well as all the essentials which make for the composition of successful selling copy. A combination of pre-re-
PARTICULARLY suggestive about this layout on F. B. O.'s press matter is the thought it brings home concerning the advertising and publicity genius behind it. Like a mammoth carpet which, when it folds over a vast area, these excerpts reveal a web through which the appeal of printer's ink has woven itself into a message to the whole American public. And the beauty of it for the exhibitor is that the genius behind such constructive forces it at his disposal through the gratuitous agency of the press sheet which when properly conceived is one of the greatest aids to the enterprising showman.

The Purpose of the First National Press Sheet

As Told by a Member of First National's Press Department

By C. F. CHANDLER

The value of a press sheet or press book rests entirely on its usefulness to the exhibitor in putting over his publicity, advertising and exploitation campaign. If he finds material in it which will create public interest in a picture; if it sells his show, as he expects it to sell, then the press sheet has merit. Otherwise it is so much waste paper.

The press sheet, or at least the First National press sheet, is not intended to sell the picture to the exhibitor. This is to be a service to the exhibitor. It is intended to be informative, giving him the high lights on the advertising angles of a picture; it is prepared so that he can adapt the material to his particular needs with as little difficulty as possible.

The press sheet is not made for any particular exhibitor or class of theatre owners, but for all. Consequently its adaptability is an essential of its value. It must be of service to the first run house; it must be of service to the neighborhood or small town theatre as well.

The chief aim of the First National press sheet is utility. We try to make it presentable and attractive in the same sense that a newspaper is inviting, but we do not try to make it beautiful in the way of colored illustrations or fancy paper. As almost everything in the press sheet is intended for newspaper use, we conform to the style of the regulation newspaper. We conform in type, subject matter and make-up to that used by the vast majority of newspapers through the country. First, so that the exhibitor can see exactly how his advertisement will look on a news page in his local newspaper—to give him a better idea of its effectiveness than were possible if shown in a cramped space in a small press book. In the second place the press sheet is handed by the exhibitor to newspapers for clipping purposes. The newspaper man is enabled at a glance to pick the display or reading notice he wishes to use.

There are certain rules in regard to handling copy and in writing head lines which are almost universally observed in the large and up-to-date newspaper offices. The exhibitor can tell at a glance whether a trained newspaper man has handled the copy. Label heads, splitting words in head lines, at once inform the newspaper man that the copy has been prepared by some one not accustomed to newspaper usage.

This may seem a small matter in press sheets, but the first impression may prejudice the editor, for or against the copy.

In straight news stories there should be a news lead. The news should be told clearly and succinctly, without too much verbiage, and strange as this may sound, without too much publicity. Of course with no publicity, the copy would be an entire waste to the company. But press agents are hampered with too much publicity generally defeats its own purpose. We are trying to co-operate with the newspaper in giving the public something interesting and at the same time give the news of our pictures. Newspapers are usually willing to give a fair amount of credit in return for an interesting story.

Display advertising is, of course, one of the most important details of the press sheet. These ads must be adaptable. Many theatres can and do pick them up just as in the sheet, but many theatres have their own style of advertising. The ads, therefore, must be handled in such a way that they can take what illustrations they wish so as to make them conform with their own style of ad work.

The various advertising possibilities are first taken up and discussed with the advertising manager. These are then roughly sketched to bring out the best selling angles. They are then turned over to an expert layout man who and whips them into shape. The layouts are turned over to an expert artist, a specialist in his line to prepare the finished drawings. It goes to an artist who is known for the strength of his work and the punch, or to one noted for the beauty of his work, or to bringing out comedy elements, according to the subject.

No press sheet made for ten or fifteen thousand exhibitors can suit each one perfectly. Each is bound to find superfluous matter. But we try to strike an average to benefit the greatest number. We also hope to have something that will be of benefit to every exhibitor. We do not claim perfection, but we are trying to make First National's press sheet as nearly 100 per cent useful as possible. If there is an exhibitor who has any suggestions that will make the press sheet more useful to him we should be too glad to hear from him.

GOLDWYN ISSUES SUPPLEMENT TO 'RENO' PRESS SHEET

Another one of Goldwyn-Cosmopolitan's big yellow sheet exploitation supplements is just off the press. It is for Goldwyn's new Rupert Hughes picture on divorce, "Reno," and ranks with the best of this series of exhibitor aids.

The introductory page carries quotations from the motion picture trade journals on these yellow supplements showing their value to exhibitors. At the bottom of the page occurs the following sentence: "The keynote of the yellow supplement is effective but inexpensive service. After telling why "Reno" is a showmanship picture all the way through, the supplement goes into twists of the divorce laws of the various states which can be utilized in exploiting the picture. Attached to one of its sheets is a special article by Rupert Hughes, author-director of the picture.

SEEN AT A GLANCE

Artistic composition has been woven in the construction of Selznick's unique press book on "Woman To Woman." The various classifications of exhibitor aids are so arranged as to be seen at a glance. A very worthy booklet.
"RED ROBE" BOOK RICH IN TEXT AND COLOR

**Plenty of Space Devoted to Fitting Exploitation Schemes**

The Goldwyn-Cosmopolitan press book for the historical romance, "Under the Red Robe," a novel of old France by Stanley Weyman, has just been issued and is very artfully compiled not only in its decoration, but in the material contained in it, which is of real service to the showman. It is printed in red and black and the back cover shows reproductions of a twenty-four sheet which attempts to capture the eye immediately by the figure of the mighty warrior-cardinal mounted on a black horse. It occupies the half of the poster, and carries the eye right over to the lettering and the smaller figures on the other side.

The commanding figure of the cardinal also dominates several of the advertising cuts although the romantic leads are featured in the bigger ads and in some of the smaller ones.

The page devoted to exploitation contains several valuable suggestions for lobby displays, tie-ups, heralds and the like. They have been planned for the purpose of creating in their effect the same bigness which the picture reflects, yet trying to keep things at a minimum cost.

The four pages of newspaper stories are greatly varied in type and are attention compelling in their content. The Sunday feature stories are of special value to exhibitors in the large and medium sized towns.

**UNKNOWN PURPLE' BOOK USEFUL AND DECORATIVE**

The advertising and exploitation departments of Triart Film Corporation have prepared an unusually attractive and useful campaign book in connection with the release of "The Unknown Purple," the Carlos Production which upon its first presentations in Providence and Los Angeles, created a sensation.

An effective three-color design is used for the cover of the book and in its pages the lobby displays photos, posters, oil paintings, cast and slides attractively displayed, in pictorial layouts.

On a page devoted to program copy and accessories, explanation and details as to the uses of heralds, lobby display, cut-outs, trailer, cut-out mask and the invisible card furnished with this production, are given in detail. The cut-out mask is specially prepared with a luminous substance that glows with a purple light in the dark. The invisible card is so constructed that when held up to the light its message is seen.

"IN UNRESTRAINED PLEASURE FREE"
The rhythmic soul of the inimitable Nazimova expresses itself as capably in the dance as in the spoken and silent drama. Witness this charming pose which is only one of the many which she assumes in the portrayal of her part in the title role of United Artist's "Salome."

"MAN LIFE PASSED BY" BOOK IS NOW COMPLETE

Metro's press book on "The Man Life Passed By," is a notable addition to those issued on earlier Metro releases. It contains a wealth of publicity stories in all lengths, carrying either news or fan interest that should make them immediately acceptable to various newspapers.

The exploitation section carries material which has been designed to be carried out with a minimum of time, money and effort. It is hoped that the suggestions contained in this section will be found as useful to exhibitors as those that appeared in other books. Many instances in the past have demonstrated that exhibitors take these suggestions bodily from the book and do wonderful business on the picture with their aid.

It also carries a full line of accessories including a three column cartoon cut by Chamberlain, newspaper artist, which should find wide publication, and a set of striking poster cut-out suggestions. There are also suggested tie-ups for stores, window displays and a host of other tips for the exhibitor.

**APPEAL TO WOMEN IN 'FASHION ROW' PRESS BOOK**

Although it doesn't seem at all reasonable, and although the general public may be convinced that it's all wrong—it is the women, more than the men, who are the staunchest admirers and form the larger part of the audiences that flock to see Mae Murray, the fascinating Metro star, the beautiful dancer, and creator of startling effects in clothes.

Whereas other women wear dresses, when Miss Murray hides her slender grace in rare satins or exquisite laces, it becomes a frock, a gown or a creation that she wears. Sometimes of her personality, something of her figure, something that is exclusively Mae Murrayish makes it impossible to call anything she wears merely a "dress."

With an object in view to interesting these women patrons, the new "Fashion Row" press book outlines a number of novel ideas for arousing the curiosity. A variety of merchant tie-ups especially on clothes are given in detail. So many of the stills of Miss Murray are essentially poses in which she shows off her clothes, that these make just the right kind of background for clothing displays. Exhibitors are told how to approach merchants on the subject of accepting these for showing during the run of the picture.

**APPEALING FIRST TO THE EYE**
The Lee Bradford press sheets are prepared with a front cover that will immediately attract the eye. The motive behind this is a good one. When an exhibitor gets a great number of sheets in one day he is likely to hit first up on the one which attracts his attention. The rest of the book, like the cover, is made interesting with bright colors and valuable material.

**LOTS OF COLOR IN 'WILD ORANGES' BOOK**

Black and Orange Cover Can Be Used as Striking Poster

EXHIBITORS' booking Goldwyn's King Vidor production, "Joseph Hergesheimer's "Wild Oranges,"" will find much publicity and exploitation help in the service book for that production, which has just been issued. The front cover, in orange and black, is a reproduction of the window card. The posters are reproduced on the inside cover in colors which closely approximate those used on the posters themselves.

There is much newspaper publicity material of a striking sort in this book, together with advertisements which emphasize the emotional drama of the film.

Special attention is directed to the page of promotion ideas. One of these exploitation ideas is called a "Millys" campaign, Milly being the heroine of "Wild Oranges." By her actions in winning the man she loves, she established many principals of conduct for girls in love, for girls who are timid and for girls who are destined to be old maids.

On this idea there has been prepared a series of ten advertisements or posters. Various other contests, tie-ups, teaser placards, etc., are outlined.

* * *
The Average Motion Picture Press Sheet -- Its Many Uses and Abuses

A Noted Publicity Man Reflects on the Approximate Value of the Average Press Sheet to the Showman.

BY L. A. YOUNG
OF WARNER BROTHERS

Fancy colors mean nothing in a press sheet, if it is to be used as such. If it is designed for salesmen's use particularly, that is another story. The proper screen for half tones and an ample supply of line cuts is important. All accessories should be illustrated, a complete biography of the cast is valuable, and stories of every length from a program "short" to a feature story should be provided.

Many exhibitors have the idea that every press sheet should be written for their particular theatres but it would be impossible to specialize on any type of house. A general average must be arrived at. A special press sheet designed, for instance, for the Capitol Theatre, New York, would be a vastly different proposition than one laid out for the Lyric in Medicine Hat, Minn.

Many press sheets are written before the picture has been seen by the home office staff. This is unfortunate but necessary in these days of quick action, and it is a tribute to the boys who get out the press sheets that mistakes are as few and far between as they are.

After all the press sheet is the most valuable aid for the picture. The first thing the exhibitor asks for is the "press sheet," and while he may cuss it and discuss it, let him try and get along without it for just one picture and he will go up all along the line.

For after all it is on the press sheet that the exhibitor must rely for his information. He has not the time to devote to a careful study of the many different phases of the picture, nor is he able to give the necessary attention to devising ways and means of putting the picture across.

And as a matter of fact there is no reason why he should have to do this work himself. The publicity and exploitation departments of the various film companies are organized to do that work for him. They are supposed to be experts in their field, they devote all their time to that work, and it is reasonable to suppose that they are much better fitted all around to tell an exhibitor how to sell that particular picture, than the showman.

The theatre owner or manager who books a picture is entitled to all the "dope" he can get as to the best methods to employ in putting the picture across. It is, therefore, the press sheet which gives him the most concise and the most useful information in this direction, that squarely hits the bull's eye.

Pathe Calls Attention to Wide Variety of Publicity Press Book Pointers

TIME was—and not so very long ago, either—when the producer's and distributor's concern in the exhibitor stopped at the "dotted line" and the setting of the theatre-owner's signature thereto. Latterly, however, with the growth of the realization that the welfare of the various factors in the industry is mutually dependent, the dotted line has become for the wise producer and distributor the starting post for a new burst of interest in the exhibitor's handling of his product. This new order of affairs is best symbolized in the Press Book. What is the picture without its Press Book?—has become more than an empty question. In the present era of service, picture and press book have become as auxiliary to each other as home and mother or prohibition and Volstead.

This element of exhibitor co-operation has been incorporated as one of the fundamental tenets of Pathe's policy in its relations with its exhibitor customers throughout the country. Following is a brief outline of this particular department of Pathe service:

A weekly publication, "Photoplay, Sidelines," goes to over two thousand photoplay editors. This sheet, ready to clip and paste, contains a wide variety of news and human-interest stories concerning all of Pathe's products and the players appearing in the pictures. A free mat service on cuts is also a feature of this weekly service direct to newspapers and periodicals.

For every feature and serial on the Pathe schedule a campaign book is compiled with a view to rendering the exhibitor the greatest possible assistance in the way of practical exploitation, advertising and publicity slats. A ready-to-clip press sheet, exploitation and advertising campaigns, and illustrations of aids and novelties available on the subject are among the features of every campaign book.
EXPLOITATION

IDEAS

Bank Hook-Up on 'Half-a-Dollar Bill'
Immediately one thinks of Metro's HALF-A-DOLLAR BILL, there suggests itself a logical tie-up with the neighborhood bank. The usual minimum for starting a bank account is one dollar but the exhibitor should be able to arrange to have that amount reduced for the duration of the showing of the picture, to half a dollar. Then the bank can carry window cards and ads reading: 'Half a dollar bill starts a saving account. This week only. And this week only can you enjoy 'Half-a-Dollar Bill' at the... Theatre.' Several of these cards should also be displayed in the lobby of the theatre.

Shoe Hook Up for 'A Lady of Quality'
There is possibility for a splendid national merchant tie-up or a local merchant hook-up on Universal's A LADY OF QUALITY with the Queen Quality Shoe. The merchant who cooperates with this campaign could arrange to have a window display. The card in the window should make emphasis the point that the "A Lady of Quality" is particular about superior fit, quality and style and therefore these shoes. This is a very logical tie-up and the display can be made unusually attractive from stills from the picture.

Dressed Up Lobby for 'Humming Bird'
For the showing of Gloria Swanson in THE HUMMING BIRD, a Paramount production, the lobby can be made extremely attractive by the use of cut-out figures of the star in the various parts she portrays. From the marquee there should be suspended a number of these toy birds which are suspended from a stick by a string and flap their wings as the wind blows them from side to side. This would serve to visualize very accurately the name of the picture.

Simple Card Stunts for 'Let's Go'
Just using the title as a catchline for a teaser campaign is a tricky exploitation stunt for TriArts LET'S GO, the film starring Richard Talmadge. This can be done with window posters used not only in windows but on the sides of buildings, telegraph poles and like places. There is also the suggestion to have several hundred visiting cards printed with "Let's Go to the... Theatre on..." These should be given wide distribution.

TO aid the exhibitor Fox prepares the press sheets so that the hunting for the desired information is made unnecessary. The cut at the right shows a page devoted to exploitation. The left hand sheet tells the showman at a glance what he wants to know about the story, the author and the scenario. The cut below is an example of what Vitagraph combines in its press sheets. They accept the "cases of the story" and may be used as ads

SAY IT WITH MUSIC
Is another press book suggestion for exploiting the Baby Peggy picture. Special songs which can be used in the campaign are contained in the paper.

Make Retired Firemen Free Patrons
For exploiting Metro's CUPID'S FIREMAN exhibitors might find it very advantageous to stage a special matinee for retired firemen and their families. Almost every city has its retired firemen's association and the arrangements could be made through them. It might also be a good idea to offer special rates to firemen and their families. You would thus be getting patrons at the same time you were acting as a community philanthropist.

EXPLOITATION SUGGESTIONS

THE GREATEST FIRE DEPARTMENT STORY EVER FILMED!

BUNNY MURPHY

THE GREATEST PICTURE EVER MADE FOR TIE-UPS WITH LOCAL FIRE DEPARTMENTS

WILLIAM FOX PRESENTS

CHARLES JONES

THE GREATEST PICTURE EVER MADE FOR TIE-UPS WITH LOCAL FIRE DEPARTMENTS

THE MAN FROM BRODNEY'S

A Romance of Mystery of India Seas!
It breathes the income of the inexplicable Orient!
A story of adventure of today!
A lively young American as a hero!
A beautiful Princess as the heroine!

THE MAN FROM BRODNEY'S

A Romance of Mystery of India Seas!
A story of adventure of today!
A lively young American as a hero!
A beautiful Princess as the heroine!
These Press Sheet Ads Have Sold Paramount Tried and Proved Pictures

Real Genius in Ad Writing Is Responsible for These Business Getting Ads and the Wise Showman Will Use Them to Repeat the Success of Others
A Jury of Box Offices

Will it be a money maker?

That's what you'd like to know about a picture you're asked to book. But if you're wise, you'll know that anyone who knows anything about the picture business wouldn't think of answering such a question.

Before it's released, nobody knows whether a picture will make money or not. The producer doesn't know. The distributor doesn't know. Not even the publicity agent knows.

The answer will come from just one place.

The box office.

Some stars, of course, you can almost rely on from past records.

Some stars aren't story you know are better money makers than others in your town.

But the picture you can book with the greatest amount of confidence is a Tried and Proved picture.

Because it has made money for others—possibly in your own town.

Because it has given a consistent performance. Because it has established the fact that it has appeal. Because the only law you can work on is the law of averages.

Because a Tried and Proved picture has won a favorable box office verdict.

Follow this department. Only pictures that have passed before the box office jury and come through with a clean record are admitted here. If you book a picture that gets into this department, you're 99% safe.

‘My American Wife’

Sport Romance Released by Paramount

BRIEF: An American girl, owner of a racing stable, goes to Argentina where she becomes entangled in politics with dramatic results. Of course, a young man enters her life, and love, not to say thrills, are in order.

Gloria Swanson in another one of her successes. There hardly any need to say that Miss Swanson is today one of the most powerful box office magnets the exhibitor is blessed with. You yourself will know how your audiences like Gloria Swanson, and so can use your own judgment about booking one of her pictures that has established a successful sales record.

‘My American Wife’ was released February 11, 1923. There is little doubt but that it is still good for money in your town. If anything her reputation and pulling power have become greater since the picture was first released. The story is a good one all year round.

The picture has a couple of punch scenes that are good for thrills at any time. A horse race in Buenos Aires, a duel at dawn between two Sinaloa’s, a dancing party in a taunting palace in Buenos Aires are a few of them.

This suggests a few exploitation stunts that may be used to help pull them in. How about a handbill covering the stage of your theatre with entries from among the local talent and with your audience selecting the winners?

‘The Flirt’

Love and Society Released by Universal

BRIEF: The Madson family. A short of money though Mr. Madson’s name is good. One daughter, one son. Laura, her sister, is a reflection of her mother. Hedrick is the little pest of a kid brother.康的 Mother is in court. The struggle of the father for a living; how he is involved in a court case.

B O O K E D 6,665 times to date, “The Flirt” has established itself as a sure box office winner—A Tried and Proved picture. If handled properly, it can actually be depended on to make money for any exhibitor.

Among the circles that booked this picture are: Southern Enterprises, 14 theatres; Ascher Bros. (Chicago), 14 theatres; West Coast Theatres (Los Angeles), 19 theatres; Turner, Dahmen & Langley (Los Angeles), 6 theatres; U. O. Circuit, (New York), 19 theatres; Consolidated Amusement Corporation (New York), 12 theatres; J. Sterne Theatrical Enterprises, 8 theatres.

The following are among the other large bookings that “The Flirt” has received: Aeolian, Times Square, New York; Fox, El Paso, Texas; Rialto, Providence, Rhode Island; Boston, Boston, Mass.; Bellevue, Niagara Falls, N. Y.; Troy, Troy, N. Y.; Auditorium, Chicago; Stanley, Madison, Wis.; Everest, Chicago; Capitol, Pittsburgh, Pa.; Capitol, Fort Worth, Tex.; F.K. Theatre, San Francisco; Murdock, O. P. Circuit, Laramie, Wyo.;优化内容；

Circuit, Chicago; Capitol, St. Paul, Minn.; Superior, Sun, Omaha, Nebraska; Arcadia, Wilmington, Delaware; Palace, Philadelphia, Pa.; Columbia, Erie, Pa.; G. W. Theatre, Richmond, Va.; 15th Street, Kansas City; Strand, Springfield, Ill. and Rialto, Washington, D. C.

“The Flirt” is from the book of the same name by Booth Tarkington. Nothing need be said about this world famous author. It is not too much to say that he is the most popular author in America today.

The story of “The Flirt” is well told in a special edition of the “The Flirt” using stills from the picture. Arrange a great tie-up with the book and newspapers.

In “The Flirt” you have newspaper opportunities galore. For instance, a column to run daily under the by-line “The Flirt for the Woman,” which you can give “The Flirts’ Beauty Hints” or “The Proper Clothes For the Season.” This will open the doors for excellent tie-up with your booksellers, and also creates the attention of the spectator, providing exceedingly lively entertainment without leaving any weighty problems, and sends the patrons in with a smile.

Faure Binney displays rare charm in the featured role. She was induced to leave the cast of Flo Zellendorf’s great musical play, “The Man Who Could Marry,” and even though the original of the typical New York “love pirate” is
Why Paramount Leads

Bluebeard's Eighth Wife

with Gloria Swanson—Good picture, good business up to a two day run in Florida, good drama cards here. Had it for two years. Did not make much money, as second week was too cold for the Fords in this community, but the price was right and we are pleased. Had a big crowd for first night and everyone sure gave Bill the glad hand. Photography excellent. Don't pass it up.—Dietz & Kields, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

Wild Bill Hickok

with William S. Hart—Best picture in Hart's career. Had it for two days. Did not make much money, as second week was too cold for the Fords in this community, but the price was right and we are pleased. Had a big crowd for first night and everyone sure gave Bill the glad hand. Photography excellent. Don't pass it up.—Dietz & Kields, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

Big Brother

with Tom Moore.—One of the best pictures I have ever run. A 100 per cent production.—J. C. Hickie, Rubble theatre, Logan, Ohio.—General patronage.

Is Matrimony a Failure

with a special cast.—The story may not be very logical, but this was made for laughing purposes, and it sure produces the results. Just the sort of thing there is a lot of truth in, along the picture and the music. We had their husbands away once in a while. The title seemed to do, and the advertising supplied is all very good. Tell your people that this was made for laughing purposes. Six reels.—J. Kudlack, Swan theatre, Swanton, Neb.—Small town patronage.

The Spanish Dancer

with Pola Negri.—A dandy good picture. Would classify with "Adam the Knife-_holder Was in Flower." Opened a two night run on Christmas night and did not expect to clean up, but certainly did not lose. We notice that the much-advertised "Japanese" play is based on the same book as this play, "Don Caesar de Bazan," and as we have seen both pictures, we are sincere in saying: "The Spanish Dancer" is better for the better picture. Play the "Spanish Dancer." Your patrons will be pleased and you will make more money.—Dietz & Kields, Arcade theatre, Hyattsville, Md.—Neighborhood patronage.

The Cheat

with Pola Negri.—An extraordinary picture and Holds interest all the way. Fine acting and good photography. Was a business getter for us.—Wm. H. Creal, Suburban theatre, Omaha, Neb.—Neighborhood patronage.

(Two reports are from Exhibitor's Herald's "What the Picture Did for Me" and are here used by special permission.)

Tried and Proved Pictures

consummate art. It is genuine. A splendid cast including Lucy Fox, Joseph Striker, Huntley Gordon, Florence Billings, J. Barney Sherry, Templar Saxe and Harry Clay Blayne giving intelligent portrayals and characterization. Terwilliger's direction, supported by the sumptuous settings of the noted French technician, Elie Carre, make of this an altogether choice moral for the pleasure seeker.

The New York premiere of "What Fools Men Are" was staged at Cameo Theatre, Broadway, and packed that excellent theatre for two weeks. A feature of the exploitation were several men parading about the city, with dummies on their heads, and signs on their backs, reading: "Ask the Women 'What Fools Men Are.'" Some of these men led donkeys about town. This stunt got lots of attention which resulted in excellent publicity. In order to make it possible for exhibitors everywhere to make use of the stunt, Pyramid had thousands of the dance caps made, in black and orange. They are furnished flat, with space for theatre name and play dates, and at a very nominal figure that every exhibitor playing this picture can afford to have troops of boys wearing these caps about the streets. Another use would be to have the house staff wear them several days in advance of the showing.

Press sheet outlines other exploitation which is easily contrived, and tells of special heralds in two snappy colors at a price considerably less than cost of paper on which they are printed.

"What Fools Men Are" was reviewed by EXHIBITORS TRADE REVIEW, January 9th, 1923.

Letters That Can't Be Bought

BEVERLY THEATRE
Church and Gravesend Avenues, Brooklyn, N. Y.
December 18, 1923

Mr. H. Schleier,
Exhibitor Trade Review,
Knickerbocker Building,
42nd Street at Broadway,
New York City.

Dear Sir:

Enclosed please find check for two dollars covering next year's subscription for the "Review." Your valuable publication has been of great service to me during the past year.

I hope the succeeding issues will continue running true to form. With best wishes for your further success, I am

Yours very truly,
(Signed) A. LIONEL GREENE,
Manager Beverly Theatre.

Service to the exhibitor. That is what EXHIBITORS TRADE REVIEW stands for and that platform it is drawing the enthusiastic vote of exhibitors all over the country.

Letters like the above continue to come in to us. "Invaluable," "essential" and "indispensable" are some of the words exhibitors have used in these letters describing what EXHIBITORS TRADE REVIEW means to them.

And as for service— we take a justifiable pride in knowing that we are there. All there. Every department in EXHIBITORS TRADE REVIEW is planned with a view to rendering the greatest amount of service to the exhibitors.

Book this, play it and give your fans a treat!

Betty Blythe

in

HIS WIFE'S HUSBAND

A Pyramid Picture from Anna Katherine Green's great society drama "The Magus's Wife"

Directed by Kenneth Webb

"If you like this picture, tell your friends, but please don't tell them how it ends."

—N. Y. Exec. Telegram

"One of the best pictures seen in town in several seasons. You can't leave the theatre till the story is ended. Betty Blythe has never done a better picture; it's gripping."

—N. Y. American

Page 40

Exhibitors Trade Review
Speaking of Proven Box-Office Values

HOW ABOUT Norma Talmadge

We have a series which includes many of her greatest successes.

Brand new prints re-titled and re-edited.

And the price—you’d be surprised.

Ask our nearest Branch.

SPELZICK DISTRIBUTING CORPORATION

cived are: Capitol-Bijou, Springfield, Mass.; Tremont-Temple, Boston, Mass.; Empire, Portland, Maine; Majestic, Providence, Rhode Island; Palace, El Paso, Texas; Mark Strand, Albany, Troy and Syracuse, New York; State, Schenectady, New York; Circle, Indianapolis, Indiana; Olympic, New Haven, Conn.; State, Trenton, New Jersey; Alhambra, Pittsburgh, Pa.; Strand, Springfield, Ill.; T. & D. Theatres, Oakland, Stockton, San Jose & Richmond, California; Rialto, Washington, D. C.

The picture is a crackerjack entertainer. Although it is not an educational picture, it educates. Call that to the attention of the schools, libraries and cultural clubs of your community when you run it.

All sorts of effective exploitation is possible with this picture. It can be exploited like a circus. All sorts of dandy lobby displays have been used and can be used by you. Many strong window tie-ups can be made.

Tie-up with the Winchester dealer in town. Winchester rifles were used exclusively by the Snow African Expedition. A big game trophy display is also a good idea.

Some exhibitors will want such a display in their lobbies—and others will prefer to make it in a prominent window—department or sporting goods store, etc. Whatever your preferences this display will arouse a lot of interest. Get the names or names of men who have big game trophies, African of course, and all sorts of native African curios as well, and there are more of them in this country than you imagine, and secure the loan of them for the run of your showing. Have these heavily insured and work a local publicity seeking insurance agent for the cost of the premium. Get publicity on this.

Another good window tie-up can be arranged with a camera dealer in town. Over 4,000 still pictures were taken by the expedition besides the moving pictures.

In case there is no exclusive Winchester store in town, a good tie-up can be made with any sporting goods store. Window cards and stills can be used with camping and hunting outfits. It will make an attractive window display and pull business for you.

The suggestion for tie-ups and ballyhoo that can be worked with this picture are practically limitless. The point is less the idea you can fill your house if you utilize a few of them. The picture has made money for others and can make it for you too. It simply requires vigorous exploitation. Let everybody in town know that you are running this picture. Make them feel that you are rendering a service to the community by bringing such a picture to the town. Get endorsements from the leading educators and publish them. You should have no trouble in making this a money maker for yourself.

JEWELS of Proved Box Office Values!

The Storm with Virginia Valli and Universal Jewel


Directed by Reginald Barker

Foolish Wives

"Record breaking business." ARIS THEATRE, Erie, Pa.

"Largest crowd since 1920." LOWE'S VENDOME THEATRE, Nashville, Tenn.

Universal Jewel Directed by Harry Pollard

Trifling with Honor. with an all star cast

"Packed the house." COMMUNITY THEATRE, David City, Nebr.

"Excellent business." NERRY THEATRE, Milwaukee, Wis.

Universal Jewel Directed by Harry Pollard

The Abysmal Brute Starring REGINALD DENNY

"Will Please any audience." NDEPEND THEATRE, Sioux Falls, S. Dak.

"A real box-office picture." AMERICAN CREEK THEATRE, Columbus, Ga.


A Hobart Henley Production

Hunting Big Game in Africa

"Biggest Sunday in history." PASTIME THEATRE, Columbus, Ohio

"Greatest thing of its kind." COLUMBIA THEATRE, Shikokawa, Wash.

Advertised in the Sat. Evening Post

Universal Pictures Corp., CARL LAEMMLE, President

"What Fools Men Are"

If you're givin' your fans what they like—this is their dish.

A zippy tale of the mad generation and its heedless pursuit of pleasure. Studio parties in Greenwich Village. Love and life. Fox trots and laughter. Hip flasks and gold-diggers. And almost—but not quite—hell to pay!

Man Alive, your fans'll eat this up!
Production Chart and Press Opinions

In this Department is Delivered to you in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking are Arranged by Months. Future Releases are Listed With Distributors' Names. In the Outer Columns are the Highlighted Opinions of the Press on Current Features.

CURRENT PRODUCTIONS

<table>
<thead>
<tr>
<th>October</th>
<th>Star</th>
<th>Feature</th>
<th>Distributor Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Meanest Man in World</td>
<td>Special CAST</td>
<td>First Nat'.</td>
<td>7,000 Sept 29</td>
</tr>
<tr>
<td>Miracle Man</td>
<td>Special CAST</td>
<td>Assn. Ex.</td>
<td>6,000 Dec 29</td>
</tr>
<tr>
<td>The Unconquered</td>
<td>Special CAST</td>
<td>Vitaphone</td>
<td>7,000 Oct 27</td>
</tr>
<tr>
<td>Pioneer Trails</td>
<td>Special CAST</td>
<td>Fox</td>
<td>6,000 Oct 27</td>
</tr>
<tr>
<td>Pirates Passion</td>
<td>Special CAST</td>
<td>Pickford</td>
<td>6,000 Oct 27</td>
</tr>
<tr>
<td>Rooster Kid, The</td>
<td>Special CAST</td>
<td>Universal</td>
<td>6,000 Oct 27</td>
</tr>
<tr>
<td>Ruggles of Red Gap</td>
<td>All STAR</td>
<td>Paramount</td>
<td>7,500 Sept 27</td>
</tr>
<tr>
<td>Shattered Faith</td>
<td>All STAR</td>
<td>Paramount</td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Silent Partner</td>
<td>Moore-Joy</td>
<td>Universal</td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Six Days</td>
<td>Griffith</td>
<td>Universal-Cox.</td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Six-Fifty, The</td>
<td>Welsh-Adoree</td>
<td>Universal</td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Sterling of the Scorpion</td>
<td></td>
<td></td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Strangers of Night</td>
<td></td>
<td></td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Times Have Changed</td>
<td></td>
<td></td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Undeniable</td>
<td>All STAR</td>
<td>Paramount</td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Way of the Canyon</td>
<td>All STAR</td>
<td>Universal</td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>What Love Will Do</td>
<td>Kenneth McDonald-Independent</td>
<td>5,000 Sept 27</td>
<td></td>
</tr>
<tr>
<td>Will Of the West</td>
<td></td>
<td></td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Why Worry</td>
<td></td>
<td></td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Wild Curry, The</td>
<td>Universal</td>
<td>5,000 Sept 27</td>
<td></td>
</tr>
<tr>
<td>Woman Proof</td>
<td></td>
<td></td>
<td>5,000 Sept 27</td>
</tr>
<tr>
<td>Woman of Paris</td>
<td>United Art</td>
<td>7,500 Oct 27</td>
<td></td>
</tr>
<tr>
<td>Gloria Swanson</td>
<td>Paramount</td>
<td>7,000 Sept 27</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>November</th>
<th>Star</th>
<th>Feature</th>
<th>Distributor Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>April Showers</td>
<td>Harlan-Moore</td>
<td>Pref. Pic.</td>
<td>6,310 Nov 17</td>
</tr>
<tr>
<td>Blow Your Own Horn</td>
<td></td>
<td>B. O.</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Blazing Spaces of Darkness</td>
<td></td>
<td>Universal</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Cameo Kirby</td>
<td>Special CAST</td>
<td>Fox</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Camel Alley</td>
<td>Special CAST</td>
<td>Universal</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Cyclone Jones</td>
<td></td>
<td></td>
<td>5,000 Nov 17</td>
</tr>
<tr>
<td>Dangerous Maid, The</td>
<td>C. Talmadge</td>
<td>First Nat'.</td>
<td>7,500 Nov 17</td>
</tr>
<tr>
<td>Eternal Flame</td>
<td>Bosworth-Windsor-Goldwyn</td>
<td>6,500 Nov 17</td>
<td></td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>Colleen Moore</td>
<td>First Nat'.</td>
<td>8,434 Dec 17</td>
</tr>
<tr>
<td>Forget and Forgive</td>
<td>Patricia Gerard</td>
<td></td>
<td>5,000 Nov 17</td>
</tr>
<tr>
<td>His Children's Children</td>
<td>All STAR</td>
<td>Paramount</td>
<td>8,388 Nov 17</td>
</tr>
<tr>
<td>Huntress</td>
<td>Moore</td>
<td>Universal</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Kentucky Days</td>
<td>Dustin Farnum</td>
<td>5,000 Nov 17</td>
<td></td>
</tr>
<tr>
<td>Land of Hope</td>
<td>All STAR</td>
<td>Universal</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Light That Failed</td>
<td>All STAR</td>
<td>Paramount</td>
<td>7,013 Dec 17</td>
</tr>
<tr>
<td>Little New York</td>
<td>All STAR</td>
<td>Universal</td>
<td>5,000 Dec 17</td>
</tr>
<tr>
<td>Man, Woman, Temptation</td>
<td>Special CAST</td>
<td>Metro</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Million to Burn</td>
<td></td>
<td></td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Nosegay, The</td>
<td></td>
<td></td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>On Banks of Wabash</td>
<td>Special CAST</td>
<td>Vitaphone</td>
<td>7,500 Nov 17</td>
</tr>
<tr>
<td>Scars of Hate</td>
<td>Jack Livingston</td>
<td>First Nat'.</td>
<td>5,000 Nov 17</td>
</tr>
<tr>
<td>Shattered Dominations</td>
<td>Johnny Walker</td>
<td>Vitaphone</td>
<td>4,600 Nov 17</td>
</tr>
<tr>
<td>Shifting Sands</td>
<td>Special CAST</td>
<td>Fox</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Swoon Dancer</td>
<td>Ada Wilson</td>
<td>Paramount</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Stephen Steps Out</td>
<td>D. Fairbanks, Jr.</td>
<td>Paramount</td>
<td>5,657 Dec 17</td>
</tr>
<tr>
<td>Wedded Dawn</td>
<td></td>
<td></td>
<td>7,000 Dec 17</td>
</tr>
<tr>
<td>When You Are Mine</td>
<td></td>
<td></td>
<td>7,000 Dec 17</td>
</tr>
<tr>
<td>Why the Woman</td>
<td></td>
<td></td>
<td>7,000 Dec 17</td>
</tr>
<tr>
<td>Woman Is Woman</td>
<td>Special CAST</td>
<td>Metro</td>
<td>6,000 Nov 17</td>
</tr>
<tr>
<td>Wrapped Off</td>
<td>Special CAST</td>
<td>Fox</td>
<td>6,281 Nov 17</td>
</tr>
<tr>
<td>Unseen Eyes</td>
<td>Barrymore-Owen</td>
<td>Goldwyn</td>
<td>8,500 Nov 17</td>
</tr>
<tr>
<td>Wanton, The</td>
<td></td>
<td></td>
<td>6,000 Jan 17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>December</th>
<th>Star</th>
<th>Feature</th>
<th>Distributor Length Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna Christie</td>
<td>Blanche Sweet</td>
<td>Universal</td>
<td>7,631 Nov 15</td>
</tr>
<tr>
<td>Ace of Clubs</td>
<td>Special CAST</td>
<td>Universal</td>
<td>6,252 Nov 15</td>
</tr>
<tr>
<td>Barefoot Boy</td>
<td>All STAR</td>
<td>S. B. C.</td>
<td>7,760 Nov 15</td>
</tr>
<tr>
<td>Big Noise</td>
<td>Barry</td>
<td>Warners</td>
<td>5,566 Nov 15</td>
</tr>
<tr>
<td>Country Kid</td>
<td>Special CAST</td>
<td>Fox</td>
<td>6,593 Jan 16</td>
</tr>
<tr>
<td>Cupid's Fireman</td>
<td>Charles Jones</td>
<td>4,200 Jan 16</td>
<td></td>
</tr>
<tr>
<td>Dance of Nile</td>
<td>Baby Beery</td>
<td>Universal</td>
<td>6,250 Nov 16</td>
</tr>
<tr>
<td>Darling of N. Y.</td>
<td>Bella Harris</td>
<td>Universal</td>
<td>6,282 Nov 16</td>
</tr>
<tr>
<td>David Copperfield</td>
<td>Special CAST</td>
<td>Fox</td>
<td>6,000 Nov 16</td>
</tr>
<tr>
<td>Day of Faith</td>
<td>All STAR</td>
<td>Gold-Cox.</td>
<td>6,657 Dec 16</td>
</tr>
<tr>
<td>Dalhousie Dean</td>
<td>Special CAST</td>
<td>Universal</td>
<td>5,663 Dec 16</td>
</tr>
<tr>
<td>Eternal City</td>
<td>LaMarr-Barrymore</td>
<td>First Nat'.</td>
<td>7,800 Nov 16</td>
</tr>
<tr>
<td>Hand of Destiny</td>
<td></td>
<td></td>
<td>7,500 Nov 16</td>
</tr>
<tr>
<td>Heart of the Race</td>
<td>Universal</td>
<td>7,500 Dec 16</td>
<td></td>
</tr>
<tr>
<td>Happy Wife</td>
<td>Universal</td>
<td>7,500 Dec 16</td>
<td></td>
</tr>
<tr>
<td>Half a Dollar Bill</td>
<td></td>
<td></td>
<td>6,000 Dec 16</td>
</tr>
<tr>
<td>In Search of a Thrill</td>
<td>Viola Dana</td>
<td>Metro</td>
<td>5,300 Dec 16</td>
</tr>
<tr>
<td>Lady of Quality</td>
<td>Valli-Sills</td>
<td>Universal</td>
<td>8,000 Dec 16</td>
</tr>
</tbody>
</table>

The whole story written up in newspaper form—ready for you to clip for your local paper. They couldn't have chosen a better cut either.

Priscilla Dean's Latest Film Divides Critics

WALLACE BEERY AND RAYMOND GRIFFITH PRAISED

Press opinions differ regarding "White Tiger," in which Wallace Beery and Raymond Griffith's film deals with crook life and is the type in which Miss Dean usually appears at her best. The adverse criticism calls the story rambling and disjointed, while the favorable critics credit the play as being very interesting.

The Los Angeles Express takes exception to Miss Dean's mode of coiffure and of her imaculate appearance after hair-breadth escapes. The critic says in part:

"The story is a wittily disconnected conglomeration, although she is not the least sketch of artistry in experiment in effects. Viewed in this light the phonograph is decidedly interesting: as a more ambitious effort, it is the most satisfying and too artificial and unfinished."

The Newark News is more kind in its criticism and calls it a story of more than ordinary interest:

"A "crook" story of more than ordinary interest is depicted in the Universal production "White Tiger." Priscilla Dean is starred in the picture, but acting honors are secured by Wallace Beery and Raymond Griffith, who with Miss Dean, Matt Moore, and others gives a series of incidents charactarized by novelty, dramatic significance and suspense.

The Los Angeles Times gives much praise to Raymond Griffith and credits him with being a dancing partner to the hero, Matt Moore. It gives the story credit for being fast moving and interesting.

If you have any other questions or need further assistance, feel free to ask!
FEBRUARY

Feature | Star | Distributor | Length | Reviewed
--- | --- | --- | --- | ---
Let's Go | H. Talmadge | Trust | 6,000 | Nov. 17
Loyal Lives | Special Cast | Vitagraph | 6,000 | Dec. 5
Loving Leonard | Special Cast | Vitagraph | 7,800 | Dec. 29
Mail Man | All Star | F. B. O. | 6,800 | Dec. 8
Man Life Passed By | All Star | Metro | 6,388 | Jan. 5
Masters of Men | Special Cast | Vitagraph | 6,600 | Dec. 19
Men's Matrimony | Moore-Lake | Select | 4,900 | Nov. 3
Me, the Newsboy | Fox | 4,812 | Jan. 3
Net, The | Special Cast | Fox | 6,153 | Jan. 26
Neve and Nine | Special Cast | Vitagraph | 6,900 | Dec. 1
Pants | Nilsson | First Nat. | 6,500 | Jan. 1
Papa's Girl | Fox | 6,620 | Jan. 22
Red Warning | J. Hoxie | Universal | 4,795 | Dec. 22
Ricochet | All Star | Goldwyn | 7,800 | Jan. 9
Secret of the Lie | All Star | Goldwyn | 6,600 | Dec. 10
Second Hand Love | Jones | Fox | 6,800 | Nov. 10
Silent Love | Special Cast | Fox | 6,600 | Jan. 24
Six Cylinder Love | Trux | Fox | 7,600 | Jan. 12
Temple of Vengeance | Special Cast | Fox | 6,673 | Nov. 24
This Freedom | All Star | Fox | 7,000 | Dec. 22
Twenty-One | O. Moore | First Nat. | 6,550 | Jan. 1
Unfair Bed | All Star | Fox | 4,112 | Jan. 13
Broadway Broke | All Star | Selmick | 6,000 | Dec. 8
Courtship M mys Standish | Chan. Ray | Ass. Exhib. | 6,000 | Jan. 1
Danger Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12
Thistledown | Moore | First Nat. | 6,655 | Feb. 5
Tillie Belongs to Tilly | All Star | Smithsonian | 6,600 | Jan. 21
Good Men and Bad | All Star | Selmick | 3,926 | Jan. 26
Great Women | All Star | Fox | 7,269 | Feb. 4
Great Way | All Star | Fox | 10,000 | Jan. 19
Gris-Dodkiss | Leo Harley | Glenn Hunter | 5,000 | Jan. 19
Heart Bandit | Viola Dana | Metro | 5,000 | Jan. 19
Hill Street | All Star | Selmick | 6,723 | Jan. 19
Heritage of the Desert | Bebe Daniels | Paramount | 3,741 | Feb. 2
Hidden Girl | Universal | 4,457 | Feb. 3
Hoodman Blind | Gladys Holsinger | Fox | 6,044 | Jan. 26
Hook and Ladder | H. Gibson | Universal | 6,000 | Jan. 17
Horse Feathers | All Star | Goldstone | 7,771 | Jan. 19
Jewel of a Man | All Star | Ass. Exhib. | 6,181 | Feb. 2
Judge of Stone | Special Cast | F. B. O. | 6,329 | Jan. 19
Joy of a Day | All Star | Fox | 5,344 | Feb. 4
Lady of the Monastery | G. Gilboe | V.A.D. & Del. | 5,500 | Dec. 29
Law Not Man Put | All Star | V.A.D. & Del. | 5,500 | Dec. 29

JANUARY

Feature | Star | Distributor | Length | Reviewed
--- | --- | --- | --- | ---
After the Ball | Glass-Cooper | Anderson | 7,000 | Jan. 5
Big Brother | Special Cast | Cornerstone | 5,174 | Jan. 12
Boy of Mine | Alexander | First Nat. | 6,000 | Jan. 5
Brotherly Love | Alexander | First Nat. | 6,000 | Jan. 5
Broadway Broke | All Star | Selmick | 6,000 | Dec. 8
Courtship Myths Standish | Chan. Ray | Ass. Exhib. | 6,000 | Jan. 1
Dangers Ahead | Richard Talmadge | Goldstone | 5,000 | Jan. 12
Official Iguana | Special Cast | Selmick | 6,000 | Jan. 5
Sailors Behind Bars | Special Cast | Selmick | 6,000 | Jan. 5
Souvenir Romance | All Star | Fox | 6,000 | Dec. 29
Turn of the Century | All Star | Fox | 6,000 | Dec. 29
Under the Chinstrap | All Star | Fox | 5,000 | Dec. 29
Yesterday's Daughter | All Star | Talkie | 7,500 | Jan. 5
Youthful Minstrels | All Star | Fox | 7,000 | Jan. 5

AUCTION OF MIGHTY

20 Millions

AUTHOR, CAST, STORY, PLAY OF MIGHTY

A OTHER sample of First Nation al's work on "When a Man's a Man." The pictures selected for men are full of action and newspaper stories are supplied in plenty.
**THE MODERN THEATRE**

**HOW CHICAGO'S MARQUETTE THEATRE WILL LOOK WHEN COMPLETED**

**Marquette Embodies Latest Construction Ideas**

*Chicago's New Theatre Is A Model Playhouse in Respect to Utility, Structure and Design*

TWO big Chicago theatrical firms are interested in the two story theatre, office and store building which is almost completed on Sixty-third Street and Kedzie Avenue, Chicago.

Fitzpatrick & McElroy purchased the 125x125 foot lot with frontage on the two streets and on it are erecting a beautiful two story building of the latest fireproof construction, embracing a motion picture theatre, stores and offices.

Although Fitzpatrick & McElroy are operating their own circuit of theatres the theatre in this building, to be known as the Marquette Theatre, through a deal with Sam Katz of the Balaban & Katz interests has been leased for ten years and will be operated on a plan and policy typical of their organization.

The building of pressed brick and grey stone, which has been named the Chicago Lawn Building, was designed by Henry Newhouse and F. M. Bernham, architects. In addition to the 1200 seat theatre occupying the center of the building there are ten stores, all of which are already leased, and on the second floor is an Oriental Cafe with an entrance from both streets.

The theatre embodies all the latest ideas in playhouse construction. It is designed with a main floor and balcony and a roomy stage. The lobby is finished in Westfield green and white Alabama marble and black and white tile covers the floor.

The inner lobby of York fossil and pink Tennessee marble, and the main cross aisle leading from the foyer is flanked by a parapet of the balcony which carries a pink Tennessee marble wainscoting. The same marble trimming is repeated in the women's rest room and the men's smoking room and the offices of the theatre which are under the balcony and the foyer.

The auditorium is built with a single dome high ceiling. By a special arrangement of exits—of which there are nine besides the two main entrances—it is possible to empty the entire house in a very few minutes.

A core lighting system has been installed with three colors on dimmers in the dome, border lights and floorlights. The heating and ventilating systems are very complete with a vacuum system of steam heating with pump, and a blast exhaust as well as completed automatic temperature regulatory systems.

The theatre is now practically completed and ready for the decorating and furnishings which will be carried out by Balaban & Katz.

In acquiring the purchase of the Sixty-third Street and Kedzie Avenue corner as a site for the new Marquette Theatre, Messrs. Fitzpatrick and McElroy have achieved an object which is always more or less the acme of the showman's desire. We have in mind the all important point of location in relation to the number of people that daily pass a given spot. The Marquette decidedly comes into the category in question. With its splendid appointments, its pleasant atmosphere and undeniable assurance of excellence of entertainment, there is every reason to predict success.

* * *

**UNIFORM STANDARD ADOPTED MALTESE BRAND LENSES**

An announcement from Semon Bache and Company of New York tells of a uniform standard adopted by the concern in connection with Maltese Brand Lenses. The establishment of this principle purposes to insure uniformity of molten mass, and of each and every individual lens, year in and year out.

Maltese Brand Lenses are crystal white in color and are guaranteed against discoloring black, purple, violet, red, or in fact any detrimental tint. It is said that they may after continual usage develop a slight straw color, but that this in no way interferes with the effectiveness of the lenses.

Another guarantee that goes to purchasers of Maltese Lenses is that they are of correct focus at all times. The annealing process of the lenses is subjected to minute scrutiny. The cast rough plates are run through lehrs for several days and are thoroughly tempered and annealed. The glass, after it is molded, to form, is again subjected to a thorough annealing.

All surfaces are ground and polished to insure optically true surfaces. The lenses can be had in various shapes, namely plano-convex, bi-convex, meniscus and so on.

Heretofore the so-called crystal white lenses turned violet, then purple, then black, and sometimes red. The use of Maltese Brand optical glass for the manufacture of these lenses has solved this problem. It is manufactured under strict supervision, each pot of glass being properly examined and tested before use, and especially treated, thus eliminating all detrimental discoloration.
NEW ORCHESTRA DEVICE IMPRESSES CRITICS

Perfect Synchronization of Music and Picture Is Achieved

PHOTOPLAY patrons for whom perfect synchronization of musical setting and motion picture is a vital factor in the first class presentation of a film should be particularly interested in a new invention by S. W. Lawton, General Musical Director of the R. F. Keith and B. S. Moss Theatres, which was put into effect at the Cameo Theatre, when the Cosmopolitan Corporation’s thrilling crook photo-play “Through the Dark” was playing its second week on Broadway.

The new invention, styled the Electrical Orchestra Director, insures perfect synchronization even though the conductor and orchestra are out of sight. According to many famous orchestra directors and score-writers who attended “Through the Dark,” the new invention will revolutionize present methods of arranging and performing musical settings.

Heredofore, the musical accompaniment has always been an uncertain factor. The music to correspond with a certain scene was at times a little too late or too soon and the conductor was kept on edge shifting his gaze from music to picture, trying to remember the exact moment of playing, loud, soft, fast or slow and having his calculations upset by an unexpected increase or decrease in running time of the film.

The new invention does away with all this. Placed in the orchestra pit it is controlled and operated by the motion picture machine in the projection room. The slightest change in speed of the film instantly affects the Electrical Orchestra Director. If the film breaks, the director automatically stops and when the film is repaired it starts again. It signals the conductor everything he wants to be reminded of during the picture at the exact moment needed. It gives the conductor a warning before each cue and also signals the moving picture operator when to run films faster or slower, to bring out certain effects in the picture.

MAGNESIUM PAINT MAKES FOR SMOOTH SCREEN SURFACE

Mr. Major and Company of New York offers a Magnesium Coating Paint that can be applied to a motion picture screen with ease. The Major-Lite Magnesium Screen Coating Paint is made of magnesium, which is used by scientists by which to measure light, as it gives the highest relative surface without any eye strain or distortion, and is especially suited for existing motion picture theatres, also where better projection is of urgent moment. It is claimed that this coating paint will not flake off or change color after continued use, which is the case with a large variety of paints. The concern also manufactures silvered and golded screen solutions, which dry slowly, so they can be smoothed out to give an even surface on the screen.

HELIOS REFLECTOR LAMP HAS VERSATILE FEATURES

As a result of many years of experimental work in the fields of optical scientific and mechanical tests, the advent of the Helios Reflector Lamp marks a pronounced advance in motion picture projection. Some of the special features of the Helios Reflector Lamp are: it can be used on direct or alternating current, short or long throw, with cold or warm lenses; it has an anti-reflecting mirror made of special heat-resisting quartz glass; it has a cooling plate in back of the reflector. Also, a new design of lower construction permits greatest flexibility in raising or lowering the device. The Warren Products Company on 25 Canal Street, New York is handling the device.

THE IDEAL STORE DEPICTED IN 'SHOW 'EM HOW'

‘Show ’Em How’ Is Theme of Industrial Film

New Kind of Merchandising Picture Puts Its Message Across With Human Interest and Thrills

The Westinghouse Lamp Company has for some time realized the need of better merchandising methods in the electrical industry as a whole, and has been considering various mediums for getting the message across to the dealers. They finally decided that motion pictures offered the best medium. The Pathoscope Company of America was selected to make the picture, and a cast of professional actors and actresses as true to type as possible was secured.

The human interest factor was so well taken care of that the film is the same kind of picture that is run in any motion picture house in the country. The scenario is an appealing little romance, while the merchandising part of the story is in the plot in such a fashion that the educational idea is absorbed by the observer almost unconsciously. At no time does the audience feel they are being preached at, but nevertheless, the better merchandising idea works out as an integral part of the successful conclusion of the plot.

In the picture the hero, a small town electrical dealer, does everything necessary to change his store from an old-fashioned, inefficient establishment where he is losing out, to a modern store embodying the principles used by the most successful dealers in the line, but he does it “all for the sake of a girl.” And of course, as moving pictures must end happily, he succeeds in business, and gets both the girl and the kind of bungalow they wanted.

Warner P. Richmond took the part of James Perkins, the electrical dealer, while Isabelle Rea was Joan Gregory, his fiancée. The rest of the cast was as follows: Lloyd ‘em up Salesman, A. B. Marshall; An iron prospect, Ann Carmichael; A range prospect, Eliaen Williams; Her father, M. C. Turpin; Vacuum cleaner prospect, Jane Arnold; A lumiature prospect, Fay Harrison; A washing machine prospect, Aris Hast; A lamp purchaser, James Evans; Sales Clerk, W. F. Oliver; Sales Clerk, Helen Ward; Sales Clerk, Ellen Cruger; Show ’em How Salesman, E. J. O’Meara.

The film begins with a foreword, which explains briefly the history of commerce, and the purpose of the picture:

Foreword—When man’s requirements were simple, when his manner of living was crude, the common necessities of life were obtained through barter.

With the establishment of communities, barter became inadequate, and the traders made his appearance. But as the communities grew and expanded, the trader found it more and more difficult to carry his goods from place to place. So he selected a central location and established a trading point where producers and consumers could sell and buy. Thus the store came into existence.

The modern store is a development out of the simple past into the complex present day system of distribution. The better class of stores today stand as monuments to the diligent study of uniting energy of those men who have striven to render humanity daily the highest type of service.

If this picture inspires you to a more active and intelligent thought in the conduct of your business, if it stimulates your desire to promote your business more aggressively, then it has accomplished its purpose.

* * *

‘MAKING MOVIES’ A SUCCESSFUL BUSINESS BUILDER

The William E. Baff Company of New York is provoking lively interest and comment in motion picture theatre circles by reason of the unique service the concern renders to exhibitors.

“Making Movies” is the name of the attraction the firm produces and which comprises an on and off-stage exhibition of motion picture studio life, showing the inside and outside of photoplay production and revealing the duties of the directors, screen artists, camera men, supers, and so forth.

The attraction purports to benefit the exhibitor in four ways: by the contest, in which through voting coupons, players are recruited from the neighborhood; by the movie making, movie exhibiting and movie advertising. It needs very little conjuring of the imagination to visualize the interest aroused.

February 9, 1924
Page 45
ADVERTISING AIDS

R. C. GARY, Hodgkinson exploitation man, put over an unusually extensive exploitation campaign for "The Drivin' Fool," when it was recently shown at the Orpheum Theatre, at Fort Wayne, Indiana.

He persuaded Mayor Hosey to start a campaign against fast driving to which all the newspapers devoted much space. The Fort Wayne Journal-Gazette carried a full page headline and a half column editorial on the subject. Mr. Gary secured a special permit from the Mayor and Chief of Police to tie warning signs on the city’s electric art posts. Two thousand cards admonishing the public against being a "Drivin’ Fool" were posted five days before the opening of the picture. This was the first time that a permit was granted against the city ordinance forbidding the use of the posts for commercial purposes.

A THOROUGHLY useful press book on "Roulette," the picturization of William Mac Harg’s popular story, which was published in Hearst’s International Magazine, is now ready for distribution, according to L. F. Guimond, the Director of Advertising and Publicity for the Selznick Distributing Corporation.

Besides advertising and press material the book contains many practical exploitation ideas and suggests to the showman various ways of making the most of the screen notables in the "Roulette" cast, which contains such famous names as Edith Roberts, Norman Trevor, Maurice Costello, Mary Carr, Walter Booth, Montagu Love, Henry Hull, Dagmar Gadowsky, Diana Allen, Elsie Shannon, Flora Finch and Jack Raymond.

CHARLES SASSEEN got a splendid full-page co-operative ad in the "Galveston Tribune" for "His Children’s Children," with eight merchants promoted.

At first glance we could see very many possibilities for a double truck or even a single truck co-operative ad, with this title, but Sasseen reveals its possibilities by getting a laundry, bicycle shop, boys’ clothing, dry goods company, hardware shop, and electric store.

SELZNICK’S press material on "Roulette" contains many edifying suggestions on how to make the most of the screen notables in the cast, which contains some famous names, as noted in the picture below. Practical exploitation ideas are also by no means lacking.

THE Press sheet on “Daddies,” just issued by Warner Brothers bristles with originality and contains many novel ideas and paper that will be valuable to the exhibitor showing this screen adaptation of the John L. Hobple play and David Belasco success. Especially worthy of mention is the petition herald reading: “Petition: If You Are, or If You Are Not One of the Great Army of Daddies, Be Sure to Read This,” and continuing with a set of resolutions, one of which is to see the picture.

Equally original are the exploitation suggestions, two of which deal with organizing mode trials and the other with clubs. The Warner Brothers’ publicity department believe that exhibitors will find this an excellent method of awakening interest.

A PRESS SHEET is being prepared by the Warner Brothers publicity staff on "The Marriage Circle," which Ernst Lubitsch has produced. Special pains are being expended on this, in the effort to have it in keeping with the unusual Lubitsch picture. Exploitation ideas are being evolved, and an arresting campaign will be offered exhibitors in the way of tie-ups with nearly every type of store.

"The Marriage Circle" is a dove-tailed triangle, the story of a married flirt whose greatest delight lies in enticing other women’s husbands, even when these same husbands are perfectly happy with their own domestic arrangements. The efforts of a woman to ensnare the husband of her best friend constitute the basis of the plot which is developed along unusual lines.

Prominence in the cast of "The Marriage Circle" are Florence Vidor, Monte Blue, Harry Myers, Marie Prevost, Adolphe Menjou and Creighton Hale.

THE "free offer" has an undeniable place in the theatre. Folks have an inherent love to get "something for nothing." Any free offer always attracts a certain class of people, and the recognized fact that the prize must be paid for by those who enter does not detract from its value.

Theatres throughout the country are using the free offer plan in hundreds of different ways. It would be impossible to list in this limited space the number of contests, prize offering schemes, the giving of groceries, free tickets, coupons, etc., being offered the public by theatre managers. The very fact that this plan is so widely used alone proves its value.

Hand Painted ‘Trilby’ Posters

A NOTHER instance of having to apply ingenuity to overcome the handicap of a small theatre front is evidenced in the case of Manager McGowan during the showing of First National’s Trilby at the Strand Theatre, Memphis, Tenn. The thing was accomplished by the use of big slogans, big letters and big displays. Gauze draperies from ceiling to sides gave the artistic background to the entrance. Huge “Trilby” signs above and directly inside the entrance acted as glaring invitations. These were hand painted and carried, in the left hand corner, the painter’s palette, atmospheric of the picture’s story. In front of the box office, Trilby herself, cut from one of the poster sheets, held a position of prominence.
Human Hands That Block the Path of Progress

The old head and hand method of making change slows up the line at the cashier’s window, keeps pleasure seekers standing impatiently in line, worries the cashier and causes errors in making change.

THE BRANDT UNIVERSO

selects, counts and pays the correct change instantly with absolute mechanical accuracy. Simply press the key and the patron’s change is ready—any amount from one cent to one dollar.

Sent on Free Trial at Our Risk

Let us send you a Brandt Universe to use ten days free. Then if you don’t find it an indispensable help, return it—otherwise pay cash or installments as you wish. Satisfaction guaranteed.

Brandt Manufacturing Co.
Dept. U,
Watertown, Wis.

CLASSIFIED AD DEPARTMENT

Rates
For Sale, 8 cents per word.
Help Wanted, 6 cents per word.
Situation Wanted, 4 cents per word.
Special rates on long time contracts.

CAMS EXCHANGE

Motion Pictures made to order, Commercial, Home or Industrial. We have excellent facilities, and the best equipment. One price 25c per foot. Ruby Camera Equipment Co., 727 Seventh Avenue, New York.

Motion Picture and “Still" Cameras rented, sold and exchanged. Portable lights for sale and for rent. Keep us advised of your wants, Ruby Camera Exchange, 727 Seventh Ave., New York City.

FOR SALE

Theatre, Brick building 44 x 100 feet, 500 chairs, 2 Power machines, Mimas screen, Popcorn machine. Reason for selling it cheap if taken at once. Terms to suit the buyer, Empire Theatre, Manitowoc, Wis.

Complete picture show equipment, Southern Wisconsin. Two nearly new Simplex machines, balance of equipment good condition. Now operating. Box P. V. O., Exhibitors Trade Review.

THEATRE LEASE WANTED

On fully equipped motion picture house. Must be good going proposition. State all details. Address Box A 76, care Exhibitors Trade Review.

Incandescent Specialists

AUSTIN CHEMICAL CO., Inc.
AUSTIN BRAND LAMP COLORING
1692 Boston Road
BRONX, NEW YORK
PHONE INTERVALE 2625
Largest Lamp Colorers in the United States

COLORED LAMPS LACQUERS FOR TOYS
AUSTIN FROST AUSTIN BRAND SOLVENT
Austin Chemical Company has perfected a new type of lamp coloring that has stood all tests and is in many ways superior to the various other lamp coloring on the market. Keith, Moss and Lowe’s Theatres are availing themselves of the use of the Austin Chemical Service.

A distinctive feature of this new coloring is that it is positively waterproof and weatherproof. The process includes shades of various colors and descriptions, all of which are devised to add attractiveness to appeal to marquee lights, sign lights and house lights.

LOUIS SEELE, INC.
ARTISTIC ANIMATED FILMS
LEADERS + TRAILERS
220 West
42nd Street
NEW YORK Chickerling
1994.

BOOK “MAKING MOVIES”

It’s an on and off stage exhibition of movie studio life, action and detail.

YOUR THEATRE A BEE-HIVE

A movie picture made right on your stage in front of your audience, produced with local players and scenes one week, and shown next. For details write Box 163, Exhibitors Trade Review.

5 Excellent Motion Picture Numbers for $2.00

Pettals—What’s a Whole World to Me Without You—Fort You Alone—Stream Chimes—
Dawn

Edward Schuberth & Co.
11 East 22nd Street,
New York City

Watch for
“Players We Know”
Number

We Are Not Bootleggers
But we make STILLS
—WE DO—
STILLS—Enlarging—Copying
The BEST WORK at LOWEST PRICES
TAYSON LABORATORIES, Inc.
37 West 20th St., New York, Watkins 5487

WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
365 7th Ave., New York

We Are Not Bootleggers
But we make STILLS
—WE DO—
STILLS—Enlarging—Copying
The BEST WORK at LOWEST PRICES
TAYSON LABORATORIES, Inc.
37 West 20th St., New York, Watkins 5487

WELDED WIRE REELS

For Sale by
Howells Cine Equipment Co.,
365 7th Ave., New York

BOOK "MAKING MOVIES"”

It’s an on and off stage exhibition of movie studio life, action and detail.

YOUR THEATRE A BEE-HIVE

A movie picture made right on your stage in front of your audience, produced with local players and scenes one week, and shown next. For details write Box 163, Exhibitors Trade Review.

5 Excellent Motion Picture Numbers for $2.00

Pettals—What’s a Whole World to Me Without You—Fort You Alone—Stream Chimes—
Dawn

Edward Schuberth & Co.
11 East 22nd Street,
New York City
THE FILM-SAFE IS THE ONLY POSITIVE METHOD OF FILING MOTION PICTURE FILM WITH ASSURANCE OF FIRE PROTECTION. EACH REEL IS IN A SEPARATE, SECURELY CLOSED, FIREPROOF COMPARTMENT, LOCKED IF DESIRED, VENTED TO THE OUTER AIR. FILM-SAFES CONDITION FILM AND PRESERVE IT INDEFINITELY.

PATENTED ALL OVER THE WORLD

AMERICAN FILM-SAFE CORPORATION
BALTIMORE, MARYLAND, U. S. A.
There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

**EASTMAN POSITIVE FILM**

Adds true photographic values to picture interest—carries quality from studio to screen.

Look for "Eastman" and "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

**EASTMAN KODAK COMPANY**

**ROCHESTER, N. Y.**
Mack Sennett
presents
Picking Peaches
with
Harry Langdon
Two Parts

Drown out your music!
If all comedies were as good as "Picking Peaches" you could forget features and make the comedy the feature of your show.
If you want to have your crowd exhausted from laughing; if you want them rolling on the floor; if you want the roars, the yells, the screams to drown out your music; if you want to see the prettiest girls that ever graced a picture. book it.
Langdon is Good!

Pick a peach. Play "Picking Peaches"

Pathécomedy
Every Meighan Picture is a Knockout

Here's the greatest Meighan of them all

Thomas Meighan in "PIED PIPER MALONE"

DIRECTED BY ALFRED E. GREEN
ADAPTED BY TOM GERAGHTY

BY BOOTH TARKINGTON
PRESENTED BY ADOLPH ZUKOR AND JESSE L. LASKY
Released February 4, 1924
A Paramount Picture
The Greatest Lobbyology Idea Ever Conceived—

The invention and perfection of the Picturola marks the beginning of a new era in Motion Picture Exploitation. Placed in the lobby the machine constitutes a miniature motion picture theatre which combines all the allure of a ballyhoo with the force of a powerful advertising instrument.

Practice and tests have proved that for tickling the strong instincts of curiosity, with which human beings are endowed, Picturola never fails of its object. Passers by invariably are drawn to it, as if by a magnet, to see what it has to offer. They are never disappointed.

Placed in your lobby, Picturola can give the highlights of your program for today, tomorrow or next week; it can also tell what a wonderful theatre you have—cool in summer, warm in winter, delightful at all times—what fine pictures Paramounts, Metros, First Nationals and Universals are.

Picturola is an adaptation of the Motion Picture to your own Motion Picture advertising uses, without interfering with any other form of advertising.

The invention is the result of an exhibitor’s own conviction that unless advertising matter could be shown in a direct way; facts stated as clearly as they are in newspaper or magazine advertising with no possibility of giving offense because of an interrupted program, advertising would be practically worthless.

If D. W. Griffith could have used Picturola in connection with the theatre exploitation of “The Birth of a Nation” he probably would have made many more millions out of the picture. Picturola is now ready for such use—“The Ten Commandments”—“The Covered Wagon”—“The Four Horsemen”—“When Knighthood Was in Flower”—“Hunchback of Notre Dame.”

Film program announcements on the screen inside the theatre keep as many people away next day as they bring back; Picturola brings them in right then and there.

Picturola Corporation
383 Madison Ave., New York, N. Y.
(Opposite the Ritz) Vanderbilt 4862-3
Players You All Know

DON'T GAMBLE ON A SINGLE STAR!
"Roulette!"
HAS TWELVE

EDITH ROBERTS
NORMAN TREVOR
WALTER BOOTH
MAURICE COSTELLO
MARY CARR
HENRY HULL

MONTAGU LOVE
DIANA ALLEN
DAGMAR GODOWSKY
EFFIE SHANNON
FLORA FINCH
JACK RAYMOND

SELZNICK DISTRIBUTING CORPORATION
The whole world will hail this magnificent picture —

"The LULLABY"

Chester Bennett’s Super Production Presenting
JANE NOVAK in Her Greatest Work

FILM BOOKING OFFICES of America, Inc., takes pleasure in announcing Chester Bennett’s super special production as the greatest motion picture that F. B. O. has handled since the inception of this Company.

Prints of "THE LULLABY" are now in the hands of all F. B. O. Exchanges.

Private screenings are suggested to all First Run Theatres so that a perfect appreciation of this subject may be had and so that all may see why "THE LULLABY" will be classed among the first five outstanding motion picture productions for the entire year of 1924.

FILM BOOKING OFFICES of AMERICA, Inc.
723 Seventh Avenue, New York City

SALES OFFICE, UNITED KINGDOM: R-C PICTURES CORPORATION, 26-27 D’ARBLAY STREET, WARD OUR STREET, LONDON, W. 1, ENGLAND
On "The Virginian" our every promise has come true

now

Here's another example of truthful advertising —

MAYTIME

Six years a great stage success — now a wonderful Preferred Picture

Has everything that makes the big crowds come!

B. P. Schulberg presents a 
GASNIER PRODUCTION 
from the famous play by Rida Johnson Young 
with Harrison Ford Clara Bow 
Ethel Shannon Wm. Norris 
and Hollywood's twelve most beautiful girls. 
Scenario by Olga Printzlau

Preferred Pictures Corporation 
B.P.Schulberg, Pres. G.Bachmann, Treas. 
1660 Broadway, New York.

FOREIGN DISTRIBUTORS 
EXPORT AND IMPORT FILM CO INC.
**Real Opportunity News For STATE RIGHT BUYERS**

**Read Them and Reap!**

| Another Case Where Superlatives Fail! Just a Wonderful Picture with a Wonderful Theme and Star— | A Smashing Drama of Excitement and Love, Cleverly Interwoven Around Human Interest Thrills— | Just What You Have Been Looking for—
|---|---|---|
| HOBART BOSWORTH | CLIFF SMITH AND EILEEN SEDGWICK | Sure Fire Money Making Attractions at Exceptionally Reasonable Prices
| In 'THE MAN ALONE' | In 'SCARRED HANDS' | A SERIES OF WESTERNS
| You Know What Hobart Bosworth Has Done Before. The Biggest Thing We Can Say Is That "The Man Alone" Raises His Popularity Still Higher and Will Stamp His Name Even More Indelibly in the Screen Hall of Fame. | A Picture You Really Need to Fit That Never Failing Want for Something REAL, Something Close to the Heart—Something That Never Fails to Entertain and Please One Hundred Per Cent of Your Patronage. | Featuring BILLY PATTON
| Now Ready | "THE LAST MAN" | "THE DESERT SECRET"
| "THE GASOLINE COWBOY" | "THE BORDER RIDER" | And more to follow.
| A Series No Exhibitor Can Afford To Miss | Every One a Winner | A Few Territories Still Open

**MADOC SALES COMPANY**

NEW YORK CITY

220 WEST 42ND STREET
This great Griffith picture has won the highest honors in every national popularity contest, always being in the first ten. In England it was second to "WAY DOWN EAST" among all pictures.

"Orphans of the Storm"

It is an absolutely sure investment for you

"One Exciting Night"

The greatest of all mystery films, with terrific comedy. MYSTERY — LOVE — LAUGHTER, — if that doesn’t mean money, what does!
"It turned a losing season into a winning one for New Orleans."—(Variety)

D. W. Griffith’s picture has warmed many chilly box offices this winter

"The White Rose"

Take some city, any city—here is Oklahoma City, Okla.
Mr. Wm. Noble of the Empress Theatre says:
"One of the very best pictures ever produced and a picture that everybody should see. Mr. Griffith’s picture is a big success for us."
YOUR money is your business life. An Exhibitor should make money as a matter of service to his patrons. Surely you have noticed how quickly a theatre that is losing money gets a chill, depressed inhospitable air. And you have also noticed a prosperous theatre has a warm, welcome feel to it.

Remember this—D. W. GRIFFITH has made MORE MONEY for motion picture EXHIBITORS than any other man. Since the early Biograph days, his pictures have been pictures of prosperity to the men who show them.

We do not say he has always batted one hundred per cent? What man ever has? Has YOUR judgment been one hundred per cent good?

Have you played all his recent pictures? There is real money in playing them. Realize this—A GRIFFITH PICTURE never hurts your theatre; and you know theatres can be hurt by pictures. A GRIFFITH PICTURE always helps your theatre, because he puts all his brains, and all his strength and all his time into making pictures for you. And who else does that for you, year in and year out?

If you haven't played "ORPHANS OF THE STORM," "ONE EXCITING NIGHT" and "THE WHITE ROSE," put aside one week for a GRIFFITH WEEK, PLAY THEM, and MAKE MONEY.

Get in touch with the
UNITED ARTISTS EXCHANGE
in your territory or

write direct to
Albert L. Grey, General Manager,
D. W. GRIFFITH Inc.,
303 Longacre Bldg., New York City
All Concerned

are hereby advised of the affiliation of the following firms, by membership, with

American Society of Composers, Authors and Publishers

and that in consequence thereof,
as to copyrights of the said firms,

All Rights Are Reserved

including public performance for profit, and license publicly to perform may be
obtained only through the said Society:

Abrahams, Maurice, Inc.
Ager, Yellen & Bornstein, Inc.
*Belwin, Inc.
Beilin & Horowitz, Inc.
Broadway Music Corporation
Chappell-Harmes, Inc.
*The John Church Co.
*Clarke & Leslie, Inc.
Curtis, L. B., Music Publisher
Dixon-Lane Publishing Co.
Enoch & Sons
Feist, Leo, Inc.
*Fischer, Carl, Inc.
*Fischer, J., & Bro.
Fischer, Fred, Inc.
*Flammer, Harold, Inc.

Foster, F. J. A.
*Fox, Sam, Publishing Co.
Goodman & Rose, Inc.
Gordon, Estate of Hamilton S.
Handy Brothers Music Co., Inc.
Harms, T. B., Company
Harms, Inc.
Harris, Charles K.
*Jacobs, Walter, Inc.
Kendis, Broekman Music Co Inc.
Marks, Edward B. Music Co.
McKinley Music Co.
Mills Jack, Inc.
Paul, E. T., Music Company
Remick & Co., Jerome H.
Richmond, Robbins, Inc.
Ricordi, G. & Co., Inc.
Rossiter, Will
*Schirrer, G., Inc.
Shapiro, Bernstein & Co., Inc.
Sherman, Clay & Co.
Skidmore Music Company, Inc.
Stark & Cowan, Inc.
Tama Publishing Co.
Triangle Music Publishing Co.
Victoria Publishing Company
Von Tilzer, Harry, Music Pub Co.
Waterson, Berlin & Snyder Co
Witmark, M. & Sons
*New members, as of Feb. 1, 1924

Detailed list of
English, French, German, Austrian and Italian members will
be furnished upon request.

All persons, firms and corporations operating public amusement enterprises
are hereby notified that the copyrighted works of the said firms may not be lawfully
publicly performed for purposes of profit, without license issued by this Society,
and that such performance without license constitutes a violation of the
Copyright Law of 1909.

Present licensees of the Society are advised that they may now lawfully include
in their public performances for profit, pursuant to the terms of their license
contracts, the copyrights of the above named. Unlicensed establishments are invited
to apply for licenses.

Full and complete information will be cheerfully furnished upon request, at
the principal office of the Society as below.

American Society of Composers, Authors and Publishers
56 West 45th Street
New York City
Breaks All Records For Saturday Crowds at the Fenway

WESTERN UNION
TELEGRAM

Received at 54 West 45th St., New York ALWAYS OPEN

BOSTON MASS JAN 20

JACK WOODY

ASSOC EXHIBITORS 35 WEST 45 ST NEW YORK NY

THE WORLD'S PREMIERE OF DOUGLAS MACLEAN IN THE YANKEE CONSUL

PACKED FENWAY THEATRE ALL DAY STOP AUDIENCE STARTED LAUGHING

IN FIRST FOOT OF PICTURE GRADUALLY INCREASING UNTIL WILD RIDE

DOWN HILL IN AUTO Brought FORTH ROARS THAT SHOOK BUILDING STOP

ACCEPT CONGRATULATIONS ON ANOTHER MACLEAN COMEDY KNOCKOUT STOP

IT STACKS UP WITH THE BEST MACLEAN HAS EVER DONE AND SEASICK

SCENES WHICH MACLEAN HOLD THE SCREEN ALONE PROVEN TO BE A CONSUMMATE

MASTER OF PANTOMIME STOP IT SHOULD PACK THEATRES REGARDS

CHARLES RAYMOND DIRECTOR FENWAY THEATRE BOSTON.

DIRECTED BY JAMES W. HORNE

ADAPTED FROM THE MUSICAL COMEDY HIT BY HENRY BLOSSOM, JR. AND ALFRED G. ROBYN

ASSOCIATED EXHIBITORS

ARTHUR S. KANE - PRESIDENT

PHYSICAL DISTRIBUTORS: PATHE EXCHANGE, INC.
A Humble ACKNOWLEDGMENT!
---In Response To A Friendly Curtain Call

(Copied "House Ad" from Last Week's Issue of Contemporary)

Curtain!

A blare of trumpets as the curtain goes up—a brief, very brief first act—and then CURTAIN!

That, briefly, expresses the trade paper advertising most generally done on each feature release.

For a few weeks the picture is proclaimed from the housetops—and then, just as it really gets into play, it sinks into oblivion. It may break first run box-office records but you'll never hear it mentioned in print again.

Pyramid Pictures is breaking this precedent by advertising its pictures NOW, while they are available for the great bulk of theatres, giving them the benefit of printers' ink while the large majority of exhibitors are really interested in them; the advertising is straightforward and businesslike. It is a move in an important direction.

Trade paper advertising is a SERVICE to exhibitors, a service they have a right to demand; and where that service is directed only at a few hundred first run houses and ceases when ninety odd percent of the picture houses WANT it, for play date information, it is not ADEQUATE service; it is NOT efficient advertising.

THE EXHIBITORS TRADE REVIEW'S TRIED AND PROVED DEPARTMENT IS IN ITSELF TRIED AND PROVED

THREE MONTHS OLD - ACKNOWLEDGED A TRIUMPH

Tried and Proved Pictures are Box Office Record Holders
What the Hoosiers think of "The Hoosier Schoolmaster"

Passed by the most critical board in the world—the people it tells about.

They like it—so will you, and so will your patrons.

A wonderful picture has been made from Edward Eggleston's famous mid-western classic, depicting the trials and triumphs of two lovers in the early days of Indiana.

BOOK IT NOW
AT YOUR NEAREST HODKINSON EXCHANGE

Whitman Bennett
presents

The HOOSIER SCHOOLMASTER

The Great Mid-Western Classic
by Edward Eggleston
featuring

Henry Hull & Jane Thomas

Scenario by Eve Sturgesant
Directed by
Oliver Sellers

Distributed by HODKINSON
First Run Pictures
"It is as I wrote it"

Harold Bee Wright
BELL WRIGHT'S "MAN'S A MAN"

with John Bowers, Marguerite de la Motte, George Hackathorne, Forrest Robinson, Robert Frazier

Opens at six centers to tremendous business. In some, where weather conditions were fair it smashed all records. In others under terrific climatic handicaps and strong opposition it came through like a million dollars.

The showing made by "When a Man's a Man" in these cities prove—etc.

Paterson N.J.—San Francisco

Produced by PRINCIPAL PICTURES CORPORATION
SOL LESSER President
directed by EDWARD CLINE

A First National Attraction
Los Angeles—Wichita, Kansas—Jackson, Mich., and NEW YORK—and-

You can't go wrong when
A First National Attraction
prove—HAROLD BELL WRIGHT to be greatest of box-office authors "WHEN A MAN'S A MAN" biggest of audience pictures,

—these telegrams and photographs tell the story of what will happen wherever HAROLD BELL WRIGHT'S novel is booked.

—these facts demonstrate what a REAL box office drawing card HAROLD BELL WRIGHT'S name is.

—these results prove that every WRIGHT reader is a "sold" ticket buyer.

and remember—there are

50,000,000
of them

you have a Wright
A First National Attraction
"It lined them up and held them out!"
"It lined them up and held them out!"
"It lined ~"

But then ~ it's the same old story wherever it plays ~

—Los Angeles
—St. Louis
—Newark
—Chicago
—New Haven
—Buffalo
—Dallas
—New York
—Paterson

George Fitzmaurice's production

The ETERNAL CITY

PRESENTED BY SAMUEL GOLDFYN (NOT NOW CONNECTED WITH GOLDFYN PICTURES)
Adapted to the screen by GUIDA BERGERE
STAGED AT DADOE, ITALY and NEW YORK
WITH A STELLAR CAST INCLUDING
BARBARA LAMARR
LIONEL BARRYMORE
RICHARD BENNETT
BERT LYTELL
MONTAGU LOVE
AND 20,000 OTHERS

A First National Picture
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry
GEORGE BLAISDELL, Editor
EDDY ECKELS, Managing Editor
MICHAEL L. SIMMONS, GEORGE T. PARDY, Advertising
Exploitation Editor Review Editor

CONTENTS
February 16, 1924
EDITORIAL FEATURES
Wilson as William A. Brady Knew Him .................. 3
Old Lady Astor .............................................. 4
Say It With Players ........................................ 5
EDITORIAL PAGE—Woodrow Wilson: Tried and Proved
and Honoring Thomas A. Edison ........................ 16
Leaders All—Sol Lesser ..................................... 17
Players Road to Stardom ................................... 27

HIGHLIGHTS IN THE NEWS
Associated Exhibitors Seek Co-operation .................. 7
Schnitzer Is Home and Optimistic ......................... 8
By the European Picture Bought by Al Woods .......... 8
John M. Quinn Dies Suddenly ............................. 9
Distributing Exchanges Organized by Brandt .......... 9
Industry to Give Luncheon to Edison .................... 11
Begin on 'Ben Hur' March 1 .............................. 12
Legion Will Distribute Feature Picture ................ 13
Prize Winning Story Goes Into Work .................... 14
Hokinson to Release Two Christie's ..................... 15

PICTORIAL PRESENTATIONS
Frontispiece .................................................. 2
Doug Assumes an Oriental Role ........................... 6
Mae Murray in Dual Role .................................. 10
'Lullaby' Carries Novak to Fame ......................... 18
Players We Know in Real Sahara ......................... 23

SHOWMANSHIP
Players Are Trademarks of Theatre ....................... 33
Good and Bad Methods of Exploiting Stars .............. 34
Gimbel's Show Historic Window Display ................. 35
To Exploit Names of Feature Players ................... 36
Exploitation Ideas in Brief ................................ 37
Advertising Aids ............................................ 44

REGULAR DEPARTMENTS
Exhibitors Round Table .................................. 19
Up and Down Main Street ................................ 21
Players We Know .......................................... 24
Box Office Reviews ......................................... 28
Big Little Feature .......................................... 31
Trips and Proved Pictures ................................ 39
Production Chart and Press Opinions .................... 43

A BUSY FREE LANCE—WALTER LONG
Who admirably portrayed the part of the villainous Gomez in Paramount's "My American Wife," starring Gloria Swanson.

Playing Up the Player
EXHIBITORS who understand human nature bridge many a gulf between theatre seat and patron. Thousands of fans are as conversant with the intimacies of players' lives as with their own daily activities.

With these two statements the moral is completed. Given an opportunity can any business man fail to avail himself a knowledge of his own merchandise which his customers already possess? Obviously not!

This "Special Players We Know" Number gives the showman the opportunity in question. Everything the Review promised on player is here. Also, a few extras.

Next Week
BALLYHOO! The showman's magic ally. The megaphone which turns the tiniest squeak into a roar. Barnum spirit coupled—with Twentieth Century utility.

Hot sparks off the grindstone of expert showmanship. Sizzling ideas from the crucible of acid test and accurate observation. Special articles. Peppy gossip from Round the Town and Round the Country Ballyhoos. A real handbook of showmanship.

The merit of a magazine is measured by its influence rather than its popularity alone. Exhibitors Trade Review expects by the action of its readers, following the forthcoming issue, to add one more strand to the strong ties that bind it in co-operative service to the motion picture industry.
Speaking of Players We Know, Alice Terry Comes Near Heading the List. Her Work in "The Four Horsemen" and "Scaramouche" Has Been Flashed Before Millions of Theatre Patrons and Her Beauty Is Recognized Internationally.
Woodrow Wilson as William A. Brady Knew Him

Industry’s Wartime Head Calls for Statue in New York

Woodrow Wilson was the first public man in the world to estimate properly the value of the motion picture for the purpose of spreading publicity or propaganda. As he said once to a committee representing the industry that met him in the White House at a critical time in the war period:

“You men represent something that speaks a universal language. I need your help now. You are in a position to do more than all the letters I can write. I want you to aid me in carrying America’s message to the world.”

And the movie people made good. He often told me so after the war was over.

I first knew Mr. Wilson when he was governor of New Jersey, and I occasionally traveled up from the Jersey Coast with him on the Long Branch boat. He was a devoted lover and admirer of the theatre, the motion picture and of the actors and actresses who appeared in them.

I worked very hard to elect him both times he ran for President, and he never failed to express his appreciation of my efforts. He was credited with being cold and unfeeling. This was far from being true.

I never met a man in public office who was more easily approached, or more sympathetic to those who appealed to him. In conversation he was the most human person I have ever met.

People of the motion industry were always welcome at the White House and he was keenly interested in all that concerned them. He did more for the motion picture industry than any other man in our time. He recognized the value of the screen, and during the war dignified all who were connected with it.

We had the same standing on all war committees as any other business in this country. Never before or since has any other public man dignified the industry as he did.

Mr. Wilson was against censorship and he had the courage to say so when visited by a committee of the picture industry a few weeks before the election that named him for his second term. He minced no words about it, and when one of the members mentioned the power of the screen he turned on him and said:

“If I did not believe that censorship was wrong and unnecessary I would not say so, nor would I care a damn about your power to help in electing or defeating me.”

When we visited his opponent in that election he sidestepped the question and refused to commit himself. Woodrow Wilson gave the picture industry its opportunity to make good during the war.

Other powerful interests at that time were trying to subsidize the worth of the screen for their own selfish purposes.

Woodrow Wilson blocked them and gave us the chance to prove our mettle. We did so, and our war record went a long way to give us a reputable place in public opinion, for it will be remembered we were being bitterly attacked from all directions at that time.

Woodrow Wilson was our best friend; we should never forget it. We owe him a deep debt of gratitude, and when the time comes to mark the spot where he sleeps the motion picture industry should lead in the movement to bring it about.

Why not a statue in Longacre Square, similar to the bust of Henry Irving in the London Theatre District, erected by the theatre of America in remembrance of its sincerest friend?
NOT to be outdone by his master, the famous and admired ‘paint’ horse of William S. Hart has taken to authorship. At least, Houghton, Mifflin Company has issued a well-printed and mighty readable little book of fifty-one pages entitled "Told Under a White Oak Tree," by Bill Hart’s Pinto Pony. To add to the interest the volume is "edited by his master, William S. Hart." To further add to that same interest there are eight illustrations by James Montgomery Flagg, who finely conveys to us the spirit of this remarkable animal. Paint tells in an entertaining way of some of the narrow squeaks of his master and himself in the day’s work of making pictures in the western kind.

Among the adventures is the taking of his owner through a window dragging behind him securely lassoed two bad men. It was thrillingly rough stuff, as will be remembered by those who saw it on the screen.

THE FILM YEAR BOOK for 1924 is out. It is a compact volume of 312 pages, jammed with worthwhile information for the film man. One of the many departments contains "6,300 Feature Titles," covering practically the last seven years’ production. We are not going to attempt to indicate "what’s in," but just try to give of something that isn’t in it in the way of trade information. Not only should the volume be on the office desk. It should be in the library at home.

FATE deals a strange hand at times. This time is brings to Times Square the former Metro studio chief, Milton E. Hoffman. A few months ago Mr. Hoffman decided practically to desert the film industry and take a trip around the world. Leaving Los Angeles, he got as far as Honolulu, where Mrs. Hoffman suffered an attack of appendicitis and was compelled to return to San Francisco for an operation. Upon her partial recovery they went back to boating, but shifted their course to a trip east through the Panama Canal. That brought them to our "midst," where Mr. Hoffman is now suffering the old time affliction of film lure. It may thoroughly get him again. Let’s hope so. If not he will go back to Los and take care of his healthy real estate possibilities.

CUPID’S buzzing ‘round again. This time it is Hazel Lindsay and Warren A. Newcomb. They are the star and producer of "The Enchanted City" and "The Sea of Dreams," which are being released through Educational Film Exchanges. Their engagement has just been announced after a romance of nearly a year’s standing. Mr. Newcomb is at present associated with the Griffith forces.

LOTS of coming and going these days among the big folks of the film industry. Now it is Eugene J. Zukor, assistant to the president of Famous Players-Lasky organization, who will sail this week on the Paris on an extended business trip to Europe. Mr. Zukor’s itinerary implies he will make the proverbial busy bee seem like a model of indolence. While in London and Paris he will supervise the arrangements for the presentation of Cecil B. De Mille’s "The Ten Commandments" in those cities. Accompanying Mr. Zukor will be Mrs. Zukor and their son.

THE cat’s out of the bag. Everyone has always wondered why Famous Players-Lasky did not put "Peter Pan" on the screen. And now it has become known that the project had been held in abeyance until it was definitely determined whether Maude Adams would use the vehicle on the legitimate stage. Miss Adams has just given her word that she will not return to the stage in this play, and now Famous Players has decided to go ahead on its own hook. Either Gloria Swanson or Betty Compson will be seen in the Adams role.

THERE semi-annual convention of Motion Picture Theatre Owners of Western Missouri is in session this week in Kansas City. The Western division, since the dividing of the state into eastern and western territories, has been comparatively inactive. Here’s hoping that the present meeting will see the crystallization of stronger and more active co-operation.

ESTHER LINDNER, for three and half years publicity director for C. B. Film Sales Corporation, leaves this week to take a life job. She is to be married shortly to Ralph H. Haas, vice-president of the Happiness Candy Stores Company. Esther says that—honestly—she was engaged two whole months before Leap Year and that if she can make her future husband believe half the amount of "hokum" she’s been writing lately she’ll know she’s a good press agent. But in case there should be any lingering doubt on the part of anyone we just want to say the young woman is a good press agent, a most competent one. We extent our congratulations—and also express our regret that the industry is to lose her services.

GOING south, Harold B. Franklin of Famous Players Theatre Department and S. R. Kent, the big sales chief, Destination New Orleans. Object, business. Length of stay about a week. Good luck to you, boys.

LEW CODY. He’s fallen woefully from grace. This time it is in Metro’s "Shooting of Dan McGrew." The last straw that breaks the camel’s back. Faultlessly attired in evening clothes, Cody, in portraying Dan McGrew, is not content to leave well enough alone. As a final satirical touch he adds a high silk hat. What effect the silk topper will have on screen attire will be seen after some of the dashing young bloods have had a glimpse of the old fashioned headpiece.

MY spirits rise as I note the gallant fight the theatre owners in Virginia are putting up against censorship. I see every theatre man in that state is at work on petitions to legislators urging the repeal of the State Censorship Commission. More power to them.

THE mysterious John T. King and the equally mysterious Henry Mann, both of whom figured so sensational in the William H. Anderson case, are going to come out from under cover. These benevolent though retiring gentlemen will make their first public appearance on the night of March 29, according to the startling announcement of A. M. Botsford, chairman of the entertainment committee of the A. M. P. A. Hotel Astor will be the place of rendezvous. Just what the team of King and Mann will do is being withheld as a surprise. But according to a well founded rumor they will give the truth, the whole truth and nothing but the truth.

LESTER SCOTT, former sales manager for Charles L. C. Burr, will produce a series of pictures on the coast. The first will be a western. Ernest Haller, Tom Meighan’s former cameraman, has left for Hollywood to shoot the picture.
;

February

16,

Page

1924

PLAYERS

Say

With

It

And Watch 'Em
Alice,

Look and Listen

Stop,

do your

know

—you have

Gloria Swanson's,"
confidentially breathes her friend.
Result One sure cash customer when
the local movie theatre features Gltoria
a

like

.

—

Swanson.
Obviously, the intent of this is not
to suggest booking Gloria Swanson on
the basis of the single instance. Yet,
it is one which can be multiplied by
hundreds, and serve to signify the
value of "Saying It With Players."
More instances might be written of
how George puffs up with pride and
curiosity

when he

is

told that he

smokes

a cigarette with all the artistic poise of
Tania Brook flusha Barrymore.
es with pleasure on being compared to
Nazimova, and so on and so on.
The net result of repeating such instances would be to present a mere
Howfraction of the cases that exist.
ever, there is proof that the names of
players powerfully affect theatre-going
individuals.
And the real point is that
the number so affected is sufficient to
justify the exhibitor's giving the subject close study and attention, so that
he may learn how to cater to such persons in the mass. Also, every method
by which to turn to profitable account
the exploitation of the screen artists.
Mrs., Miss, and Mr. Fan, are persons endowed with certain charactei-istics, peculiar to each.
In fact thev
are characteristics peculiar to all humans. It is this very oneness of di-

How

PLAYERS WE KNOW

WE KNOW

Players!

By MICHAEL

OH, nose

L.

SIMMONS

verse nationalities, creeds and groups
of the various peoples of the earth,
which shows that they all sprang from
And certain emotions
a single source.
are the common denomination of all.
Astute screen authors know well how
to capitalize this fact, and capable
directors see to it that the people in the
plot are but a reflection in mannerisms
and other attributes of friend fan, who
reacts to these with pleasurable thrills.
This is called the element of "human
appeal."
Invariably, those players who
have best typified this element, have
attained the distinction and national
prestige of stars.
The fan sees himself in the player.
During the play, in
proportion to the extent that fortune
favors the player, do the fan's spirits
rise
he thrills to every inspiring turn
of the drama; he weeps with the player in his distress he exults with him
in his triumphs.
When he has run
ihe gamut of human emotions with
the player, the fan has had an enjoyable evening.
By the same token the fan can be
lured into the house.
In other words,
by the promise of what he'll be sure
to enjoy.
Thus, "Say It With Players" and you reach the fan in a tender
spot.
The point is, how should the
exhibitor plan to do this.
;

;

Answer number one
showman must first be

is,
the
well equipped
with intimate knowledge of the players
in question before he can properly exploit them, so that the publicity will
have a "sure-fire kick." Simply to state
that such and such a player will appear
in this or that play and then to expect
that the crowds will fight for places on
the box-office line, is as fallacious as
t'-ying to
climb Pike's Peak on a

to this

CLARA BOW
Now

showing her

talents in Preferred's "Poisoned Paradise." She scores a signal success.
Miss Bow has fast been advancing.

effect of human interest stories on
players may be gleaned from' the follov/ing accounts, which, incidentally,
are culled from sources mentioned in
the above Ethel Shannon, well known
film actress, admitted that two months
ago she became the bride of Robert J.
Gary, young Los Angeles insurance
man. The wedding took place on tlie
evening of the day Miss Shannon was
the camera bride for Preferred Pictures' film version of "Maytime," Rida
:

(Continued on page 48)

PLAYERS

WE KNOW

bicycle.

In order to
players'
first

make

the most of the
exhibitor must
something intimate about

prestige,

learn

the

them.

Their strong points, so that
these can be played up to advantage
their weaknesses, so that these may be
avoided their exceptional characteristics so that these can in some way be
;

tied up with newspaper publicity, with
stores selling merchandise linked with
the players' names, and so on.

Press books and press matter,
the producers circulate profusely

which

among

showmen, contain plenty of such mafor the exhibitor to work with.
However, the most concentrated source
terial

CARMEL MEYERS
[n Goldwyn's "Slaves of Desire" Miss Meyers
gives the portrayal of a vampire a new
meaning. And. oh, how easy on the eyes.

5

for information of this sort is the trade
paper.
All the news, particularly the
kind valuable for its exploitation possil)ilities, concerning players,
ultimately
reach the film business paper.
Some instances of the far reaching

ETHEL SHANNON
The

leading feminine

feature,

surance

role

in the

Preferred's

"Maytime," rests with pleasing ason Miss Ethel's pretty shoulders.


Doug Assumes An Oriental Role

In "The Thief of Bagdad" the beautiful settings are in keeping with former Fairbanks standards. The above picture shows Doug under arrest; probably for speeding.

No detail has been forgotten that would add to the thoroughness of production. The matter of dress is one of the features. The costumes are elaborate and their richness adds greatly to the charm of the picture.
CONTRACTING for pictures, or picture material, subject to the approval of exhibitors, is the latest innovation in distribution methods. This system, under which contracts with producers will be made subject to rejection if exhibitors vote against the proposition, has been adopted as a permanent policy of Associated Exhibitors, of which Arthur S. Kane is president.

Contracts embodying these principles have recently been closed and material is now in the mails soliciting exhibitor opinion of one of the propositions. The deal consummated is with Murray W. Garsson, who has long been identified with the financing of independent production, and represents extended conferences between Mr. Garsson and J. S. Woody, general manager of Associated, with whom the plan originated.

The material under consideration, and upon which Messrs. Woody and Garsson have agreed to go before exhibitors, is a novel by Frederic Arnold Kummer, entitled "Plaster Saints." It is explained, however, that this title may not be retained, as the producer and the distributor are not certain that it makes exactly the right sort of appeal to get the public into motion picture theatres.

Much of the interest in "Plaster Saints" centers about the two women who have the contrasting principal roles. It is important, therefore, that these characters be well cast, and the proposal is to utilize Betty Blythe and Pauline Garon, both of whom are well and favorably known to the public.

Plan Is Experiment

"Frankly," says Mr. Woody, "the plan is an experiment. All we claim for it is that it represents a real effort to give the exhibitor an opportunity to express himself about product before that product goes into work. We are not asking any one to pledge himself to buy the picture when it is completed because possibly even our honest endeavors to conform to exhibitors' specifications may not be successful.

All this dissatisfaction points to real trouble somewhere. How serious it is I do not pretend to say. But I do feel, regardless of the merits of current complaints, that it is at least not a backward step to invite the exhibitor into production councils.

"Of course, there will be some men who will regard our invitation as an attempt to obtain valuable advice for nothing. But why, then, should we, the distributor, be interested in having a voice in production? Why should we not say to the producer: 'The story, the casting, the direction and the cutting are your problems and risks; come to us when your product is completed.'"

"It seems to me that if we ever are to have lower rentals we must reduce costs. If costs are to be lowered we must eliminate waste. And waste will not be lessened while producers continue shooting in the dark. So why should not the distributor, who knows the exhibitor's wants, and the exhibitor, who knows the public's taste, give the producer the benefit of their experience in the expectation that their cooperation will be well repaid through making available better and less expensive pictures."

"Not all producers want advice, believe me. When I was with another organization I attempted once to suggest to a production manager that certain types of stories were not marketable. His reply was that salesmen knew nothing about production and that he did not value their opinions. And yet he was one of the highest paid men in the industry and held a dominating position through long and thorough experience. Mr. Garsson, I'm glad to say, isn't of the standpat type."

"Mr. Woody induced me to sign his somewhat revolutionary contract," said Mr. Garsson, "because he convinced me of his absolute faith in the possibilities of his project. That there exist many grievous wrongs involving vast financial expenditures, which must be reduced, no one possessing the most elementary knowledge of conditions in the industry will attempt to deny. Just how to find the remedy is the problem that has been agitating all thoughtful men for a long time."
‘NORTH OF 36’ COMING FROM PARAMOUNT

Irvin Willat to Direct Story by ‘Covered Wagon’ Author

PARAMOUNT will shortly proceed with the production of “North of 36,” the thrilling epic of the cattle ranges by the late D. W. Griffith, author of “The Covered Wagon.” This announcement was embodied in a statement of production plans made Tuesday at Hollywood by Jack L. Lasky just before his departure for New York.

Irvin Willat, whose production of Zane Grey’s “The Heritage of the Desert” has been one of the most successful pictures ever made and who is now engaged in producing “Wanderer of the Wasteland,” by the same author, has been chosen by Mr. Lasky to direct the whole picture of which the plans for production have been in process of formulation for many months. Jack L. Lasky is to head the all-star cast to be featured and the entire picture will be filmed in the exact locales of the story.

Other pictures which are planned for production by date, according to Mr. Lasky, are the following:

Cecil B. De Mille’s production, “Feet of Clay,” by Margareta Tuttle, with Leatrice Joy and Rod La Rocque, heading the list of further De Mille production, “Rebound.”

Pola Negri in another Dimtri Buchowetzki production to follow “Men,” which has just gone into production at the Lasky studio.

“Roles,” from a Saturday Evening Post serial by Elizabeth Alexander, which will be a Sam Wood production in which Agnes Ayres will be starred.

Leatrice Joy in Sophie Kerr’s “Worldly Goodness,” which will be a Joseph Henshaw production.


With the exception of “The Mountebank,” which will be produced at the Long Island studio, all of the above productions Mr. Lasky stated will be made at the West Coast studio.

* * *

PETER PAN TO BE PRODUCED BY FAMOUS PLAYERS

“Peter Pan,” James M. Barrie’s most famous play, is to be produced for the screen this summer by the Famous Players-Lasky Corporation. The announcement of the forthcoming from the company’s offices, it was learned from an authoritative source that the production for the production has already been completed and that it is planned to have the picture ready for release around next Christmas.

Famous Players has owned the screen rights to this valuable dramatic property for several years, having acquired them with the rights of all the other Barrie dramatic successes. There has been considerable speculation as to why the picture was not produced long ago, but it is understood that it was held off in the hope that Maiade Adams, who created the title role and who scored her biggest success in it, would change her mind and return to the stage. Apparently hope of getting Miss Adams back on the stage has been abandoned, and as “Peter Pan” cannot be conceived without this title role, arrangements for its production in motion pictures are being made in Famous Players offices.

Who will play the role of Peter Pan on the screen has not been decided upon, it is understood.

* * *

MANY OWNERSHIP CHANGES IN KANSAS DISTRICT

The following changes in the management and opening of theatres in the Kansas City territory have been announced:

The star and!” has not been decided upon, it is understood.

* * *

Producers STAFF SELECTED FOR PEACOCK PICTURES

A. Raymond Gallo, president and director of the new Peacock Pictures Corporation, the independent new producing company which was recently organized in Chicago by a group of business men, has selected from his official staff a production unit consisting of the following members:

Major V. C. Sweinheart, production manager; H. John of education and casting director in charge of all educational-productions; Bernard O. Wirth, art supervisor and location manager, in charge of all technical work; Mr. George H. Gello, studio manager, in charge of the technical staff, and Irwin S. Censky, in charge of business management.

Lowell Ames Norris, well known author and newspaper man of New York and Boston, has been appointed scenario editor and Carl H. Stone, stage producer.

* * *

SWAIN FOR CHAPLIN COMEDY

Mack Swain is the first of the cast to be engaged by Charles Chaplin for his forthcoming comedy of Alaskan gold rush days—his first comedy feature for United Artists Corporation.

Swain has appeared with Chaplin in “A Dog’s Life,” “The Idle Class,” “Pay Day” and other comedies. He is best known for his characterizations of hardy, but buoyant, men, but he will appear as the “heavy villain” in Chaplin’s first comedy for United Artists, on which work is well under way, though no title has definitely been decided upon.

* * *

EXPLAINS ROYAL ETIQUETTE

Sir Percy Sykes, of London, England, former commander in chief of the British forces in Persia, and authority in royal court etiquette, is staving in several of the most spectacular scenes in “America,” a photodrama of the War of Independence, which is to be released on February 21.

SCHNITZER IS HOME AND OPTIMISTIC

Reports Every Available Space on Coast Lot in Use

J. L. SCHNITZER, vice president of the Film Booking Offices, returned to New York from the Coast Tuesday buoyant with optimism for the entire film industry’s outlook for 1924. Schnitzer, who went away two months ago to speed up F. B. O.’s production activities, said:

Every inch of available space on our lot is in actual use. The rush of activity has increased in the last few weeks. When other producers temporarily closed their plants for a while because of their production programs, so that we are now ahead of all others by the proverbial mile.

Emory Johnson is shooting some of the big scenes of “Swords and Plowshares” under the auspices of the government at the Presidio in San Francisco. The new Johnson attraction will not be a war picture.

“Mal St. Clair and his ‘Telephone Girl’ company are already on the fifth episode of ‘The Fighting Flat Top’, which will soon be appearing in the Cosmopolitan Magazine.

“George O’Hara, who will be remembered for his good work in the ‘Fighting Flat Top’ will soon be starring in another vehicle. The story, as yet untitled, was written by F. C. Millhauser. It will be directed by Al Santayana.”

“Chester Bennett!” will soon start on a new Jane Novak in what Bennett predicts will be even better than ‘The Lullaby’.

“Exploitation possibilities will be worked into all of our pictures, every production being made primarily for their box-office appeal and adapted to practical methods of showmanship.”

DOUGLAS MACLEAN BUYS GREAT BROADWAY FARCE

Douglas MacLean, whose second starring production for Associated Exhibitors, “The Yankee Consul," is soon to be seen on Broadway, this week purchased through Samuel Goldwyn & Company the rights to “Never Say Die," William H. Post’s comedy farce in which William Collier kept Broadway laughing for an entire year.

With the late Nat C. Garst as the star, “Never Say Die” toured America for three years and then ran in London a year and a half with the late Sir Charles Hawtrey in the Collier role.

* * *

WILLAT AT DEATH VALLEY

Irvin Willat has started his Paramount production of Zane Grey’s “Wanderer of the Wasteland,” having established his headquarters at Mecca, Cal., in the famous Death Valley. Here several sequences will be filmed before the company goes to Arizona to make the rest of the exteriors in the Painted Desert in the vicinity of Prescott.

The entire picture, for the first time in the history of Paramount, will be produced in color by the Technicolor process.

* * *

SIGN CHAIN FOR CAREY

The popularity of Western subjects in the Pittsburgh territory, under the contract just closed by Rowland and Clark for all their houses with G. R. Ainsworth, Pittsburgh, branch manager, for the entire series of Harry Carey pictures that Hunt Stromberg is producing for the Hodkinson Corporation.

This is significant in view of the fact that the first of the new Carey pictures has not yet been sent to the exchanges.
John M. Quinn Dies Suddenly in Los Angeles

Vitagraph Executive Had Been in Good Health

Coming as a shock to the motion picture industry was the word that John M. Quinn, general manager of the Vitagraph Corporation, had died suddenly Monday in Los Angeles from a heart attack.

Mr. Quinn left New York with Albert E. Smith, president of the corporation, on January 26, and was apparently in excellent health. They stopped off in Chicago for a few days and arrived in Los Angeles on February 1. Mr. Quinn suffered a heart attack late Monday and died in a short time.

Owing to storms in the west interrupting wire service, only the bare announcement of the death was received at the offices of the Vitagraph in Brooklyn.

Mr. Smith left Los Angeles Thursday accompanying the body to Chicago, where the funeral will take place.

Mr. Quinn is survived by a widow and two children.

He was born thirty-nine years ago in Chicago, where he was a newspaper man. He came to New York for the Western Newspaper Union and finally became eastern manager for the independent. He deserted the newspaper field to become associated with Triangle Film company in Los Angeles, in 1916 and remained with that company for a year. In 1918 he was chosen general manager of Vitagraph, and his work there placed him among the foremost men in the industry.

Six New Burr Features This Season

Independent Market Assured of Superior Quality and Costs

With his first feature, "Burn 'em Up in the West," starring Johnny Himes, Mr. Burr showed that he had a keen sense of what the public wanted in the way of films. He personally went into the field and sold his initial feature and exhibitors, cried for more like it.

This season a group of representative leaders in the state right field, realizing what C. C. Burr productions meant to the independent market, got together and assured Mr. Burr that they were counting on his new product for their theaters. In response to the demand, Mr. Burr secured story material of high caliber by well-known writers and signed up stars whose following meant dollars at the box office.

He then announced that he would make at least four productions for the independent market during the 1924-25 season, and not only has he made his quota but he will make two more features in the near future.

The four completed pictures are: "Three O'clock in the Morning," starring Constance Binney; "The New School Teacher," with Charles "Chic" Sale; "Restless Wives," with Doris Kenyon, James Rennie and a superior cast; and "The Average Woman" with a cast.

During the time that he was with Vitagraph he endeared himself to his fellow-workers through his kindness and consideration, and his passing leaves a vacancy that cannot easily be filled. The industry will feel his loss keenly, for he stood for advancement and progress.

Including Pauline Garon, David Powell and Harrison Ford.

Mr. Burr further announces that he will make two more features this season—"Lend Me Your Husband," and "Youth to Sell," both on a lavish scale with superior casts. The first is a sensational and original comedy drama of today written directly for the screen. Doris Kenyon already has been signed for this feature. "Youth to Sell" is another of Izola Forrester's stories and was published in Ansel's magazine under the title of "The Grey Path." * * *

"Torment Is Finished"

Maurice Tourneur gave the production its final O. K. and the master print was started on its journey to First National Pictures in New York, which organization will distribute it within the near future. The director left Hollywood to work on the script of "The White Moth." * * *

"Welcome Stranger! Finished"

James Young has completed work on "Welcome Stranger." The script was prepared by Young in conjunction with Willard Mack. In the cast are Florence Vidor, Virginia Brown Faire, Noah Beery, Dore Davidson, Otis Harlan, Robert Edeson, Lloyd Hughes, William Mong and Fred Butler.

Distributing Exchanges Organized by Brandt

Barney Rosenthal at Head of New Independent Organization

JOE BRANDT, president of C. B. C. Film Sales Corporation, made a trip throughout the country and has made a study of the exchange situation. He announces that he has perfected plans for the establishment of independent distribution exchanges in all territory that was formerly considered "closed" to independent distribution.

The initial exchange was opened a short time ago under the name of Columbia Pictures Corporation, in Omaha, with Sid Baker, formerly connected with First National, at its head. The exchange has been successful in distributing C. B. C. product in the Iowa and Nebraska territory, establishing the fact that the field is open for good independent products.

Another exchange was opened this week in St. Louis which will handle C. B. C. in Eastern Missouri and Southern Illinois territory.

Barney Rosenthal, one of the pioneers of the industry, will head the new organization. He has been a Universal exchange manager for the past eleven years and is well known to all distributors. Associated with him is N. S. Steinberg.

Regarding his new affiliation in the handling of independent product Mr. Rosenthal said he believed the time had come when the independent pictures had established itself in the confidence of exhibitors, and that, with the new "open program" booking by exhibitors, there was a tremendous possibility in the territory for independent pictures. C. B. C.'s "Innocence," featuring Anna Q. Nilsson; "Forgive and Forget" featuring Estelle Taylor, Pauline Garon, and Wyndham Standing; and "The Barefoot Boy" with an all star cast, would be released at once in his territory and Mr. Rosenthal added that he had kept his eye on the Independent proposition for some time and was absolutely convinced now that the future of the industry lay in Independent production and distribution.

* * *

Original Vitagraph Stars at Hollywood Studio

In "Borrowed Husbands," which David Smith is directing at the Hollywood studios for Vitagraph, Florence Vidor, who has the leading role, returns to the company under whose direction she first appeared in pictures.

Miss Vidor first played before the camera on the old Vitagraph lot at Santa Monica. Since then she has been starred and featured and has become one of the most popular screen personalities of the day.

There are three leading men in "Borrowed Husbands" playing opposite to Miss Vidor. Earl Williams, who began his screen career with Vitagraph, is one of the company for this production in one of the important roles. Rockliffe Fellows and Robert Gordon have the other principal male roles.

Newspaper readers who have enjoyed Mildred K. Barbor's entertaining novels of home life will get the first authorized screen version of this author's works in "Borrowed Husbands." * * *

Bacon's Double with Gasnier

Sam Allen, who has been playing the leading role in the touring stage company of "Night Train" since last fall, will be seen as one of the cast of the forthcoming preferred Pictures, "Poisoned Paradise." Based on Robert W. Service's novel, Mr. Allen was selected because of his striking characterization of Uncle Hughley in Preferred's screen version of "The Virginian" by Owen Wister.
Mae Murray in Dual Role

ASHION ROW," Mae Murray's latest picture, is made for that star. In playing two roles, one as a peasant girl, the other as a reigning stage celebrity, gives her the greatest opportunity of her career to display her ability. Miss Murray is a strong drawing attraction for women as her gowns are accepted as the last word and she wears them as few actresses can.

MISS MAE MURRAY is shown below in a dramatic scene in which she appears as a Russian peasant girl. She is given wide range to display her dramatic ability.

ABOVE. Exotic Mae wears clothes as few other actresses can. Her pictures are as good as a fashion show.

ASHION ROW" is Miss Murray's strongest play. She is called upon to play the part of a poor Russian peasant girl, which she does in a remarkable manner. Although her scenes in this role are in out of keeping with her former elaborate settings, she fits into the surroundings and wins the sympathy of the audiences.

BELOW Miss Murray is at her best when she is permitted to dance. She is pictured here dancing before the occupants of a vodka dive.
Industry to Give Luncheon to Edison on Birthday

The motion picture industry will tender a toast to "the father of the motion picture," Thomas A. Edison, on the occasion of his Seventy-seventh birthday, Friday, February 15, at the Ritz Carlton Hotel.

It will take the form of a luncheon at 1 P. M., at which Will Hays will act as toastmaster.

George Kleine is chairman of the General Committee in charge of the event, which is composed of the following:


It is felt by leaders in the industry that that occasion of Mr. Edison's seventy-seventh birthday is a fitting time to pay tribute to a great inventor whose work has laid the foundation upon which the entire industry is built.

Charles M. Schwab, Arthur Brisbane, Senator Owen of Oklahoma, and Terry Ramsaye, author of a history of the motion picture business, are among the probable speakers. Mr. Schwab's secretary has notified Mr. Kleine that Mr. Schwab will be present if he succeeds in arranging his affairs in Europe, where he is at present, in time to be present at the function.

Of special interest among the invited guests at the motion picture "Pioneers," including Thomas Armat, Herman Cassler, Frank Dyer, W. E. Gilmore, R. G. Hollman, C. Francis Jenkins, H. N. Marvin, Edward S. Porter, Harry Raver, William N. Selig, J. J. Kennedy, Albert E. Smith, George K. Spoor, Charles Urban and Percy L. Waters, many of the "Pioneers" have contributed toward the great constructive work upon which the industry is established.

Every place in the industry will be represented by an individual committee composed of outstandingly prominent men.

The committee in charge believes that this luncheon will be one of the noted events in the history of this great industry. No single outstanding personality can be ranked with Thomas A. Edison in the importance of his splendid endeavors in making the motion picture of today possible.

***

RICHMOND PICTURES REPORTS FOREIGN SALES

David J. Moutant, president of the newly formed Richmond Pictures, Inc., reports the following sales: With Sociedad General Cinematografica, for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador—"Broken Hearts of Broadway," eighteen reel Burlington Travelogues, thirty-six features including six five-reel Western stunt pictures starring Fred Thompson and four five-reel dramas starring Ora Carew.

With Liberty Film Company for Cuba—Twenty-seven features and twelve comedies, and sixteen other subjects.

Mr. Moutant has recently returned from a trip to Europe, where he appointed representatives for his new organization.

***

SHAPIRO JOINS SAMUEL GOLDWYN'S FORCES

To Head Exploitation and Publicity Departments of Producer

Victor M. Shapiro, who for the past five years has been affiliated with Pathe in an executive and advisory capacity as well as managing the exploitation and publicity departments of that organization, has become associated in a similar capacity with Samuel Goldwyn. The arrangements become effective February 11. Mr. Shapiro has been identified with the motion picture industry for the past eight years and during that time has attained to the foremost ranks of the industry's representatives and advertising experts. His personality and qualities of good fellowship as well as his ability as a showman have won for him a host of friends. Mr. Shapiro is the present incumbent of the presidency of the Associated Motion Picture Advertisers Association. During the past five years, Mr. Shapiro has been actively in charge of all Pathe's exploitation and publicity activities and has personally organized and conducted the elaborate campaigns in behalf of all of Harold Lloyd comedies from the two-reeler "Bumping Into Broadway" down to that star's feature successes, including "Grandma's Boy," "Safety Last" and "Why Worry."

Another highlight of his association with Pathe was the leading part he played in bringing "Nanook of the North" to its Broadway presentation at the Capitol.

***

'THE WHITE SIN' COMPLETED WITH STRONG CAST

"The White Sin," the second picture to be produced by the Palmer Photoplay Corporation, has been completed and is scheduled for release, February 24, by the Film Booking Office.

"The White Sin," like "Judgment of the Storm," has been written directly for the motion picture by Continental writer, Harold Shumate of St. Louis. William Seiter directed the production, which includes in the cast Miss Blythe Danner, Miss Francesa Billington, Hal Cooley, James Corrigan, Billy Bevan, Norris Johnson, Ethel Wake, Otis Harlan, Myrtle Vane, Arthur Millette and James Gordon.

***

MAGNOLIA PROGRESSING

James Cruze has completed his production of "Magnolia" at the Paramount West Coast studio.

Work has begun on the picture when the company left Hollywood for Natchez, Mississippi, December 22. Two weeks were spent on locations where Southern mansions and old fashioned gardens are still to be found, and then the company returned to the Paramount West Coast studio to complete the indoor sequences.

"Magnolia," which first appeared as a short play in Booth Tarkington's novel, was selected for the screen by Walter Woods. It deals with plantation life and the importance of the duel-ling code before the Civil War.

***

PLYMPTON COMPLETES SCRIPT

George Plympton, well known scenarist, has completed the script for "Flames of Republic," which Charles Chaplin has contracted for at the F. B. O. studios, commencing next week. Don Miller will assist the director. The story has to do with a South American revolution and will feature George Larkin. Walter Long already has been added to the cast, which will embrace a number of other well known names.
TO BEGIN ON 'BEN HUR' BY MARCH 1

But Talent Obtainable Engaged to Make It a Masterpiece

JUNE MATTHIS, Editorial Director of the Goldenwyn Pictures Corporation, arrived in New York from the company studios in Culver City on February 1, and sailed on the S. S. Paris on February 6, for Rome to assist Director Exhibitors Charles Brabin in the filming of "Ben Hur."

While in the city, Miss Matthis was in frequent consultation with Edward Bowes, Goldwyn vice-president, who returned last week from four months spent in Rome assisting Director Brabin in the preliminary preparations for this production, and with A. L. Erlanger, who is interested with Goldwyn in the picturization of this famous novel. Mr. Erlanger conferred with Miss Matthis on his recent trip to the Coast on the continuity for "Ben Hur" and further matters relating to the film version of the story were discussed with Miss Matthis in the city.

The "Benn Hur" continuity was prepared entirely by Miss Matthis, who is the best known and highest paid of scenario writers. She will remain in Rome throughout the filming of "Ben Hur" at the Cines Studios and will be in constant conference with Director Brabin and his technical staff.

"I was never so enthusiastic about a picture until I was working on my life," said Miss Matthis when interviewed a short time before her departure for Rome on board the "S. S. Paris," "Not even in making 'The Four Horsemen' was it quite the same because 'Ben Hur' has a totally different appeal. It is the most widely read novel in the world and having its appeal for Christian and Jew alike.

"It is a story to be worked with reverently because it touches upon a subject matter sacred to a large proportion of the world's population. Faithfulness to General Wallace's story was a requisite and I have been faithful to it in preparing the continuity; the same faithfulness will be continued throughout every step of the production. Those who see the completed film will find that the story has not been distorted in any particular in turning it into a motion picture."

"We have taken the greatest pains in selecting the cast. Innumerable camera tests were made of George Walsh for the part of Ben Hur raised upon three qualifications; his athletic prowess, his splendid physique and the plasticity of his acting—he is amenable to direction. We had to have an athlete for the part because of the great physical strength and endurance involved in several of the scenes; it was necessary that he approach physical perfection to carry the same appeal for women who see the film that Ben Hur had for the woman who helped to select the actor. Mr. Walsh is a modest actor, lacking, perhaps, in self-confidence, but that will make it all the easier for us to get from him the Ben Hur we want and I am certain that when the picture has been completed and screened that this actor is going to be one of the biggest names in the film world."

"Mr. Walsh will arrive in Rome a week or ten days after I get there. The other principals will come over at intervals as their schedule permits. I am going to remain on the set all of the time while the picture is being photographed, just as I did with 'The Four Horsemen,' adding Director Brabin in every way I can."

BRITISH FILM READY

Few British film productions have been awaited with more interest in this country than the elaborate screen version of "Miriam Mosella," from the novel by the late B. L. Farjeon. Aer-National have laid a handsome some production of this singularly interesting story, and the scenario has been prepared by Sidney Morgan with a fine sense of dramatic values. Mr. Morgan also made the picture for Astra-National. Impressive sets adorn the production, permitting between the luxury of the rich and the squalor of the poor.

NEILAN TO DIRECT HIS WIFE IN GOLDWYN PICTURE

Marshall Neilan is to return to the Goldwyn fold and continue work on his contract, interrupted since last Spring for a long vacation and for his direction of Mary Pickford's "Dorothy Vernon of Haddon Hall."

His first picture will be the many times postponed "Tess of the D'Urbervilles" with his wife, Blanche Sweet, as Tess. Camera work is awaiting the release of Miss Sweet by Thomas H. Ince, who has had her at work behind closed doors for many weeks on "Those Who Dance." It is expected that she will be free in about ten days.

When "Tess" is started it will be the first time that Miss Sweet has worked under the direction of her husband since 1918, when they did "The Unpardonable Sin" together.

HODKINSON PROMOTES CEIL MAYBERRY

At the executive meeting of the Hodkin- son Corporation held last week the company's branch offices were reorganized into four groups and the promotion of Cecil Mayberry from Chicago branch manager to central division manager was officially announced.

The post of Mr. Mayberry's promotion has not yet been filled and he will officially remain in charge of the Chicago branch until his successor is appointed.

The new grouping of the branches places Atlanta, Boston, Buffalo, Pittsburgh, New York, Philadelphia, Washington, Boston, Montreal, St. John, Calgary, Winnipeg and Vancouver in the eastern division under the supervision of W. F. Seymour.

TO MAKE "PAL O' MINE"

Word comes from Harry Cohn, producer, of features released through C. B. C., that "Pal O' Mine" will be the next production on the C. B. C. output feature schedule. Work has been completed on the continuity, and an all star cast is being lined up.

 Leatherstocking
A masterful interpretation of the Leatherstocking world from the world famous novel by James Fenimore Cooper

Coming Soon
Patheserial

They have thrilled every child; they are loved by every boy: read and re-read by every adult

MYLES STANDISH IS HIGHLY PRAISED

Charles Ray's Masterpiece Endorsed in Many Cities

WHEN Charles Ray's picture, "The Court- ship of Myles Standish," invaded Boston, however, the audience was bewildered with open arms. As one of the papers said, it was "welcomed as an old friend." The big As- trἐ NATIONAL attraction had a fine start at Tremont Temple. J. S. Woody, general manager of Associated, received the following telegram from F. F. Plimpton, the manager.

"The Courtship of Myles Standish" opened at Tremont Temple tonight to a capacity audience and representative audience was extremely enthusiastic, and the reception accorded the picture augurs well for a record box office. Heartiest congratulations.

In Seattle, where the "Courtship of Myles Standish" has just started its run at the Columbia Theatre, the Post-Intelligencer said:

"The Courtship of Myles Standish" is one of the few pictures that have historical value, and yet are so constructed as to be full of dramatic interest.

At the recent convention of the Oregon State Teachers Association, in Portland, "The Courtship of Myles Standish" was screened and was received with great enthusiasm by the six hundred educators. One of the officials said in an address afterward: "This picture is a fine example of the class of material we need for educational and as well as entertainment purposes in the near future." At a special morning matinee given by the management of the Columbia Theatre nearly 1,000 children of the schools saw the picture.

From Omaha comes announcement of the independent of Mr. Ray's picture, tendered by the civic committee of Omaha Women's Club.

"The Courtship of Myles Standish" is still packing the Woods Theatre, in Chicago, where it is now in its third run. The Chicago American of a few days ago carried across the top of a page the line, "Charles Ray Heads Midnight Revue," with announcement of his radio talk at the newspaper's "Midnight Revue" at Westinghouse station KYW.

MISSOURI THEATRE MEN DISCUSS MERGER

State Exhibitors Fear City May Dominate Organization

The consolidation of the M. P. T. O., Western Missouri and the Kansas City Division of the M. P. T. O. A., believed to have been favored by all exhibitors concerned, promises to be a real gain. The question may be settled at a meeting February 2 at the Hotel Baltimore, Kansas City, of a committee drafted to select a business manager to promote a reorganization campaign.

At the convention of the Western Missouri body in Kansas City opposition to the merger plan was expressed by exhibitors fearing a feeling would be created that the Kansas City association, with more members, would dominate the organization. Members of the city body have been the nucleus of the reorganiza- tion of the Western Missouri unit on a strong basis, the merger can be effected.

Speaking before the session J. Eise- ner, president of the Kansas City league, said: "Our organization has a monthly income of $300. The Western Missouri exhibitors are privileged to use our by-laws until re- organization is effected. Since our organiza- tion we successfully have combated encroach- ment on the part of unions, music tax interests and other unjust forms of taxation. We are willing to merge with Western Missouri and pay our share of revenue to support the organ- ization. It is up to you.
LEGION WILL DISTRIBUTE FEATURE PICTURE
Obtain Exclusive Rights for Monogram Film, "The Whipping Boss"

ANDREW J. CALLAGHAN, president of the Monogram Pictures Corporation, has announced that Monogram's new feature, "The Whipping Boss," will be distributed exclusively by the Film Service Division of the American Legion, under the supervision of Earle A. Meyer, director of the film department of the Legion.

In his letter of notification to all Legionnaires, National Commander Quinn said:

"I am a firm believer in the motion picture screen as a medium through which to impart information to a vast number of people. I believe pictures leave a deeper impression upon the average mind than the spoken or printed word."

"A few weeks ago I was asked to view a motion picture called 'The Whipping Boss.' The story is based upon the case of Martin Tabert, the young North Dakotan who was whipped in a prison camp. The American Legion began the investigation into Tabert's death which resulted in the conviction of the Whipping Boss and abolition of the convict leasing system in the state where Tabert was martyred."

"'The Whipping Boss' is a most gripping picture. True, it is founded upon a harsh theme, but the producer has skillfully interwoven the inevitable love story. The picture quite convincingly portrays the Legion as a community and national asset."

"Its exhibition offers the Legion priceless publicity. The film graphically proves that the Legion is an organization carrying on now as it did in war—for humanity and righteousness."

The American Legion has no intention of going into the general film business, according to Mr. Meyer. The organization handles only films that have special American Legion value intended to express the truth. The American Legion is not trying to reform the industry, says Mr. Meyer, but on the other hand it is co-operating with the representative of the Hays Public Relations Committee.

All the publicity will be handled by the Legion staff, who will be assisted by the many aids which the Legion carries on in America with a population of 50,000 or over. This item in itself makes the American Legion one of the most important organizations for publicity and exploitation today.

"The Whipping Post" is a strong picture. The theme deals with the death of an ex-service man, Martin Tabert, that was caused by a severe beating in a convict labor camp. The Legion took up the fight against the use of prisoners in labor camps in the South.

FLORA FINCH SELECTED FOR VALENTINO CAST
Florence O'Denishawn, famous dancer, and Flora Finch, equally famous for her motion picture work which dates back to the days of John Bunny, are two new additions to the cast of " Monsieur Beaucaire," Rudolph Valentino's new Paramount picture which will be released next week at the Famous Players Long Island Studio. Miss O'Denishawn will do a specialty dance with Mr. Valentino in the picture and Miss Finch will have the role of one of the old maids of the court of Louis XIV.

GREY BUSY ON O'HARA VEHICLE
John Grey, recently appointed scenario head of Grey, is at work on the story of George O'Hara's new starring vehicle, production of which will begin in the near future. The story, yet untitled, was written by F. C. Millhauser. Al Santell will direct. The cast will be announced shortly.

OFFICIALS OF AMERICAN LEGION, WHICH WILL DISTRIBUTE "THE WHIPPING BOSS" FOR MONORAGM. LEFT TO RIGHT THEY ARE: RUSSELL G. CRELSTON, NATIONAL ADJUTANT; JOHN R. QUINN, NATIONAL COMMANDER; EARLE A. MEYER, DIRECTOR OF LEGION FILM SERVICE.

JAKE WELLS, PIONEER, EXPANDS HOLDINGS
Purchases Theatre in Asheville, Negotiating for Another

JAKE WELLS, a pioneer in theatre activities in the South, and for many years the strongest single controller of theatres in the territory, intends expanding extensively again. This report is borne out by his purchase during the past week of the handsome Park Theatre, Asheville, N. C., and negotiations for a leading theatre of Greenville, S. C.

For many years Wells stood at the very top, at one time controlling forty-two big city theatres in nine states. Later he sold out a majority of his holdings retaining fourteen theatres in Richmond and Norfolk, Va. He then entered the hotel business and owns four mammoth resort hotels in Hendersonville, North Carolina and a big beach resort at Ocean View, Va.

He was a former big league baseball player and entered the theatre business twenty-five years ago. The last of his holdings sold were the big Atlanta interests which were purchased several years ago by the S. A. Lynch Enterprises.

He has always been a commanding figure in theatricals, known as all leading artists of stage and screen personally, and his entry into the game in a big way will lend additional interest to Southern theatrical circles.

FILM PROGRESS PRAISES 'THE MARRIAGE CIRCLE'
A Warner Brothers production is listed among the "forty best" pictures for 1923, chosen by the National Committee for Better Films, in its current issue of Film Progress. This is "The Marriage Circle," the Ernst Lubitsch production whose Eastern premiere was held at the Mark Strand Theatre on February 3, and whose Western opening was such a grand success that it was held over for an indefinite run, and is now turning its fourth week's showing.

CECIL DE MILLE HARD AT WORK ON MODERN DRAMA
"Triumph," Cecil B. De Mille's next Paramount picture, scheduled for regular Spring release, is said to return to the realm of social satire in which this producer has scored such sensational past successes.

According to Paramount executives, "Triumph" essays to do the same thing for modern industry as De Mille has previously done for other phases of society in "Old Wives for New," "Why Change Your Wife," "Male and Female" and "Manslaughter." After a short foray into the ancient and spectacular in "The Ten Commandments," De Mille is now back in the road which he pioneered. Laughed at when he announced the making of "Old Wives for New" instead of the pepper-mint boy and butterscotch girl romances in Vogue at that time, De Mille carried his brilliant new playphot form to a point where its success has been proved by widespread imitation both in form and titles.

"Triumph" has been adapted by Jeanie Macpherson from a Saturday Evening Post story by May Edginton. Its appeal to the publicities in the fact that it swings in its orbit to all gradations of human life.
DAVIDSON RAPS CURTIS ON AMENDMENT

Exhibitor Tells Kansas Senator About Folks Back Home

T. A. DAVIDSON, Cherryvale, Kans., exhibitor, sent a "hot shot" to Senator Charles Curtis of Kansas at Washignton last week, pertaining to Curtis' proposed amendment to the Mellon bill, providing for the retaining of the 10 per cent admission tax in order that the soldier bonus might be paid. And then Davidson letter follows:

"Senator, are you seeking retirement after this term? If so, you are on the right road, and it is hard work for you down hill most of the way. The going will be easy. It has been my good fortune to hear you on several occasions at the old soldiers reunion at Cherryvale, and I can say that while you will well be served and all the nice things that go to make up a political speech place in Egypt. Distinctive has just finished making "Blood and Gold," an original story by John Lynch, veteran screen writer. "Second Youth" and "The Adopted Father," previously released, are on the schedule for release in the next two months.

WALTON GOES TO EUROPE FOR ERNEST SHIPMAN

Holmes C. Walton, representing Ernest Shipman, sailed for England on January 10 to arrange for the distribution of the three latest Shipman pictures in England and on the Continent. A demand for these pictures already has been expressed by several English distributors because of the fact that, being Canadian-made, they are practically British-made.

Two of these productions, "The Man from Glengarry" and "The Critical Age," are from stories by Ralph Connor, who, though well known in this country, has greatest following in Canada and in England, where he is one of the "best sellers." The third picture, "The Rapids," also is a Canadian-made feature.

BUCHOWETZKI DIRECTS NERI FOR PARAMOUNT

Dimitri Buchowetzki, famous European director, who was brought to this country to direct "The Great," was then off to Hollywood to begin shooting "Miss Neri's" next starring picture, "Men," at the Paramount studio in Hollywood. Written by Buchowetzki himself with Paha Njik, his assistant, the story of "Men" is said to offer the Polish actress one of the most brilliant roles which has yet been given her.

Fresh from a series of triumphs in Germany and Sweden, where he produced "Peter the Great," "All for a Woman" and "Karussell," Buchowetzki's first American made production for Paramount will combine the facilities of the Western world with the directorial traditions of Europe.

C. E. WHITEHURST'S DEATH MOURNED BY TRADE

American and Canadian Organizations Pass Resolutions of Condolence

A MEMORIAL resolution on the death of O. E. Whitehurst, a member of the Board of Directors of the Motion Picture Theatre Owners Association of New York, follows:

"The resolution characterized Mr. Whitehurst as " valued National Director and a true and loyal friend of the Motion Picture Industry."

At a special meeting of the Ontario Division of the Motion Picture Theatre Owners of Canada expressing the regret of that branch to the national organization on the death of Mr. Whitehurst.

WILSON MEMORIAL SERVICES IN JERSEY THEATRES

One of the first organizations to make known its intention to hold public memorial services for the late President is the Motion Pictures Theatre Owners Association of New Jersey. It was made by Henry M. Hobart, vice-president and production manager for Distinctive. Distinctive has own the film rights to this celebrated Parker novel for nearly a year. Mr. Hobart said that a further announcement on the part of the director and the cast will be made shortly.

It is a story the principal action of which takes place in a small town in the state of Distinctive Pictures Corporation. This announcement was made by Henry M. Hobart, vice-president and production manager for Distinctive. Distinctive has owned the film rights to this celebrated Parker novel for nearly a year. Mr. Hobart said that a further announcement on the part of the director and the cast will be made shortly.

Hepworth Picture Breaks a Record in London

An interesting light on the magnitude and box-office power of "Comin Thro' the Rye" was afforded on this Hepworth special this week when Joseph Di Lorenzo, general manager of Hepworth Productions, Inc., was in receipt of a dispatch from Cecil M. Hepworth, the man, and in testimony of the respect in which his memory is held in the State of New Jersey, we will hold public memorial services in our theatres upon the day he is laid to his final rest.

FITZMAURICE OUTFIT NOW IN LOS ANGELES

George Fitzmaurice, director of "The Big City," will withdraw his eastern producing activities to Los Angeles and establish permanent producing headquarters there. This move is in accordance with Samuel Goldwyn's policy of centering his producing in Los Angeles.

The picturization of "Cynthia," the novel by Joseph Hergersheimer and for which a number of scenes already have been made in New York, will be transferred to Los Angeles immediately.

Within the next week Mr. Fitzmaurice's producing organization, Fitzmaurice Pictures, headed by Arthur Miller, chief producer and Sheridan Hall, assistant supervisor, will be in Los Angeles. Studio arrangements are now being perfected by Mr. Fitzmaurice and actual "shooting" will be started within the next ten days.
HODKINSON TO RELEASE TWO CHRISTIES

Short Subject Specialists Believe Way Open for Features

Contracts were signed this week between Charles Christie and the Hodkinson Corporation that call for the production of at least two big Al Christie features for Hodkinson release.

Charles Christie, who is now in New York, says the Christie pictures have been held to short length subjects and have been limited in number as a carefully thought out business policy, but that believing the time is now right for the expansion of their activities the contract calling for the production of Al Christie features was consummated.

The productions that Al will make for Hodkinson distribution will be the first feature length comedy subjects turned out at our studio since "So Long Letty," which we made and released through the Robertson-Cole Company in 1920," says Mr. Christie, "and we feel that the splendid success of that subject will be a strong incentive for the features we are now going to produce."

"So Long Letty" made money for the exhibitors. They all liked it and we received a flood of exhibitor requests for more productions of the same length and quality, but we did not believe it advisable to continue the production of features at that time, even though the venture had proved successful.

"Now we feel conditions warrant expansion, and as our studio equipment is fully capable of meeting all the requirements of the highest class of feature work we are going to spread into the more pretentious field in whole-hearted fashion and a previous success to our course by."

The features that Al Christie will make for the Hodkinson program will not in any way conflict with the two-reel Christie comedies being released by Educational. These short subjects will be continued. The features to be produced will be separate and distinct product differentiated by the trade name of Al Christie Features.

MARIE BUSCH

Well known star who is hard at work on a Goldwyn picture to be released soon.

RAOUl LE MAT RETURNS TO SWEDEN

Metro Distributor Is Accompanied by Arthur Loew

RAOUl LE MAT, Swedish exhibitor and distributor of Metro pictures there, following a short visit to this country to visit Arthur Loew, general manager of Metro's foreign department, sailed February 5, for Europe aboard the same ship with the latter, who will visit Metro's foreign representatives throughout Europe and study motion picture conditions there.

Mr. Le Mat's visit was taken up with conferences and with viewing Metro productions awaiting release. He expressed himself as highly gratified with the results of his sojourn.

Mr. Le Mat is the owner of a chain of motion picture theatres scattered throughout Sweden. He declared a great portion of his success is due to his adoption of American exploitation methods.

Arthur Loew, accompanied by Mrs. Loew, will tour Europe for several months visiting, France, Italy, England, Central Europe and the Scandinavian countries. He will make a thorough study of conditions and will consult with his representatives in each of the countries.

MARC LACHMANN TO EXPLOIT NEW METRO PICTURE

Marc Lachmann has resigned from Universal to handle the exploitation campaign for Metro on "Thy Name Is Woman," the Mayer-Nible production which opens at the Astor Theatre, on February 25th, for an indefinite engagement.

Lachmann recently returned from London where he exploited "The Hunchback of Notre Dame" for Universal. He also handled the campaign for "Hunchback" in New York prior to his departure for England last October.

LOHRCH A HODKINSON MANAGER

H. S. Lorch has resigned his post as Detroit branch manager for Goldwyn to become manager of the Chicago branch of the Hodkinson Corporation.

Mr. Lorch will fill the place left vacant by the promotion of Cecil Hably, who is now central division manager of the Hodkinson branches.

SPEEJACKS TALE READY FOR NEWSPAPERS

Paramount Prepares Photos and Mats for Co-operation

Throughout the courtesy of the Chicago Daily News the serial story of the round-the-world cruise of the motor yacht Speejects, written by Mrs. A. Y. Gowen, who accompanied her husband on the memorable trip, and published in daily installments in that newspaper, is now available for newspapers anywhere in the United States and Canada.

Five hundred copies of the serial have been printed and are now being distributed among the Paramount exploitation men for publication in advance of local showings of the Paramount picture, "Around the World in the Speejects." The story is made up in twenty installments.

A large number of newspapers in the larger cities already have published pictures and lay-outs on the Speejects adventure, and photographs and mats may be obtained from Charles E. McCarthy, Paramount publicity manager, for illustrating the serial story if newspapers desire them. The service is offered free of charge and should prove of assistance to exhibitors in the exploitation of the Paramount film.

GASNIEr TO BEGIN ON NEW ONE

As soon as Gasnier finishes supervising the editing of his new Prefered Picture, "Poisoned Paradise," he will begin work on a screen version of Edwin Balter's widely read novel, "The Breath of Scandal," which attained great popularity first in Cosmopolitan Magazine and later in book form. Olga Baclanova has accepted the adaptation and the cast is now being chosen. The production will be the first Prefered Picture to be filmed at the Hollywood Studios which have recently been taken over by the B. P. Schulberg organization.

ADDITIONAL FRANCHISEHOLDER FOR TALMADGE SERIES

Truart announces the franchising of the Richard Talmadge series of dramas to the F. and R. Film Company, Minneapolis, for the territory consisting of Minnesota and North and South Dakota. Negotiations were consummated this week with J. F. Calabry, of the F. and R. Film Company, which also holds the franchise for Truart's Elaine Hammerstein productions.

The first of the series of Richard Talmadge productions to be released in this territory is "Let's Go," in which the star is supported by Eileen Percy, George Nichols and Tully Marshall. This is to be followed by "On Time," which has Billy Dove, Stuart Holmes, George Siegmann, Charles Clay and Douglass Gerrard in the supporting cast.

The third production will be "In Fast Company."
Woodrow Wilson

The passing of Woodrow Wilson strikes deep into the hearts of motion picture men and women. For the eight years of his presidency his form and features were constantly before them. No man in public life was photographed so frequently; and no man who faced the camera more convincingly typified the American ideal of the great leader.

Mr. Wilson was the first of the War Presidents to find subject to his call the heretofore unavailable motion picture as an instrument for the furtherance of national aspirations. He was quick to grasp it and to make full and intelligent and effective employment of it.

His presence at a banquet of the National Association in New York was a recognition on his part of the influence of the industry. In view of the many demands upon his time and energy in those stirring days the honor of his visit was fully realized by the motion picture men.

His summons to the industry in 1917 to help in the prosecution of the war was answered by the prompt response of every department.

In many ways during his long term of office Mr. Wilson indicated his interest in the motion picture. So in his death the men and women of the industry feel a personal as well as a national loss.

The careful preservation of every inch of film containing a likeness of the late President should be a patriotic duty. To future generations such negatives and positives will be priceless.

Those who come after us will bless the men who made such a possession possible.

Like Abraham Lincoln, so opposite to him in many respects and so similar to him in many others, Woodrow Wilson “now belongs to the ages.”

Regardless of the relative position which history may assign these greatest two Americans it cannot be denied that the successful struggle for a Union indivisible led by the railsplitter made possible the great service to country and mankind of that other Southerner the scholar.

And it will not be forgotten that each man, like thousands of the millions of men he commanded, was a war casualty.

Tried and Proved

Our attention has been called—we believe that is the approved if fabricated form of expression—to a statement in a recent issue of a motion picture business journal under the caption of “Curtain.”

Our pervasive contemporary, fully and properly impressed with the importance of the message it desires to convey to its readers, does not trust it to a text page.

In order with the greater certainty to corral the attention of its subscribers it employs a complete unit in the advertising section and argues its case with bold twenty-four-point type.

“A blare of trumpets as the curtain goes up—a brief, very brief first act—and then Curtain!” the introduction sets forth.

“That briefly expresses the trade paper advertising most generally done on each feature release.”

It may be fitting at this point to enter on the record the fact that we are not seeking to establish the basis of a controversy, even a mild one. Perish the ungenerous thought!

Exhibitors Trade Review is absolutely in accord with those sentiments.

It believes, too, that “Trade paper advertising is a Service to exhibitors,” a service they have a right to demand; and where that service is directed only at a few hundred first run houses and ceases when ninety odd per cent of the picture houses want it, for playdate information, it is not adequate service; it is not efficient advertising.”

The custom of the distributor in starting off a production with a small or large amount of advertising and then leaving it flat is one that has grown with the development of the exploitation departments of the business papers.

The average exhibitor in search of material is forced to browse around the exchanges or dig through files of his business journals.

Is there any valid reason why a production should not be supported by direct to exhibitor advertising, in a diminishing scale as a matter of course, through the full flush of its second runs and along down the line until it has made its rounds?

Readers of Exhibitors Trade Review have been prompt to note in its department of Tried and Proved Pictures evidence of a change in policy regarding subjects that no longer are first runs—in the key cities—and to put on the innovation the seal of their approval.

We believe the department now three months old serves a double purpose and yields a double service—for and to exhibitor and distributor alike.

Underlying the department are the ordinary and simple rules of merchandising—keeping alive in the memory of the buyer the identity of goods that are worth while and affording the manufacturer an opportunity of getting back a reasonable profit on his product through rational circulation and without being compelled to resort to high charges on initial sales.

Honoring Edison

The testimonial luncheon in honor of Thomas A. Edison, planned for February 15 at the Ritz, promises to be an occasion worthy of the industry. As the motion picture attains stature and adds years to its life we are apt at times to forget names and personalities that were all-important in the early days.

Thomas A. Edison holds a position in the motion picture industry that is outstanding. If in the decade last past he has been less active than he was for the two equal periods preceding he is still the Grand Old Man behind the screen. And so will be continue to be through the years.

George Kleine, to whom credit is due for suggesting the function, is receiving many messages from men prominent in the industry and in other lines of effort commending the plan of honoring Mr. Edison.

The list of diners will include the names of those who made up the Patents Company and of those who created the independent opposition to that powerful body. It will include names of inventors that today are less familiar, but whose work will survive them. And it will include the names of men who have capitalized the possibilities created by the ingenuity and persistence of the pioneers, who have in their own day and way erected great structures on the foundation established by the “fathers” of the industry.

Mr. Edison’s acceptance of the invitation is characteristic of the man who never has known the meaning of office hours in his work. “My personal preference would be for a luncheon rather than a dinner,” he wrote to Mr. Kleine, “as I can get back to the laboratory late in the afternoon.”

Mr. Edison will be seventy-seven years old next week.
LEADERS ALL
Sol Lesser, All Around Executive

FEW there are among the leaders in the film industry who are representative of the second generation—in other words who were brought up in the business. That this is a fact is due, of course, to the comparative youth of the industry. But it's coming along.

Sol Lesser's first business experience was selling ice cream cones in his father's Mission Theatre, San Francisco. He was fourteen years old then—in 1915.

Lesser Lesser, the senior, was one of the first of the exhibitors to organize and also was one of the first officers of a theatre owner's body.

Today Sol Lesser gives some of his attention to the duties involved in the following responsibilities:
- First vice president of Associated First National
- Vice president of West Coast Theatres, Inc., a string of 200 houses covering every key situation in California and every district in Los Angeles and surrounding towns.

President Principal Pictures Corporation. The latter organization has under contract all the works of Harold Bell Wright, whose stories are reputed to have attained an average circulation in excess of a million and a quarter copies, and Baby Peggy, the great little star.

Of course, there are real estate and other interests, for spare time, as it were. Among the latter are various important exchanges.

MR. LESSER a long time ago organized in San Francisco the Golden Gate Film Exchange, quickly developing a large business and getting together a large amount of product.

The writer recalls looking into his great vault in 1915 and expressing amazement at the array of film. It was no effort to believe there were five million feet stowed away on those shelves—a lot of material for an independent exchange in those days.

Sol Lesser's first real plunge was the purchase of fourteen states on “Cabiria,” one of the first big state right propositions. “Quo Vadis” had preceded it across the water, but the rights on that great picture had been retained by George Kleine and by him shown throughout the country.

LEADERS ALL—SOL LESSER

Because besides being his business the motion picture has been his hobby since childhood, he having grown up in the atmosphere of the picture house; because he possesses unusual judgment, which quickly formed, is as quickly acted on; because he has taken up the different branches, in each instance mastering one before proceeding.

So it will be seen that Mr. Lesser took a substantial slice of the first great production to be put on the independent market. Incidentally he made a lot of money on the picture.

On Griffith’s “Hearts of the World” Mr. Lesser bought thirty states and at one time controlled the country.

What proved to be his real beat, however, was Mack Sennett’s “Yankee Doodle in Berlin.” In conjunction with Mr. Sennett he organized thirty-six companies, each with a troupe of Sennett bathing girls. The venture was highly profitable.

The first production undertaken by Mr. Lesser was following the signing of Annette Kellerman and later of George Beban. The pictures in which these players were starred were successful.

In 1918 Mr. Lesser went to Los Angeles, where he already had exchange interests. He bought the Kinema Theatre from T. W. Tally. Later he was joined in the venture by A. L. and M. Gore, and other houses, which formed the nucleus of the present West Coast Theatres organization, were purchased, as well as the Southern California franchise for First National.

What was accomplished by Mr. Lesser with Jackie Coogan is now a matter of history. At a preview of “The Kid” in Los Angeles, where at the time he was representative of First National, he saw the possibilities of the youngster as a star and lost no time in signing him.

The producer believes he will do even greater things with his new starlet, Baby Peggy. It is his intention to provide a setting for her stories that have secured a popularity as best sellers.

First on the list will be “Captain January,” now in its fifty-fourth printing and with a circulation estimated at 600,000 copies. The one to follow will be the famous juvenile classic “Helen’s Babies,” by John Hamberton.

In the making and treatment of the picture starring Baby Peggy full use will be made of the experience acquired in the production of the Coogan subjects. And it may be said here that there is a vast difference in successfully making and distributing pictures that feature a child rather than an adult.

MR. LESSER’S ideas on production fundamentals are governed largely by his experience in exhibiting. Simply expressed, these are exploitation possibilities backed up by quality.

Instead of resorting purely to the artistic in filmmaking he keeps constantly in mind the problems of theatre presentation, of showmanship, and adopts a policy that will permit exploitation.

He wants a star with demonstrated ability to draw and a director whose past performances constitute an assurance to the public that the resultant product will be worthwhile.

Once a policy is established in a house it is never changed except for sufficiently demonstrated reasons.

In the production of his pictures Mr. Lesser has no vanity to satisfy. Being an exhibitor, he conceives and executes every production from the viewpoint of the requirements of his own houses.
‘THE LULLABY’ CARRIES NOVAK TO FAME

New F. B. O. Feature Makes Many Players More Prominent

Aside from the fact that it is rather a far stretch of the imagination to visualize the typical Italian maiden as a blonde, Jane Novak as Pelipa in F. B. O.’s latest feature production, “The Lullaby,” appears to be one of the strongest examples of excellent casting revealed this season.

As the sweetheart and mother she carries away practically all the big honors of the picture. She is irresistible in her bewitching innocence during the first part of the theme. She is equally dominant and forceful throughout the heavier parts of the picture when she is carrying the entire story forward with a complete run on the gamut of human emotions.

The result is that it has practically resulted in another “Miracle Man” for Jane Novak, and Robert Anderson, Fred Male testa, Otis Harlan, Cleo Madison and Baby Dorothy Marion—all climb higher in one seeming jump up the ladder of fame.

Before passing on the subject of players just another word about little Dorothy Marion. As Baby Antoinette she is the symbol of the great punch thought of the picture proper. “I want my mama!” That’s one of the titles of the film, by the way, and it tells it all.

As showmen, stop and think what that single line means to you as “ad” copy. You can make no mistake for that matter in basing most of your exploitation around those four simple words. They make an excellent caption for a page torn out of anyone’s life. The picture fairly reeks with other exploitation possibilities.

All of which suggests some remarkable tie-ups with the proper division of the Red Cross, the Salvation Army and other kindred organizations.

The F. B. O. press books on this feature materially assist you in maintaining a high caliber atmosphere of dignity in your campaigns, showing you in a clear and concise manner how to play up the human element, pathos and tremendous heart interest threads of exploitation possibilities.

Play this picture on a night when you want to show your patrons that you are giving them a big picture, considerably out of the ordinary and one which they will everlastingly remember as having seen at your house.

When the title of “I Want My Mama” flashes upon the screen you get the real punch of the Lullaby theme. You just begin to realize that it is a great picture. It “gets” you then and there. And we do not hesitate to say that Jane Novak’s portrayal of the mother is exceptionally superb. Dorothy Marion as Baby Antoinette is equally outstanding. Here is a child actress who has every indicating characteristic of being a national favorite within another six seasons.

I WANT MY MAMA!
LET RIGHT HAND KNOW WHAT LEFT'S DOING

Turner's Policy Should Be of Value to Many Other Showmen

ONE of the best little organization schemes that has been seen outlined in some time comes from E. D. Turner, manager of the Imperial, Asheville.

Turner has a memorandum system. Or perhaps it should be called to a memorandum-book system, by which he makes every employee of the theatre feel the responsibility of his particular position. Turner believes that sending a general notice from the manager's office and allowing it to filter through the department heads, or posting it on the bulletin board does not carry sufficient weight because the notice or instruction is after all only general, and loses its force.

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

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

The second classification is known by Special Instruction, and covers rehearsals in theatre discipline, such as leaving a post without relief, failing to report exit lights out, or some weakening of the chain in a particular spot. These are every mentioned on this type of memo, but the instruction carries a polite reminder that a repetition of offense will mean dismissal.

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

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

British Columbia Lowers Tax

A general reduction in the amusement tax on tickets of admission to all theatres in the Province of British Columbia has been announced by the Provincial Government. The new legislation provides for a cut of 30 per cent in the tax. For several years the Government assessment on tickets has been 10 per cent on the gross amount. Action was taken by the Government as a result of continued protests on the part of exhibitors.
John Flynn, “Hollywood’s own,” is fit and sound again after a brief illness. “Hollywood,” it should be explained, is the leading headquarters, the eating place and whatnot of Kansas City exhibitors.

John M. Stewart has installed a new set of stage scenery in his Wonderland Theatre at Kaufman, Texas.

B. D. Holcomb has sold the Vaudette, a suburban house in Tacoma, to Nathan Levin.

B. D. Brigham has sold the Empire, Texas, Wash., to Rex B. Hevel, who took over the house February 1st.

G. L. Brock is manager of the new Belle Theatre at Fort Payne, Ala.

Mr. Pitchman has closed the Curtis, Elkinsburg, Wash. He is in Seattle at present.

O. Gill has purchased the Tophics, Honey Grove, Texas, from R. C. Bryan and D. W. Redwine.

William Stanley has reopened the Little Hollywood in Old Tacoma, after a six months’ closing.

H. M. Fort, formerly of Oklahoma City, Okla., is reopening the Rialto Theatre, Moberly, Mo.

Harry Greenman is back on his old job, managing the William Fox Liberty, St. Louis.

Charles Jones is operating Joe’s Playhouse, at Swiftion, Ark.

Jacqueline Logan

Her latest role “Glad” in Paramount’s “The Dawn of a Tomorrow” was made famous on the stage by Eleanor Robson. She portrayed another Eleanor Robson role in “Salome Jane.”

Round Table Briefs

Eddie Mansfield has been appointed manager of the Globe Theatre, a motion picture and vaudeville house of Kansas City, to succeed Cyrus Jacobs, who died recently. * * *

Joe Wade has purchased the Star Theatre, Griggsville, Ill., from James E. Craft and is operating it himself. * * *

O. W. Persons is interested in the new Strand, Minden, Nebraska, which is rapidly nearing completion.

A Matinee Tonic!

Here is the finest tonic for the box office that has yet been devised. Here is a way to clinch the kid business of your neighborhood for ten weeks without worry or doubt. You begin with Episode No. 1 of a Harold Lloyd serial. Not a picture, but a story. In the story, Lloyd, possibly the greatest kid favorite the screen has developed, is the hero of fantastic adventures. It is just the sort of story the kids read and keep on reading. Give them Episode No. 1 on any Saturday matinee, and watch them clamor for Episode No. 2 the following Saturday.

The Adventures of Harold Lloyd

In Strange Lands

Not A Motion Picture

$10 per Thousand

The serial is in ten episodes, ready for immediate delivery. The cost to you is $10.00 per thousand; one cent a piece. There is space for your imprint on the cover.

Address Your Order Today to the

Albert H. Gross Publishing Co.,
201 West 49th St.,
New York City.

SOMEWHERE

SOME EXHIBITOR IS LOOKING FOR
A BUYER FOR HIS THEATRE

A. SOFFERMAN

1493 Broadway New York City.
Telephone, Lackawanna 6683
Established 1900.

Will Buy That Theatre

Because he makes the buying and selling of theatres a specialty. And everyone who has ever dealt with Mr. Sofferman knows that his business has been built upon FAITH and RESULTS.

LIST YOUR PROBLEMS WITH SOFFERMAN TODAY
Up and Down Main Street

WILL ROGERS IS MASTER OF CEREMONIES

Host of the Evening at Opening of 'The Marriage Circle'

WILL ROGERS, who showed himself a master of the humorous phrase in various functions as toastmaster while in the East, acted as master of ceremonies during the world premiere of Ernst Lubitsch's latest production, "The Marriage Circle," at Grauman's Rialto Theatre, Los Angeles.

The world premiere was a big social affair, with stars, directors, big producers and leading men of the film industry present. The audience was both sympathetic and responsive. There was a certain genial and joyous spirit in the house that was contagious and that found its culmination when Will Rogers came on the stage. He introduced the members of the cast.

Commenting on Marie Prevost, he said that after this picture she could throw away her one piece suit, and did not have to play with Ben Turpin any longer. He praised the picture highly, saying "it will be much more popular than The Ten Commandments — some people don't know the ten commandments, but in this picture they know what is going on all the time."

"Roping in" some of the stars in the audience, he made Pola Negri get up, which she first modestly declined to do: "No, this is Ernst's night," she said. Finally she arose and bending over to Lubitsch, who sat right behind her, pressed a large bouquet of lilies of the valley and orchids in his hand, pulled him from his seat, until they both stood in the glare of the spotlight. Then came Will Rogers' voice: "A great combination, Pola and Ernst, the two people who have made each other famous."

Besides applauding the picture, the audience picked individual scenes for praise. This Western premiere precedes the Broadway opening. The acclaim given the production insures an interesting picture to New York film fans.

"The Marriage Circle," adapted by Paul Bern from Lothar Schmidt's play, is a story of "good fellows," wives and a husband or two.

Lubitsch responded to the curtain calls and expressed his gratitude for the reception accorded his production. Will Rogers, announcing him, said that as soon as Lubitsch touched our shores, the talk of the menace of German films ceased, and that Lubitsch was probably the only good director-producer that country had given the world.

RESIDENTS AID IN FILMING OF CRUZE'S 'MAGNOLIA'

The Chamber of Commerce of historic Natchez on the Mississippi River has joined with James Cruze in making "Magnolia," his newest production for Paramount, a faithful motion picture record of Southern life in the days before the Civil War.

From the time that James Cruze selected Natchez and its picturesque vicinity as the location for the production of "Magnolia," the Chamber of Commerce and other local bodies brought all their powers to the assistance of the director. Scouts with cameras scoured the neighborhood preparing data concerning the most suitable places for filming scenes for the picture. Information and photographs were forwarded together to the Paramount studio in Hollywood.

In filming "Magnolia," James Cruze will reproduce the "Natchez Under-the-Hill," which formerly stood upon a ledge between the river and the hill where Natchez of today is built. The bluff-and-shelf formation upon which Natchez, past and present, was built, is unique on the Mississippi.

The featured players in "Magnolia," which was adapted from the stage play of the same name written by Booth Tarkington, are Ernest Torrence, Mary Astor, Callen Lunds, Noah Beery and Phyllis Haver.

Jesse Weil With Hepworth

Joseph Di Lorenzo, vice-president and general manager of Hepworth Productions, Inc., announces that he has engaged Jesse Weil as director of advertising and publicity.

Mr. Weil is well known, having been with Selznick and C. B. C. Film Sales Inc., and has just returned from the West Coast.

OVERFLOW CROWDS JAM STRAND THEATRE

N. Y. Premiere of 'Marriage Circle' Proves Strong Magnet

DRAWN by sensational reports of an Ernst Lubitsch Production that was a radical departure from past Lubitsch pictures, by the accounts of a film differing in treatment and technique from anything yet seen, and by the presence of six players, all of them headliners, thousands pressed into the Mark Strand Theatre, Sunday, to witness the Eastern premiere of "The Marriage Circle."

Record attendance was reported by Joseph Plunkett, the theatre's managing director. It is usual for the Strand to do good business Sundays, but the overflow this week was even greater than ordinarily. So many prospective patrons were turned away admission that Mr. Plunkett issued a formal apology in the newspapers to those who came too late to see the picture.

An elaborate advertising campaign had preceded the engagement. Full and half page ads, together with a series of one-column type ads that began two weeks ago, proved unusually effective in arousing curiosity, while the numerous press stories concerning the genius of Lubitsch were instrumental in packing the house.

Metropolitan critics, invited in praise of the production, outdoing even the Los Angeles reviewers who had hailed it as the outstanding picture of pictures. Both Lubitsch and each of the players came in for generous share of praise. Without an exception, New York critics declared it a distinct advance, in combining artistic merit with genuine entertainment.

PHONO FILM DEMONSTRATION DECLARED SUCCESSFUL

A successful demonstration has been made of the Phonofilm, a combination of radio and motion pictures, the invention of Dr. Lee De Forrest, according to those who have heard and witnessed the pictures. Mr. De Forrest said:

"In the studio a motion picture is taken in the usual manner but, in addition to the camera lens which registers action, a microphone registers sound made by the actor. A wire from the microphone passes through an audion amplifier to a gas-filled tube called the phonion, in the camera. The light in this tube fluctuates in exact accordance with the amplified telephonic currents which originated from the actor's lips."

"A very fine slit is made near the negative film, through which these fluctuating light rays are registered on the sensitive emulsion of the negative as fine lines, which are actual photographic sound waves and, being on the same film as the picture, insure perfect synchronism at all times."

IRRISISTIBLE YOUTH

Is Corinne Griffith's forte. This is perhaps the secret of her success in her most recent picture for First National, "Black Oxen," in which she appears as a rejuvenated society leader.

F. B. O. RELEASES TWO EQUITY PICTURES

"Week End Husbands" is the name of a recent F. B. O. release which looks as though it were "made to order," judging by box-office standards.

A distinctive cast adds strength and drawing power to what is obviously an entertaining vehicle. Daniel Carson Goodman chose well when he placed Alma Rubens at the head of the cast. In her support one finds such names as Montagu Love, Maurice Costello and Margaret Dale.

Concurrent with the release of "Week End Husbands" comes another from the Equity fold entitled, "The Daring Years." In this cast are Clara Bow, Mildred Harris, Tyrone Powers, Mary Carr and others—all of which would intimate that judging by players alone, the film has all the earmarks of a winner.
LAURETTE TAYLOR COMPLETES
WORK ON ‘HAPPINESS’

Laurette Taylor and her author-husband, J. Hartley Manners, will soon arrive in the East with a print of Miss Taylor’s latest
screen production for Metro, “Happiness” which is a film version of Mr. Manners’ stage play.

When the print arrives here it will be en-
tirely ready for projection and will have its
first showing at the private home of the
star. Only a few intimate friends and of-
cials of Metro will be present and the occa-
sion will be in the nature of a private party
merely to get the opinion of these people
on the production of the film.

King Vidor, who directed Miss Taylor in her last picture, “Peg O’ My Heart” also
directed her in this new venture and he
declares it will be better even better in
this one than in the other.

* * *

THE ‘EXTRA GIRL’ Eliciting
UNSTINTED PRAISE

All sorts of praise is continually being ac-
corded “The Extra Girl,” the Associated Ex-
hibitor’s release starring Mabel Normand.
Even in face of the ugly gossip which is con-
necting itself with the star’s name, the public
and the critics maintain that her picture is
probably one of the best comedies that has
appeared in a long time and is well worthy
of the attention of everyone.

And the houses running the film continue
to play to record breaking audiences. Film
go in the theatre wearing smiles of anticipation
and emerge with broad grins. Without ever
stooping to malaprop, Vidor has cleverly
made a film that is uproariously funny and real honest comedy that
the crowds don’t seem able to resist. The-
aters all over the country are reporting splen-
did business and the managers take occasion
to send on the local criticus which are, in
almost every instance, enviable flattering.

* * *

GOES TO WEST INDIES TO
FILM ‘BANDOLERO’

Tom Terriss, with whom Goldwyn Pic-
tures Corporation recently made arrangements
to direct for it the picturization of Paul
Gwynne’s novel of Spain, “The Bandolero,”
has left New York with the principal mem-
bers of his cast to begin photography in Cuba.

Pedro De Cordoba, famous on both stage
and screen as an interpreter of Latin types,
has been engaged for the leading role.

Paul Gwynne is an English novelist who
has specialized in the writing of Spanish
stories. He knows Spain, its people and their customs almost as well as a native and
has managed to get the color and the fierce
passions of that nation into his stories. “The
Bandolero” is considered one of the best of
his novels.

The story of “The Bandolero” is highly
melodramatic. The Bandolero, or bandit
leader, is taken by this profession for his
wife had been murdered struggling against
the attempts of the licentious Marquis De
Bazan to abduct her. In revenge, he kid-
ned the Marquis and makes a madator of
him. Years later, Blas, the son, is, forced,
at the Marquis’ order, to face a fresh bull in
the arena after he is already worn out in
previous fights. He is gored by the bull and
almost dead when the Marquis learns that
Blas is his son.

* * *

‘JUDGMENT OF THE STORM’ GETS
ROUSING RECEPTION

A most brillant gathering, including representatives of the screen, society and the
business world gave Palmer Photoplay Cor-
poration’s first production “Judgment of the
Storm,” a rousing reception at a gala open-
ing at the Mission Theatre, Los Angeles.

Prices for the initial performance were one,
three and five dollars, with every seat taken
and an overflow sufficient to fill the theatre
a second time with hundreds turned away
because of the crowds.

A number of powerful sun arcs floated
the lobby and Broadway in the vicinity of the
theatre, with dazzling light that vied with
the brilliancy of the patrons who crowded
the spacious lobby for over an hour. Mo-
tion picture cameras turned out hundreds
of feet of film that “caught” group after group
of notables whose names appear nightly in
electric lights and in the society columns of
Metropolitan newspapers, while still camera-
men “shot” the crowds.

* * *

MARION DAVIES’ NEXT HOLDS
FINE POSSIBILITIES

The next big feature picture scheduled as
a starring vehicle for Marion Davies is “Jan-
ice Meredith,” a romance woven around the

PLAYERS WE KNOW

Gloria Swanson

Having completed “The Hammering Bird” and
“A Society Scandal” in quick succession at the
Loew Island Studio, Miss Swanson has gone
to Miami for a short vacation before starting
her next, Paramount production “Unchained,”
which Allan Dwan will direct.

American Revolution. The direction of the
film has been placed in the hands of E. Mason
Hopper whose selection was made on
the success he attained in the filming of “The
Great White Way.”

The new picture is said to give the star
a role totally different from any she has
ever interpreted on the screen and to open
certain new opportunities and possibilities.

The adaptation of the story to the screen
has been made by Lillie Hayward, and the
scenes are being designed by Everett Shinn.
Several of the exterior scenes are already
completed having been shot as early as No-
vember and last week work was started
on the “Boston Tea Party” at the Jackson
Studio in the Bronx.

* * *

DESPERATE ADVENTURE’ DONE

The New York office of the Independent
Features Corporation has received word from
Jesse Goldberg, who is supervising a series
of eight pictures starring Franklin Farnum,
that the fourth production entitled “A Des-
perate Adventure” has been completed and
a preview arranged for at Hotel Ambassador,
Hollywood. The picture will be released some
time in April.

‘FLOWING GOLD’ SCHEDULED AS
FEBRUARY RELEASE

As a February release First National will
issue Richard Walton Tully’s production,”Flowing Gold.” The story is adapted from
Rex Beach’s novel of the same name and
is a tale of the development of the oil indus-
try.

It is laid in the oil fields of northern Texas
and concerns the investment of a fortune
which is sunk on the gamble that that par-
ticular portion of land will yield oil in large
quantities. With this as a beginning the story
gets on to picture the various phases of the
oil game. The story rings true because the
director visited the oil fields of Texas and
studied the various sides of the industry
before starting work on the picture.

He has managed, too, to invest the film
with a spectacular twist by the staging of a
fire and storm in which the wells are struck
by lightning and the valley inundated by a
flood, upon the surface of which spreads a
geething mass of blazing oil from nearby
shackers.

The cast includes Anna Q. Nilsson, Milton
Sills and a number of others, who, under
Mr. Tully’s directorship have been turned
into real oil miners and mine folks.

* * *

TRYOUT OF ‘AFTER THE BALL’
BREAKS RECORD

The State of Connecticut lived up to its
reputation as the champion show-tryst state
of the world when “After the Ball” opened
at the Strand theatre, Hartford, on February
3. According to a telegram received by An-
derson Pictures from Manager Henry Tu-
zenbrook of the Strand, the house was sold
out twenty minutes after the opening of the
doors and such crowds turned away that
a new word was made up for the theatre.
He concludes his telegram with the words:
“Patrons greatly pleased and ‘After the Ball’
is a knockout by actual box-office count.”

The New York opening of the new screen
version of the famous old Charles K. Harris
song theme will be announced at an early
date.

* * *

KENOSHA ORPHEUM ELECTS

The second annual meeting of the Kenosha
Orpheum theatre company was held January
21 at which time officers were elected.
Thomas Saxe, who was elected president; J. G.
Rhode, vice-president; A. B. McCull, treas-
urer and Edward Dayton, secretary.

Reports show an improvement over last
year and the Board has decided on many new
improvements to increase attendance this sea-
son.

A blaring drama of the white-hot days of peril on the Eastern Frontier

Leatherstocking

From the world-famous novels by
James Fenimore Cooper

Coming Soon
Paterials
PLAYERS WE KNOW IN REAL SAHARA

Edwin Carewe and First National Troupe on African Desert

MOST people possess only a vague idea of the Sahara desert. Histories have a way of suggesting that it is merely a vast expanse of sand, covering most of northern Africa. The average American beach viewed from the water’s edge, and multiplied several hundred thousand times perhaps approaches the average conception of the Sahara.

Edwin Carewe’s “A Son of the Sahara,” the exteriors of which he has produced in the Algerian Sahara, is bound to change this conception and provides a clear idea of the splendid color and variety of scene to be found on the desert.

But the reason he transported his company eight thousand miles to Algeria was to provide for this story a background as big and colorful as itself. And of this the desert has donated most graciously. Mr. Carewe has not aimed to produce a scenic but “A Son of the Sahara” will possess more scenic splendor than twenty of the average short reelers.

In Touggourt Mr. Carewe found a desert town that more nearly approaches the popular American conception of the Sahara. An oasis, a few Arab dwellings, a small hotel, a garrison of soldiers and that is all to mark the town.

In Sidi Okba there are long, winding, narrow streets. The houses and shops are of the usual mud brick. The little bazaars, the meatshop, picturesque but utterly unsanitary, and the rambling, irregular roof tops have all been caught by Mr. Carewe’s camera. And the streets are ever crowded with white burnoose dressed Arabs, veiled women and half naked children.

Perhaps some of the most astonishing scenes were found in El-Kantara, the gateway of the Sahara. The Governor of Algiers hesitated long before signing a permit admitting the company there.

IN CHETMA, a long near Biskra, Mr. Carewe found the exact location for the slave market scenes. With scarcely an alteration the local public square, an arched gate with entered streets, was used by the company.

THESE scenes, on the very bosom of the Sahara, will help change the prevailing idea of the Sahara. It is by no means a flat beachlike desert, but a rolling, billowing sea of sand with the sun playing cubistic shadows from one dune to another.
Players We Know

IT is the intimate touch that appeals to the movie fan. One inch of personal stuff will probably attract more attention than three times that much space devoted to talk about the text of the picture. The following paragraphs are designed for the sole purpose of providing the showman with bits of news which he can use to establish a personal contact between his patrons and his featured players.

A

Agnes Ayres has been spending the dull period in pictures, collecting dogs. She had adopted a Belgian police dog, a Boston bull pup and an Irish terrier. And they are all friendly, proving that dogs are more capable of a “brotherhood of man” than most humans are.

Fatty Arbuckle, since he is no longer an actor, is to cast his line in the directing sea. He will direct Buster Keaton comedies under the name of Will B. Good. (We wonder if this is a promise.)

B

Midst all the winds and the storms of the sea, Betty Blythe returned to this country from her European trip during which she did much shopping in Paris.

Sylvia Breamer is to play the leading role in “The Woman on the Jury.” This recent stage play will soon be started in production.

Buster Keaton, popular Universal star, finished work on his newest feature picture, “Captain January” last week. She will leave now on a two weeks’ vacation.

Max Busch has renewed her contract with Goldwyn for an extended period of time. She has just recovered from a bad cold which has confined her to her home for some time. She will start work again shortly.

C

For the first time in over a year Charlie Chaplin has again donned his familiar comedy outfit and is about to start work on a new picture. It is reported that after its completion he will start work on another serious drama and he may go to Italy to make it.

Jackie Coogan is enjoying the pleasure of the “old swimmin’ hole” near the mountain retreat in the Sierras where his daddy has taken him for a short vacation.

Betty Compson stopped off at New York on her way to Miami, where she will start work on the first of the Alan Crosland productions that will be released by Hodkinson.

After a brief honeymoon trip to the Orient Irene Castle has returned to Chicago to live in retirement with her banker husband. Either the trip or the husband has made her camera shy for she sought to avoid the cameramen when they tried to snap her.

The rumor that James Cruze is engaged to Betty Compson is verified by a recent picture of the two embracing. Further proof will be furnished on request.

Delores Cassinelli, screen star, is to make three more pictures for this unknown studio. She had opera ambitions before the screen lured her.

D

A new starring vehicle for Viola Dana has just been purchased by Metro. The picture will be filmed under the original story, “Face to Face.”

Marion Davies, Cosmopolitan star, has begun work on “Janice Meredith,” her next big feature following “Yolanda” which is soon to be released.

Alice Day, another well known beauty, will add her charms to the Mack Sennett ensemble. She is to start immediately on a new comedy.

Chicago’s fastest train had the distinction last week of numbering among its passengers, Berrie Daniels and her mother. Miss Daniels came East to start work on Paramount’s “Monosieur Beaucaire.”

Despite the fact that Reginald Denney is still in a plaster cast as the result of an accident in the recent auto races, he managed to get to see the races last week. The fact that he went on a stretcher in an ambulance didn’t spoil his enjoyment of the race any.

Carole Dempster was painfully hurt and very nearly missed more serious consequences when she was thrown from her horse during the filming of “America.” She sustained a badly wrenched shoulder and a sprained ankle.

Louise Fazenda has been signed by the Goldwyn Company to add a humorous touch to a role in Rupert Hughes’ production “True as Steel.”

During her stay in New York, Pauline Frederick was robbed of all her worldly possessions, clothing and money.

Alec Francis, a fine actor and an appealing screen star, is enjoying an extended honeymoon at Del Monte.

E

J

Leatrice Joy will presently make her formal bow to the world as a full fledged star, in an adaptation of “Worlty Goods.” She will carry-out under the Universal banner.

Barbara La Marb, supported by a strong cast, will be “the lady that’s known as Lou” in the Metro production, “The Shooting of Dan McGrew.”

George Larkin will be a featured player in the cast of “Flame of Romance,” with Charles Seelang will produce at the F. B. O. studios.

Bert Lytell writes that he is having a very exciting time out on the desert where “A Son of the Sahara” is being filmed for First National.

Bessie Love is patenting a scheme to decorate perfume bottles. She will put her product on the market soon.

Montagu Love, far off in Algiers with Edwin Carewe’s “A Son of the Sahara” company writes that riding a racing camel is not the easiest thing in the world to accomplish. The beast moves at the rate of ninety-two miles an hour and—the mystery of it—his neck is so far away that one can’t hold on that way.

M

Thomas Meighan stands in even stronger now with the inhabitants of Jacksonville, Fla. He recently gave a ball to the residents of the winter colony the proceeds of which were donated to the crippled children of Jacksonville.

Antonio Moreno, has started work on his next picture “Blind” a large sound production being directed by Sam Wood.

Tom Mix’s wife has just acquired a new nose for herself. Her nose was her one fea-

Three fellows and a girl

Joseph Swickard, the rather austere looking gentleman, is upstairs at the present in the new Fox production, “Shadows of the East.” The smiling lady is bewitching Lila Lee whose latest picture is a Hodkinson release, “Love’s Whirlpool.” Milton Sills is the dashing young hero who is adding to his laurels in Universal’s “A Lady of Quality.” Somber looking James Morrison’s latest Vitagraph feature “On the Banks of the Wabash” is daily strengthening this star’s popularity.
Players and Publicists

By George T. Parry

There at his desk a press agent is writing,
Now and then pausing to gesture and swear;
Tearing his locks, his gray matter exciting,
Balanced and swayed betwixt hope and despair.

His grim task to put over a story
Framed in the fashion of actual news,
Driving a near-starring dumbbell to glory,
Painting her beauty in colorful hues.

Players now perched on the pinnacle airy,
Basking content in the limelight of fame,
Handsome young hero or heroine fairy—
Think of the days ere you made the Big Name!

Days when the casting list loomed up before you,
Goal of ambition so hard to attain,
Write-ups then cherished, that now merely bore you—
How would you like to go through it again?

Prowling around at the studio, waiting—
Hours, just to hear a relentless voice say (Matter of fact, though, your doom it is stating)
"Sorry—but there's nothing for you today!"

Some, whom you knew, had the stuff that should raise them
If they had only been given a show,
But—lacking push and a booster to praise them,
Frowning Fate pushed—and they stayed down below.

Talent was yours and the knowledge to use it—
Once you were free of the storm and the stress,
Given a chance, why, you didn't abuse it,
But—you owed much to the power of the press.

Paragraphs, interviews, pictures, articles
Padded galore at the editor's stall,
Subtle the power of those printed particles
Else—you might never have got by at all.

Yet, you arrived and full credit is due you
And—to the tap of the typewriter keys,
Urging you on, ere the great public knew you
Into the haven of riches and ease.

Others will tread the long trail you ascended,
Wander and grope in the darkness of night,
Luck that breaks had can quite often be mended
In the warm glow of publicity light.

And if they reach the beloved destination
Will they remember the scribe's early aid,
Who, in the battle to gain approval
Fought a good fight with Dame Fortune, the jade?

Who knows? Chances are you as well would prefer to
Pass up these tales of a far distant day,
Meanwhile, at the clacking machine he is heir to
The publicist hustles and hammers away.

R

Theodore Roberts, who has been a curiosity ill
in Pittsburgh for several weeks, suffered a relapse recently. He is reported to be in a rather serious condition.

Dorothy Davenport Reid may go to Europe to carry on her anti-narcotic campaign over there. Both England and France through official and semi-official channels have asked her to come.

Ruth Roland absolutely denies the rumor that she is engaged to Clifford Durant, the auto racer, and as proof offers the information that he is already engaged to Louise Glaum.

S

Lowell Sherman has been given a part in the supporting cast of "Monsieur Beaucaire," the film which will star Rudolph Valentino. Gloria Swanson is on her way to Miami, Florida, where she will enjoy a vacation before starting work on a new picture for Paramount.

Ethel Shannon has adopted a baby leopard from the Selig Zoo. The leopard is already eating out of her hand. It didn't take him long to join the ranks.

A

Anita Stewart was the guest of honor at a dinner dance given by The New Yorkers to commemorate the seventeenth anniversary of the club.

T

Norma Talmadge is spending part of her Eastern vacation as one of the guests of Irving Berlin, the stage producer and song writer, aboard his yacht which is cruising in southern waters.

Tom Terriss is down in Havana and is very busy working on a picture. Not too busy, however, to attend the opening down there of the Biltmore roof garden, as a special guest along with President Zayas.

Richard Talmadge is about to start work on a new film for Trust. The picture will be known as "In Fast Company."

V

Florence Vidor is scheduled for the stellar role in Vitagraph's newest production, "Borrowed Husbands."

W

Word from Claire Windsor who is out on the Sahara tells of the thrill she gave the sheiks when she set up a Christmas tree in the middle of the desert.

George Walsh isn't sleeping very well these nights. He is letting his hair grow long for his Ben Hur role and the curlers keep him awake.
Exhibitors Trade Review

Allow us to introduce—Robert McKim one of the dance hall owner; Thomas Meighan who heartstrings in F. B. O.'s "The Lullaby; and Harold Lloyd who has suddenly turned "Girl Sky" in his forthcoming Pathé release.

"SO SHE GAVE HER THE BILLION MARKS"

And She Bought Herself a Castle in the Fatherland

Did you ever dream, someday of doing something big and noble, like putting your best "buddy" on "easy street"? Very likely, you have. Everyone gets that way once in a while. Well, when that feeling comes to you again and you feel you want some advice on the subject, get in touch with Betty Compson.

Miss Betty had just completed her work on "Woman to Woman" and was rather badly in need of a rest. So what does the young lady do but go to a nice friendly English bank and cash in $65 for a cartload of marks and start out on a gay jaunt to Germany.

Hardly had she set foot on the pier when who should cross the path of the actress but her one time protector and champion—an old lady who had befriended the star back in the days when she was a child playing in the slag slumps in the mining district of Utah.

Immediately Miss Betty felt the urge to do something real for her friend. But giving gifts to someone not as well situated as you, is a ticklish proposition and requires diplomacy, Betty set her young brain buzzing searching for the best gift.

She wasn't long in finding out that above everything else her elderly companion desired a home which she could call her own. So Betty "gave her the billion marks" ($20) and her friend is now the proud possessor of a castle on the Rhine.

* * *

STAR STILL BIG DRAWING CARD OF THEATRE

Director Considers Starring System Both Wise and Permanent

There will be motion picture stars just as long as the theatre going public favors certain artists above others," declared Reginald Barker in discussing the "star situation" before a convention of motion picture people. "Stars made by the public win their laurels through ability and personality, and their popularity is lasting."

This is the opinion of a director who has trained a great many stars in his career and it is his opinion that despite the fact that there is a tendency to make the "story the thing" and not lay so much stress on the players, the public will continue to have its favorites and to be attracted to the theatres by the names of these people.

In this connection Mr. Baker continues: "Much has been said about the film star's being on the wane but the star beams and prospects just the same. Some stars have lost footing, slipped in popularity, and generally waned in the fullest sense of the word. But for everyone that goes, a new star rises. This practice has carried on ever since the post-pioneer days when the public first began to recognize and learn the names of the players on the screen.

"The status of the star has changed during the past year, however. There was a time when the star was the supreme element in picture production, but that condition no longer exists. The demand for bigger pictures and the recognition accorded good stories, are the reasons for the change.

"Instead of the story's being molded to fit some particular star, the theme is now preserved in its original strength, and the roles are awarded to the artists best suited to them."

Another change that Mr. Baker notes is that whereas formerly only one star appeared in a picture, a film is often produced now numbering an entire all star cast. This is a very decided step forward for it not only affords the public a better product but improves the work of the stars who are often enabled to do bigger things when inspired and assisted by the work of another.

TALMADGE PERFORMS ALL HIS OWN STUNTS

Believes It's Worth Taking Chance to Thrill the Public

One of the things upon which Richard Talmadge, the daring stunt artist now making a series of pictures for Carlos Productions, prides himself is the fact that the daring stunts incorporated in all of his pictures are all performed by himself. Unless he can perform the thrill called for in the scenario, it does not appear in the picture. At no time will he permit anyone to take a risk he would not take himself.

He absolutely refuses to make use of doubles, dummys, trick photography or other subterfuges in the screening of his stunts. When movie fans go to see Richard Talmadge perform, they actually do see him, be the stunt ever so difficult. Talmadge recklessly risks his life dozens of times.

In his latest film, "Let's Go," he does some most daring tricks and performs them with a nonchalance which is amazing and praiseworthy. Yet if the persistent rumors which are constantly recurring, are well founded, he even surpasses himself in daring in "In Fast Company" which he has just completed.

PLAYERS WE KNOW

"SAY MAMMA"

"Baby" Gloria Grey one of the coming "baby stars" who has been cast as a feature player in Selznick's "Bag and Baggage" and is numbered among the selection of "baby stars" by the Wampas.

"COME TO MY ARMS"

Broadcasts Carmelita Geraghty another successful Wampas candidate who will also appear in "Bag and Baggage." She has been picked as among the first to achieve stellar rank this year.
THE PLAYERS ROAD TO STARDOM

Brief Accounts of How Some Screen Artists Made the Grade

By HENRIETTE SLOANE

Once a player rises to fame the ladder by which he climbed is oftimes forgotten. Yet it is not infrequently that the climb is the most interesting part of his career. Everyone knows, of course, that one isn't just born a star. What everyone may not know is the turn of fortune that was responsible for the attainment of glory.

Let us take Adolphe Menjou, for instance. He was born in the little town of Pan, France, but was educated in the United States from the very beginning. It was while he was at Cornell University that he first started his dramatic career, although at the time he was preparing for a civil engineering degree. Upon his graduation he started his motion picture work but it was soon cut short by his enlistment in the army.

After his return from France he resumed his work in the films and his climb was a hard tedious one. However, he is steadily mounting to the top and shows promise of becoming one of the leading stars within a very short time.

To see Lon Chaney now in his incredibly fine character portrayal as Quasimodo in "The Hunchback of Notre Dame," it is hard to believe that he once played in musical comedies. When only a boy of ten he started his stage career with a local stock company, and was not heard of again until his name appeared on the program of a musical comedy company playing in New York.

This was not his field of work, however, and after a few years he sought recognition in the movies. His progress was slow and laborious, marked with a succession of setbacks and natural obstacles, but his talent finally triumphed and he "found himself" at last in the realm of character actors.

Irene Rich's rise to fame is the old, old story of the girl who started as an extra and worked her way up. She was born in Buffalo and while she was still quite young her family moved to Honolulu. In 1918 she found the key to her own living and decided on a movie career.

Her swimming ability won for her a job in an extra, at three dollars a day, her first part being in a picture with Mary Pickford. Now three dollars a day isn't a huge salary and being an extra doesn't contribute much glory to one's name, but Miss Rich with her well known level headedness and determination stuck to the wheel and finally was rewarded by getting a part. With this start she plugged ahead until she has now become a very well known screen figure with an enviable salary attached to her name.

A few years ago mention of Lenore Ulric's name would have elicited no more attention than the sight of a negro Louisiana. Mention of her name now in connection with a contract will make the whole motion picture trade sit up and take notice. Here's how it all happened.

Miss Ulrich started on the legitimate stage in the Middle West when she was just a slip of a girl. Upon the advice of a prominent manager she decided to go East and join a stock company. It was while she was thus connected that she was "discovered" by Oliver Messerschmitt, a producer who cast her as a lead of "The Bird of Paradise." So great was her success in this that she attracted the attention of David Selznick who immediately took her in hand. Her rise from then on has been nothing short of a miracle to the world, but to the star it is merely the uncommon reward for incredibly hard work.

Father Coogan was a vaudeville actor back in the days when Jackie was hardly old enough to walk. He was doing his act in a Keith house when he was noticed. Attention was not centered on him, but on the stage behind him. Glancing back he discovered "the kid," who, unwatched, has felt the lure of the footlights and has strayed out on to the stage. This was the beginning of his colorful career.

When he was only four years old he chanced again to get onto the stage with his father, and it chanced further that Charlie Chaplin was in the audience. He noticed the ease and appreciation with which the youngster gave his imitation of David Warfield as "The Music Master" and became interested immediately. Here was his "find" for which he was waiting to begin work on "The Kid."

Jackie was an immediate success. The picture was hardly out when he had the whole town talking about "what a good fellow." Jackie had proved himself. And now he is one of the biggest stars in Hollywood.

Now consider the baby stars there naturally leaps to mind, lovely Clara Bow although Clara has been wearing long skirts for several months now. Her's is the story of the girl whose beauty is responsible for her place in the film world.

A screen magazine featured a beauty contest and Miss Bow entered as a contestant. Whether or not the young girl had hopes of winning first place or even tenth place she has never said, but the gods were with her and she was declared the victor over fifty thousand contestants.

As a result of the contest she made her debut in the films soon after and her rise has been phenomenal. She has played a series of roles that she has risen, within a very short space of time, to stellar roles of which she seems remarkably capable.

To achieve success in a foreign country, alone and unaided, with an imperfect knowledge of its language, its people, its customs is, that is a big job, for any woman. Yet Anna Q. Nilsson modestly disclaims any glory for her achievement, and says that anyone who is willing to work for success can have it.

When she was only twelve years old she received an offer from an American impresario, visiting Sweden to come to America as a member of a children's ballet. She begged her parents to permit her to do so, but this was denied.

When she was seventeen, she ran away and joined the Royal Theatre Company.

PLAYERS WE KNOW

EDDIE POLO

Daredevil stunt artist who knows no fear and to whom an stunt can be suggested which he will not attempt to perform.

A PLAYER WE KNOW

In Goldwyn's new feature, "Ben Hur," which is the favorite? Not a bet. She grabbed the leading part, appearing in the title role.

Learning that foreign artists were looked upon with favor by American audiences, she booked passage for America alone.

Through a chance acquaintance on the boat she met a man who secured a place in a country stock company for her, so she could learn to act in English.

After six months training she went into a "road show" which took her to the Coast. There she saw motion pictures in the making and applied for a position. She went on as an "extra" in several big productions. It was in one of these, because she made her hit' so noticeable and so different that she was singed out for a small part. Making good here she was given one chance after another until she was finally given a part in which she really acted. From that time on her course has been a comparatively easy one.

SCHEDULED for a physician's life, the nearest Tom Meighan has ever come to fulfilling the desire of his parents, has been in playing doctor parts on the screen.

Tom's folks wanted a medical man in the family and thought Tom ought to be it, but he had theatrical aspirations and nothing else mattered. As a young man he started on the legitimate stage with small parts and hoped to go ahead in the same field when mercenary considerations forced him to turn to the screen. He was not long, however, in making good both financially and artistically.

It is said that genius prospers best under financial difficulties, yet no struggle of any nature ever loomed up large on the horizon of Gloria Swanson's future and she is now proclaimed a foremost artist on the screen. Miss Swanson went visiting at a studio one day and received an offer of a part. Did she accept it? Not a bet. She grabbed at the chance and has kept going ever since.

Practically every country in the universe has at one time or another been credited as the birth place of Rodolph Valentino. As a matter of fact Italy is the only country who can justly claim him. He studied agriculture at college and came to America as a landscape architect. Times were hard and money scarce, and Rodolph could dance. So he did the only plausible thing—took to dancing for money. He first achieved fame when he became Joan Sawyer's partner but even this did not satisfy the ambitious youth. He decided to enter the movies.

From a landscape gardener to a movie idol is a hop, not a stop, yet Rodolph attained it with hardly more than one leap. And what's more, he has managed to retain his position. No one has ever undertaken to explain why Rodolph is such a sensation, they only admit that he is.
**Lubitsch Feature: A Laughing Success**

_The Marriage Circle_ Offers Rare Comedy Values and Fine Box Office Possibilities

**THE MARRIAGE CIRCLE.** Warner Brothers Photoplay. Adapted from Lobhar Schmidt's Stage Play, "Only a Dream." Directed, Ernst Lubitsch. Length, 8,000 Feet.

**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>Charlotte Braun</th>
<th>Florence Vidor</th>
<th>Mizzle Stock</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dr. Franz Braun</td>
<td>Monta Blue</td>
<td></td>
</tr>
<tr>
<td>Dr. Gustave Miller</td>
<td>Adolphe Menjou</td>
<td>The Detective</td>
</tr>
<tr>
<td>Harry Myers</td>
<td></td>
<td>Adolph Menjou</td>
</tr>
</tbody>
</table>

Director: Ernst Lubitsch.

**Synopsis:**

Professor Stock wants to divorce his wife, Mizzle. Evidence is furnished him when Mizzle borrows Dr. Franz Braun, husband of her friend Charlotte, to receive spots. Charlotte turns out to be Mizzle herself, and Stock, jealous, the ensuing complications are finally straightened out and Mizzle confesses herself with Dr. Miller. By GEORGE T. PARDO

**Strong But Gloomy Drama**

_The Stranger_ Registers Emotional Appeal, Heart Interest and Cheerless Atmosphere


**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>Peggy Bowlin</th>
<th>Betty Compson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larry Darrant</td>
<td>Richard Dix</td>
</tr>
<tr>
<td>The Stranger</td>
<td>Tilly Marshall</td>
</tr>
<tr>
<td>Maurice Dantiz</td>
<td>Mary Jane Irving</td>
</tr>
</tbody>
</table>

Larry Darrant, a wasted, has the ill-fortune to accidentally kill Walen, who attacks Peggy, the girl he once loved, and who was devoted to Peggy, assuming the burden of guilt. Keith Darrant, C., brother of Larry, afraid of the effect the truth would have on his political fortunes, prevents him from going abroad. Larry seeks Peggy, but both go to the place of execution prepared to confess. The old man dies of heart failure on the scaffold, and Larry is hanged. By GEORGE T. PARDO

---

**GOOD PROGRAM ATTRACTION**

Jack O' Clubs Strong in East Side Atmosphere and 'Crashing Action'


**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>John Francis O' Flynn</th>
<th>Edgar Winnington</th>
<th>Tilly Miller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spike Kempton</td>
<td>Eddie Godden</td>
<td></td>
</tr>
<tr>
<td>Queenie Hatch</td>
<td>Robey Robinson</td>
<td></td>
</tr>
<tr>
<td>Malcolm Malloy</td>
<td>Joseph Girard</td>
<td></td>
</tr>
<tr>
<td>Mr. Miller</td>
<td>Florence Lee</td>
<td>Toto</td>
</tr>
<tr>
<td>Johnny Fox, Jr.</td>
<td>Noel Stewart</td>
<td>Patroldon</td>
</tr>
</tbody>
</table>

A most enjoyable comedy! The success of "Roughing It" with Ernst Lubitsch as a master of stagecraft, notably in his motion pictures, has won in European film circles. It was his first American production, a colorful drama of great dramatic interest. In "The Marriage Circle" the noted Continental director not only scores another triumph but displays the verity of his talents. Where thrills and tragedy dominated the first-named picture gales of laughter swept through the second and rock the spectators into outbursts of mirth. There is no gaining the box office value of this Warner Brothers attraction. It is that much-needed, but rare, amusement combination—an artistic laugh sure to please.

The feature's smooth, swift action, its perfect continuity and whimsical surprises all bear witness to the cunning of its superintendence. Hand in hand with the grasp of detail is marvelous, where directors of less artistic concern themselves chiefly with a multiplicity of gorgeous settings, Lubitsch, adhering to the slow pace of action of "The Marriage Circle's" thing," devotes himself to his story's development, never missing a chance to accentuate its dramatic and humorous possibilities. His sets are top, high class; the necessary backgrounds are provided, but not explored at the expense of the narrative's interest. Fine screen comedians carry as well defined a plot as "The Marriage Circle." By GEORGE T. PARDO

---

**Strong but Gloomy Drama**

_The Stranger_ Registers Emotional Appeal, Heart Interest and Cheerless Atmosphere


**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>Peggy Bowlin</th>
<th>Betty Compson</th>
</tr>
</thead>
<tbody>
<tr>
<td>Larry Darrant</td>
<td>Richard Dix</td>
</tr>
<tr>
<td>The Stranger</td>
<td>Tilly Marshall</td>
</tr>
<tr>
<td>Maurice Dantiz</td>
<td>Mary Jane Irving</td>
</tr>
</tbody>
</table>

Larry Darrant, a wasted, has the ill-fortune to accidentally kill Walen, who attacks Peggy, the girl he once loved, and who was devoted to Peggy, assuming the burden of guilt. Keith Darrant, C., brother of Larry, afraid of the effect the truth would have on his political fortunes, prevents him from going abroad. Larry seeks Peggy, but both go to the place of execution prepared to confess. The old man dies of heart failure on the scaffold, and Larry is hanged. By GEORGE T. PARDO

---

**GOOD PROGRAM ATTRACTION**

Jack O' Clubs Strong in East Side Atmosphere and 'Crashing Action'


**CAST AND SYNOPSIS**

<table>
<thead>
<tr>
<th>John Francis O' Flynn</th>
<th>Edgar Winnington</th>
<th>Tilly Miller</th>
</tr>
</thead>
<tbody>
<tr>
<td>Spike Kempton</td>
<td>Eddie Godden</td>
<td></td>
</tr>
<tr>
<td>Queenie Hatch</td>
<td>Robey Robinson</td>
<td></td>
</tr>
<tr>
<td>Malcolm Malloy</td>
<td>Joseph Girard</td>
<td></td>
</tr>
<tr>
<td>Mr. Miller</td>
<td>Florence Lee</td>
<td>Toto</td>
</tr>
<tr>
<td>Johnny Fox, Jr.</td>
<td>Noel Stewart</td>
<td>Patroldon</td>
</tr>
</tbody>
</table>

A most enjoyable comedy! The success of "Roughing It" with Ernst Lubitsch as a master of stagecraft, notably in his motion pictures, has won in European film circles. It was his first American production, a colorful drama of great dramatic interest. In "The Marriage Circle" the noted Continental director not only scores another triumph but displays the verity of his talents. Where thrills and tragedy dominated the first-named picture gales of laughter swept through the second and rock the spectators into outbursts of mirth. There is no gaining the box office value of this Warner Brothers attraction. It is that much-needed, but rare, amusement combination—an artistic laugh sure to please.

The feature's smooth, swift action, its perfect continuity and whimsical surprises all bear witness to the cunning of its superintendence. Hand in hand with the grasp of detail is marvelous, where directors of less artistic concern themselves chiefly with a multiplicity of gorgeous settings, Lubitsch, adhering to the slow pace of action of "The Marriage Circle's" thing," devotes himself to his story's development, never missing a chance to accentuate its dramatic and humorous possibilities. His sets are top, high class; the necessary backgrounds are provided, but not explored at the expense of the narrative's interest. Fine screen comedians carry as well defined a plot as "The Marriage Circle." By GEORGE T. PARDO
BOX OFFICE REVIEWS (Continued)

"WILD ORANGES" SURE
BOX OFFICE MAGNET

Fascinating Goldwyn - Cosmopolitan
Feature Possesses Unlimited
Dramatic Strength

WILD ORANGES. Goldwyn-Cosmopolitan
Photoplay. Author, Joseph Hergeheimer.
Director, King Vidor. Length, 6,837 Feet.

CAST AND SYNOPSIS

John Woolfolk........... Frank Mayo
Milly Stope.............. Virginia Valli
Paul Havard.............. Ford Sterling
L'nchell Nicholas......... Charles A. Post
Charles Woolfolk.......... Paul Gilmore

Woolfolk (Grandfather), a
man who has been told by the world in his
little yacht, makes port in a quiet isopogon on the
Georgia coast, as he meets and falls in love
with Milly Stope, who lives in seclusion with her
grandmother and Nichols, a giant half-wit.
The girl is killed by Nichols, who attempts to
shoot Milly, but is foiled. Milly goes away with
Woolfolk's consent.

By GEORGE T. PARBY

MEMORIES of "Tootie David" are
naturally evoked when a story by
Joseph Hergeheimer is screened, and
there is no doubt but that the
Goldwyn-Cosmopolitan study has
produced a 1.0x office magnet of similar
drawing power in "Wild Oranges." It is a
feature that naturally attracts all kinds of
people and prove an excellent booking
proposition for any theatre.

There isn't much in the title to suggest the
twists that are to come, but there's a safe bet that
anyone who is lucky enough to see the
opening reel will remain to the finish,
fascinated by the pictures dramatic power,
its tense human interest and splendid
work of the small but talented cast.

King Vidor has performed his directoral
work with supreme skill, and he has
a good audience and a useful booking
skill. He had an unique and rarely interesting
material to weave into picture form and made
the most of the opportunity, with truly
gratifying results.

One of the odd things about the film is
that only five characters participate in the
action, yet in point of entertaining values
it stands head and shoulders over many a
production heralded by an enormous cast
and huge army of 'extras.' For each of one of
the five holds the camera and compelling
influence on the march of events,
during the course of a drama throbbing
with vitality and vigorous with suspense.

From the beginning the sort of uncanny
atmosphere envelopes the tale. You get
this suggestion of weirdness from the
instant John Woolfolk's yacht drops anchor
in the bay just off the Georgia coast and
invades the swamp lands where that
strangely assorted trio of a young girl,
his old grandfather and a sultry lunatic
live in dreary seclusion. A veritable spirit of
terror appears to brood over the darkening
shades.

There is no escaping the impression that
nothing anything ghastly is liable to happen amid such surroundings and this is
borne out by a series of episodes linked into a
logical plot. The grotesqueness of the maniac Nicholas, his brute-like
bewildering and malice are cleverly
portrayed by Charles A. Post, whose terrible
fight with Frank Mayo, as John Woolfolk
registers as one of the greatest hand-to-
hand scraps ever filmed.

Virginia Valli is a pathetic and alluring
figure and Milly Stope, played by Ford Sterling furnishes an excellent charac-
ter sketch of Woolfolk's faithful sailor friend
and Nigel De Brulier scores heavily
as the old grandfather.

Among other tense situations, that
where Nicholas frightens the hapless maid
by carrying her into the lurking place of
a number of monster alligators and the
killing of the grandfather are vividly
outlined, but, indeed, one must measure is re-
markable for its ability to grip the specta-
tor's attention and keep one's nerves on a
keen edge of expectancy. The climax is
simply immense, showing Nicholas show-
eering bullets from the shore upon the fugi-
tives, until his career is cut short by a
savage attack from a big dog; while the
yacht is saved by a roaring gale, steered by the resourceful heroine.

All this is exceedingly melodramatic, yet
"Wild Oranges" is something more than
mere melodrama. There is nothing luridly
improvable about it, thanks to Herge-
heimer's narrative skill, the good work of
the scenario writer and general excellence
of the production.

A tie-up with book stores on the novel
"Wild Oranges" is a wondrous thing that
cannot praise the story to the limit, feature Frank Mayo and Virginia Valli and call attention
to the fact that the story is by the author of
"Tootie David." * * *

SAND DUNES AND SHEIKS

Desert Romance With Normal Kerry
Doing the Sheikin

THE SHADOW OF THE EAST. Fox
Photoplay. Author, E. M. Hull. Direc-
tor, George Archainbaud. Length, 6,874 Feet.

CAST AND SYNOPSIS

Barry Craven.............. Frank Mayo
Gillian Locke.............. Mildred Harris
Sid Bolke.................. Jack Swickard
Kumar Singh................ Bertram Grassby
Lola Benedict.............. Eddy Chapman
Aunt Caroline.................. Dobson
John Lock....................... Clyde
Peter Peters.................... Lorimer Johnson

Barry Craven, heir to a title and estate in
England, holds a good rodeo riding nickname. Barry returns to
England and marries Gillian, but is
harassed by the efforts of his former wife's
sister-in-law. He leaves Gillian and returns
to India to join his friend, Saddo, a sheik in
a battle against Sardar. This picture has the usual sand
and 'oasis-covered palms that
usually accompany sheikish themes.

There are several highlights that
recommend the picture, but it will appeal to that large class that
likes desert and such things.

The water carnival is probably the most
outstanding scene in the picture. It is
well done and shows skill in the handling.
The desert scenes are a battle between two forces of Arabs furnishes all the excitement in the picture. The
daring riding and rescue of the heroine are the only thrills in the
entire play.

A human interest theme is carried through the
picture by the blind devotion of a
native girl who tries to hold the love of her
English husband against a beautiful English
Girl. The character is well drawn and
makes the picture ring true, but it lacks depth. The
story has a tendency to ramble.

Barry Craven appears in almost every scene,
but he has this picture, with sure gait that
keeps one wondering what's next.

By LEN MORGAN

This new E. M. Hull story is a success
with "Shiekh," but lacks some of the
sincerity of that famous story. The plot
is not very heavy, but it succeeds in
making the picture

The chief drawing power of the picture will be
in the fact that the story was
written by the author of "Shiekh," using
the author's locale. Lobby display showing desert
love scenes should attract those who are par-
tial to sheikh atmosphere.

AN EXCELLENT WESTERN

"When a Man's a Man Is a True Pic-
ture of Harold Bell Wright's Novel

WHEN A MAN'S A MAN. First Na-
tional-Publix. Principal Pictures.
Author, Harold Bell Wright. Direc-
ted by Edward Cline. Length, 6,910 Feet.

CAST AND SYNOPSIS

Lawrence Knight, "Patches." John Bowers
Helen Wakfield.............. Margaret De La Motte
Phil Ashton.................. Robert W. Frazer
Kitty Reid..................... June Marlowe
The Bear................ Phil anecdote.
Ferrell Robison
Sella......................... Elizabeth Rhodes
Joe........................... Yvapal Joe

Lawrence Knight, a millionaire loafer, is rejected by Helen
Wakfield, his sweetheart, because he
never done anything worthy of a man. He goes west and obtains work with Phil Ashton, who is the leader of the desert
masters the art of riding and roping and becomes
engaged to the beautiful Kitty Reid, on whom he has
developed a love. Kitty, however, is
engaged to a staple sheik who
loves her to be in league with a gang of cattle thieves. During a trip in the desert, in that in the back
and severely wounded by a cattle thief and Knight is
taken as a slave of the deed, but proves his
intelligence, and
what is it to be horse whisperer of Phil, Kitty decides she loves him and
consents to be horse whisperer of Phil, and presents it to Phil as a
wedding present.

By LEN MORGAN

WHEN A MAN'S A MAN is an exc-
cellent picture from every point of view.
It is a red-blooded story with a very strong
human interest touch. The theme is un-
usual and holds the interest every minute.
There is enough comedy mixed into the picture to give it more appeal. It is a subject that will take well with any audi-
ence.

Practically all of the scenes are laid in the
foothills of Arizona with a plentiful
scattering of cowboys and horses. The
direction of Mr. Cline is exceptionally good and the western "atmosphere" is
not overdone. Its main object has been
made an interesting picture from an
interesting story.

The rodeo scene is of interest to every-
one. There is some wonderful horseman-
ship displayed and the daring riding gives
a thrill to the most blase. This scene is
not too long to spoil its effect.

Lawrence Knight, known as "Patches,"
wins the audience from his first day on
the ranch. His tenderfoot actions in rid-
ing and other cowboy attainments are
ex-
cellect. That he does not suffer serious injury is due more to luck than skill, for
some of his falls almost make one grunt in
sympathy.

Helen Wakfield is good, but she has
little opportunity to show her ability as an
actress.

There is an ideal ranch foreman.
His horsemanship is one of the marvels of
the picture and he looks like business.
There is nothing flowery. He is just a cool-headed man who likes the job
and that keeps one wondering what's next.

In exploiting the picture special atten-
tion should be given to the author's name.
Harold Bell Wright is one of the greatest
American writers and there are few people
who have not read one or more of his books
and are familiar with his style.
**BOX OFFICE REVIEWS (Continued)**

**EXPENSIVE BUT MEDIUMIC*E**

"Chastity! Lavishly Produced, but Story Weak in Entertaining Values"


**CAST AND SYNOPSIS**

Norma O'Neill .......... Katherine MacDonald
Nat Mason .......... J. Gunnis Davis
Betty Roche .......... Darcy Roche
Huntley Gordon .......... Audrey DeCrutell
Mrs. Harris .......... Edythe Chapman

Unsuccessful at first on the stage, Norma O'Neill finally finds her niche: with Fergus Arlington who has backed her. On the stage, Norma is a sharper girl who will not be equalized and reproaches her. Norma decides to leave the stage and return to her husband. She is too outspoken a character to be found acting on the screen.

But it is her understudy who is mistaken for her. Later Roche meets Norma in California. She explains that Arlington is her guardian and the lovers are unknown.

By George T. Pardy

**MONEY** has been freely spent on this production, which abounds in elaborate settings. It is handsomely photographed and dressed, but the characterizations are not magnificently wrought to arouse the good-natured envy of all her sex.

Yet, with all its luxurious trappings, "Chastity!" falls very short of the entertainment values demanded by critical patrons. The fault lies in the story's lack of tension. The exaggerated heroism, both male and female, and the overblown heroics of recording the woes and tribulations of the young actress heroine assailed by scandalous tongues, and the consequent speed-up of the action a grateful relief to the spectators.

As it stands, the feature's box office rating will be a loud and unmistakable one: "Doubtful, excepting in sections of the country where Katherine MacDonald's name is sufficient to draw 'em in. And even in such favored localities, the film would hardly think of filling the bill for an extended run. "Chastity!" looks like a quick-change-program proposition, no matter how you size it up, with a rock and plunks into instant destruction.

But for the greater part of the story there is little to thrill or interest the onlooker. There is practically no suspense, so obvious is the trend of the narrative. And even the warmest admirers of Miss MacDonald are apt to grow weary of gazing on her charms, as exemplified by a constant succession of superficial close-ups.

Perhaps the star felt the weakness of her role, for her work as Norma O'Neill is visibly underdeveloped. Katherine MacDonald does in this picture is to wear manifold creations of the dressmaker's art, but nothing much more. Her beauty is strikingly evident, but she is cold and artificial in the emotional situations which falls to her share. Huntley Gordon's character is excellent, and the support is about average.

Miss MacDonald's name is the one available asset for exploiting purposes, but the less said regarding the story the better. Feminine patrons are usually attracted by reports of this star's wardrobe, and consequently will expect some wonderful fashion effects demonstrated.
Wilson Memorial Films Great News Reel Achievement

The remarkable development of the news reel companies was never better demonstrated than when the death of Woodrow Wilson was announced. Within an hour after the announcement, theatres in the East and Middle West had been provided with Wilson Memorial one-reel films by Pathe News, International News and Educational's Kinograms.

All of the films presented the highlights in the career of the wartime president showing him at the height of his power and prestige and after he became a sick and broken man.

The remarkable achievement of getting these Memorial films to the theatres practically simultaneously with the news of the death shows what may be expected in the way of service from these companies. It forms another strong argument to the exhibitor to book one of these news films regularly for his theatre.

* * *

Fox to Release Two New Educational Shorts

Fox Film Corporation will release two new Educational Entertainments next month under the titles "A Sculptor's Paradise" and "Rivers of Song." These single reels are being edited and titled.

"A Sculptor's Paradise" presents scenes at the Carrara marble quarries in Tuscany, Italy. The marble from these quarries which have been worked since the days of the early Romans has been used in buildings and monuments all over the world.

In "Rivers of Songs" the audience is taken on a camera trip along the course of some of the most famous rivers of America whose memory has been preserved in songs. Among the rivers shown in this novelty reel are the Wabash, Ohio, Hudson, Columbia, Swannee and the Potomac.

Daily Critic Drinks Toast To Short Subjects

A PROMINENTLY displayed article in the Los Angeles Record, written by Ted Taylor, editor of the "Cinemattars" column in that paper, pays a glowing tribute to the Short Subjects and reflects the growing appreciation of the newspaper reviewers and the public in general of the high quality and entertainment value of the short subject.

"A toast, my friends, to the Short Subjects....spice of the month..."

"The Short Subject, marked by originality of idea and enthusiasm of production almost unknown among the over-emphasized features.

"Pictures such as Tolhurst's microscopic dramas of insect life; the short comedies of Keaton, Hamilton and 'Our Gang'—and those produced by Christie and Mack Sennett; the delightful whimsicalities of Felix the Cat, and the little men who hop out of the inkwell; the wisecracks gleaned from the newspaper columns by the Literary Digest; the grotesque silhouettes of Tony Sarg; the clean-cut 'Fighting Blood' and 'Leather Pusher' series; the adventures in scenic beauty of Robert Bruce. These have made picture houses fascinating despite much drawn-out drivel and cut-and-dried yokum.

"And, too, the news reel—proof that the language of the eye is more international than Esperanto or Volapuk, that people delight to lay cornerstones and hold parades in every language, that the beggar boy of India likes to stare into the lens as well as the gamin of Chicago, that the female of the Ignorato loves to smirk without clothes as much as the female of the U. S.—and does them—in short, proving that the world is full of peoples, and that the peoples are all very much alike.

"Here is a Service that is helping to smoothe prejudices, to bind friendships between peoples always kept hostile by shrewd propagandists.

"So here's to the Newsreel, too, humanity's friendly little cyclops of the blinking eye and the honest memory."

Valentino in a Two Reel Universal Picture

Universal is springing a surprise on the motion picture world by the release during this month, Laemmle Month, of a Rudolph Valentino picture. It is "A Society Sensation," made several years ago as a five-reel feature with Valentino and Carmel Myers.

Maurice Pivar and Sidney Singerman of the Universal editing staff have co-edited this feature into a two reel picture which, in addition to its other qualities, has excellent shots and settings of Venice. It was written by Perley Poore Sheehan—who adapted "The Hunchback of Notre Dame."

The picture is being put out at a most opportune time. Valentino's last feature picture has been on the market many months. It has been widely played. His next big feature has not yet been put into production and it will be several months before it is ready for the screen. In the meantime, the popular screen idol has accumulated pages and pages of publicity. There is hardly a man, woman or child in America who does not know of his screen work. Exhibitors are anxiously awaiting his next release.

By editing the Valentino feature into a two-reeler, Universal is putting him for the first time in many years into the Short Subjects field. This is an innovation.

* * *

New Short Subjects Announced For Selznick Release

L. D. Darmour, president of the Standard Cinema Corporation, whose short subjects are released through Selznick Distributing Corporation, announces the completion of the following:


Miss Wilson this week is making a character change which could be called the height of completeness. She is stepping out of William DeMille's picture of drab New England farm life, "Icebound," and into the role of the wife of Louis XV in the Valentino Paramount picture, "Monsieur Beaucaire."

Miss Daniels arrived in New York last week from the Coast and has just started work at Paramount's Long Island studio in the leading feminine role opposite Rudolph Valentino in "Monsieur Beaucaire," playing the Princess de Bourbon-Contri.
WILL ROGERS AT EASE
The popular comedian seems equally at home "on the road" as in the saddle. In the above picture he is travelling light and seems to care little whether or not the Pullman tax is removed. Rogers is now making two real comedies for Pathé with his characteristic fresh wit and humor.

"Postage Due"—Pathé
Slapstick comedy 2 reels
Stan Laurel in a good peppy laugh tickler.
First he has himself photographed as Vernon Nevil after serving a postal card. Then he tries to recover the postal card and blunders into a plot to rob the mails. Jim Finlayson, Ena Gregory and George Bowie all with murder and mayhem break loose. Will Rogers is the chief expert in getting the customers on the chair in spite of the fact that the shop moves along at a zippy pace. And there are some queer results. The end comes with Murdock, his rival Oscar, and the girl all on the barber shop, crashing into a telegram pole.

"Busy Buddies"—Educational
Chic riot comedy 1 reel
Neal Burns in a corking good story. With his two buddies, he is broke and the three of them try in various funny ways to get something to eat. Their hunger becomes so raging that they break a restaurant window. This causes the beginning of a feud between the boys and Officer Kelley. The boys are just about to grab some of the sandwiches and coffee in the armistice parade when Kelley gets after them.
In the second reel, the three are shown as expert collectors. A few new ideas in collecting bad accounts are shown here. Neal is so successful at it that he not only collects the account of a hard boiled grouch but wins his pretty daughter.
Bright, rapidly moving comedy.

"The Jail Bird"—Universal
Comedy in stripes 1 reel
Neely Edwards and Bert Roach are in this. "Nuff said! They'd get a laugh at an undertaker's covenent. The story is a fair one providing a number of good comedy situations. Neely Ned after serving a twenty-five year jail sentence gets so used to it when he comes out and falls into an inheritance, he runs his mansion on the same plan as the jail. A lot of convicts break loose from the jail and come to Neely's house where a party is going, the men all masquerading as prisoners. Ned and his valet jump out of the window into a small pool in the garden and wake up to find they've been dreaming under a fountain spray in the park.

"You're Next"—Universal
Novel 2 reels
This Century comedy presents an original idea that's good for all kinds of laughs. "The flying barber shop"—a barber shop built on an old motorcycle. Murdock is spared by his girl until he goes into some business and makes good. The barber shop on wheels is his highly original idea of accomplishing this. He succeeds in getting his customers on the chair in spite of the fact that the shop moves along at a zippy pace. And there are some queer results. The end comes with Murdock, his rival Oscar, and the girl all on the barber shop, crashing into a telephone pole.

"School Pals"—Fox
Animal comedy 2 reels
"School Pals," a Fox comedy release, is very amusing. The chief characters are the well known Fox chimpanzees and their work is uncanny. Their antics in the schoolroom are almost human and they prove themselves good actors. These animal funmakers never fail to bring a laugh.

"The Man Who Smiled"—Pathé
Indian frontier series 2 reels
This is the second of "The Indian Frontier Series" depicting in an authentic manner the early frontier life, the material being gathered from the Indians themselves. This second picture in the series can be recommended as highly as the first. It is dramatic, well put together, will undoubtedly hold attention every second of its run and makes a splendid number on any program.
"The Man Who Smiled" deals with a thrilling incident in the life of Left Hand, one of the famous Indian scouts in the employ of the U.S. government who appears in person in this picture. The story has been transferred to the screen as related by Goes-in-the-Lodge, another famous old warrior who also appears in the picture.
Swift action, some romance and a few touches of humor combine to make it an excellent Big Little Feature.

"Lonesome"—Educational
Lots of laughs 2 reels
Lloyd Hamilton does his stuff again in this one.
Ever see a clam smoke a cigarette? You will in "Lonesome." There are three clams served Lloyd in a restaurant that defy all efforts at being caught. Then there's the story. Lloyd has drifted away from home twenty years ago. His sister disguised as a youth, goes out determined to find him. A social crook invites him to open the door of a mansion, on the pretense that the key was forgotten. Lloyd obliges and finds himself in the house of his father. The police come and so do his parents. They recognize their long lost son and all is happy and peaceful once more.

"Old Friends"—Educational
Song film 1 reel
Another one in the "Sing Them Again" series—"a modernized revival of the songs you used to sing." There are quite a number of humorous touches to this one which will probably help the audience to feel as though it's a regular party, and put them in a frame of mind where they'll want to sing. The songs treated in this one are: "She Was Born in Old Kentucky," "Two Little Girls in Blue" and it winds up with the national anthem.

CHARLIE CHAPLIN IN ACTION
Charlie is taking a swing at Mack Swain who will be the heavy villain and foil for the nimble comedian in his first comedy for United Artists. Norman Selby—Kid McCoy in the third man in the "ring." Chaplin's comedy will be a burlesque of the gold rush days in Alaska. Production has already started but no title has been picked as yet. This will soon be announced.
SHOWMANSHIP

Players Are the Trademarks of the Theatre

Real Star Value is ‘Meat on the Table’ and a Bed Time Story Bringing Sweet Dreams to the Showman

By JOHN C. FLINN
Vice President, Hodkinson Corporation

N ow that all of the big producers have ably and exhaustively argued the question of star values and now that they have definitely decided the problem (both ways), it may be interesting to advance a few of the showman’s views on the subject and at the same time print a word or two from the showman’s right-hand man, the press agent.

The press agent, by the way, is the man that must do the final juggling with the fine points of the star question, and in his efforts to make the “star value” show 100 per cent. at the box office he should know how much of it is real and how much of it is alleged.

Real star value is “meat on the table” for the press agent and a bed time story bringing sweet dreams to the showman.

Real star value advertises itself and gives the cramped exhibitor and his trusty lieutenant a chance to take a seventh inning stretch and feel comfortable about the pay roll for another week or two.

A real star is a seat-selling serenade to the box office and the public will flock around at the mere mention of the name. But an imitation headliner is less attractive than a dark front because if a fuse blows out the crowds will stop—at least to see what’s wrong.

Commercially the motion picture business is no different from any other line of merchandising except that the showman is selling seats and advertising pictures in order the better to sell them. But as with other merchants the sales is what counts.

Also like merchandise there is cumulative value in show advertising. This cumulative value is in the increasing popularity of a star.

The name of a popular star automatically attracts business like the trade-mark name of reliable merchandise and to play them or not is merely a matter of booking arithmetic.

But a star’s name, like a trade-mark name with little value behind it, means but little; and it is better business to play up the qualities of the picture itself like new merchandise bidding for patronage on its own merit.

Records made by pictures headed by

Lobbyology

The Day of The Star

In spite of big productions depending largely on the story, the day of the star is with us as strongly as ever.

Mr. Flinn says that a real star is a seat-selling serenade to the box-office. Coming from him the statement is significant. For Mr. Flinn, as vice-president of a large producing corporation has to handle, daily, just such questions, viewing them from the showman’s angle as well as that of the producing executive.

Mr. Flinn has set his thoughts down on the subject in his usual sparkling manner, and it will certainly profit exhibitors to read what he has to say.

the star, the director, the author, the story, or the exploitation angles of the production. And there you are.

This point is perfectly clear to all showmen and to all press agents. The public buys seats to be entertained—and to sell seats the exhibitor must attract the public to his box office on the promise of entertainment.

When a star’s name will attract the desired patronage the work is comparatively easy. When there is no star of the desired magnetic force then attractive advertising and exploitation must be employed.

A production with real star value is a virtue; a picture with real exploitation value is a blessing; and a picture with both is a “WOW.”

Down in Miami, Florida, at the present moment Alan Crosland is making the first of the Betty Compson pictures for Hodkinson release. Betty Compson is a star by public approval and popular acclaim and her name gives this production real star value. Alan Crosland has become famous for his splendid directorial achievements and this will supply the further promise of picture “merit.”

Then with John Lynch’s name attached to the offering as its author, substantiality of story plot is automatically advertised and by giving the production the title of “Miami,” a name marked by luminescence and dumblulence, society and news columns of every newspaper throughout the entire civilized world, a magic touch of exploitation is added that makes the picture a “Wow.”

To paraphrase Shakespeare, “nothing is great but thinking makes it so;” the greatness of a player depends on public thought and the box office on both; or, as M. C. Cone might say, it is all a matter of psychology.

And real merit is a great psychologist and a potential attendance attractor. The great secret lies in first making the public think the offering is great and then clinching the illusion by giving a worthwhile exhibition.

This, of course, can be done most pertinently when the screen vehicle is carried by a strong array of talent. Featuring the stars in poster cut-outs in the lobby, or on top of the theatre if the building is not more than three stories high, is one of the obvious methods of calling attention to the attraction.

The acid-test of showmanship in selling the film through the players comes when the cast is not so profusely populated with well known stars. However, using the same methods as one would with stars, that is, giving the principles due prominence in lobby display, advertising, newspaper tie-ups, and so on, will have the desired effect.

The public will place a commensurate importance on the players thus exploited much to the exhibitor’s profit.
PICTUROLA HAS STRONG LOBBYLOGY APPEAL

Numerous Showmanship Possibilities in Miniature Movie Machine

GEORGE R. MACOMBER, an inventor of Washington, D. C., has recently brought to New York from the United States Patent Office a new motion picture projection machine which is slated to establish a new era in the methods of advertising a current or feature program for the theatre.

The machine is called Picturola and in appearance is somewhat similar to a standard phonograph, the picture being shown on a screen superimposed within a shadow box, which permits of daylight exhibition.

The invention of the Picturola is the result of Mr. Macomber's conviction years ago that the theatre could not be used for direct advertising or propaganda purposes without giving offense to audiences who had paid to see straight entertainment motion pictures. To quote Mr. Macomber:

"It occurred to me that unless advertising matter could be shown in a direct way—facts being stated as clearly as they are in newspaper or in magazine advertising—such advertising matter exhibited on the screen would be practically worthless."

"Placed in your lobby, Picturola can give the highlights of your program for today, tomorrow or next week; it can tell what a wonderful theatre you have—cool in summer, warm in winter, delightful at all times—what fine pictures you intend to give your patrons. Film programs and announcements on the screen inside the theatre keep as many people away next day as they bring back; the Picturola brings them to come in right then and there."

EXHIBITOR RUNS SHOWMANSHIP SCHOOL FOR EMPLOYEES

Something new in the way of a school is being tried out by the Orpheum Theatre Company of Kenosha, operators of the Orpheum, Majestic and Rhode theatres here. Manager Edward Dayton announced his plan of holding a school for the employees of the three houses, sessions to be held several times a month. It is planned to give instruction in courtesy, economy and efficiency in problems of lighting and heating in a theatre and other problems that arise in the direction of a theatre. All of the employees—ushers, stage-hands, musicians—have been invited to attend the school. At the first class held on Wednesday at the Orpheum, Manager Dayton outlined the policies of the theatre and asked for suggestions from employees for the increasing of efficiency and courtesy towards the patrons of the theatres.

NEW METHOD OF GIVING CREDIT TO SCREEN ARTISTS

What may become a popular method of introducing a picture, much as it is entirely new, has been worked out by Dr. Hugo Riesenfeld in his presentation of "The Ten Commandments" at the George M. Cohan Theatre. The greatest personality of Cecil B. De Mille necessarily carries it with him an unusually large number of credits to the various persons who were associated with him in the production of the picture. Several minutes would have been required to flash these credits on the screen in the usual manner.

This has been avoided by the ingenious method of projecting the credits on two pillars at the sides of the stage where the audience may read who's who in the picture during the ten minutes that intervene between the raising of the curtain and the starting of the film. Just as the picture is ready to start the pillars and candles shown in the illustration are withdrawn and the two tablets in the center reveal the screen behind.
GIMBEL'S SHOW HISTORIC WINDOW DISPLAY

Original Props Stimulate Interest in 'The Courtship'

GIMBEL BROTHERS is one of New York's most prominent department stores, and it isn't easy to enlist a big department store in an exploitation campaign. Still it was done very successfully during the recent run of 'The Courtship of Miles Standish' at the Central Theatre.

For two weeks one of the windows just off the Sixth Avenue corner where the store has its main entrance, was devoted to the picture. Artistically arranged in frames were pictures of Charles Ray and photographic stills from the production. Conspicuously near the center of the display was a small model of the Mayflower, an exact copy of the model in the Smithsonian Institute in Washington.

The great body of the display was made up of proper fun in making the picture and did much to testify to the fact that everything in the film is genuine. Everything was musty with age and immediately gave the impression of antiques. Great crowds gathered to look on and several times it became necessary for a policeman to disperse the crowd.

Each object bore an inscription indicating to exactly what use it had been put, not only in the production of the photoplay, but also in the early days of American history, by its original owner.

An old fashioned cheese press, an important item in the culinary equipment of the colonial housewife, was one of the many sources of interest and speculation. So also were the warming oven, spice box, bowls and plates.

The knuckle-bones board was also a thing of unusual interest. The game of knuckle-bones was the forerunner of our present well known game of "craps" and was the chief pastime of the Mayflower passengers.

Some of the axes employed in the first fell- ing of the New England trees, the bellows used by John Alden, as well as the leather apron he wore all figured largely in the display.

So interesting was all this to the public, that New York crowds, on daily business went, stopped for minutes to take it all in. It was the subject of much interesting conversation and did much to make the showing at the Central very popular indeed.

THREE NEWSPAPER EDITORIALS LAUD 'THE HUNCHBACK'

If you can talk a newspaper into running an editorial on the picture you propose showing at your theatre, you must be a pretty good talker. Yet Gus A. Metzgar, manager of the Rivoli Theatre, Portland, Ore., got not one, but three papers to do this for him.

Prior to the presentation of Universal's "Hunchback of Notre Dame," he prevailed upon the editors of the Portland Oregonian, the Oregon Daily Journal and the Portland

A PLAYER OF NOTE

Popular Pola Negri who but a few years ago was an unknown artist in a strange land and who today as a prominent figure in the film world. She will appear soon in a new Paramount feature, "Men."

Telegram, to use "The Hunchback" as a subject for editorials.

The Telegram devoted half a column to a character study of Quasimodo under the heading, "Love Needs No Interpreter." The analysis was developed from a religious angle and showed that the 'Hunchback's character and career were based upon the fundamentals governing the sacrificial life and death of Jesus.

The Sunday Oregonian gave almost an entire column over to a eulogy on the merits of the film and using it as a measuring stick, predicted a great future for the screen.

The story carried by the Daily Journal also sang the praises of the production including the work of the director, the star and the producer. It showed how the screen was assuming the burden of vindicating the classics of literature and how successfully it was doing it.

Praise and comment from such a dignified source as the editorial columns of the dailies could not but have a very favorable effect on the showing and the result was splendid business at the Rivoli.

USES MARION DAVIES CUT-OUTS

A different and interesting lobby display for Cosmopolitan's "Little Old New York," which features Marion Davies, is obtained by cutting out the two oval pictures of the star from the twenty-four sheet for the top of the marquee. From the other twenty-four sheet cutout a large full figure of her and mount it so that it can be used on the sidewalk in front of the lobby. The big oval poster announcing the name of the attraction will make a very pleasing connecting unit between the two photographs.

SPECIAL MATINEE FOR 'PRINTER'S DEVIL'

Pencils Given to Kids Having Same Birthday Date as Wesley

TO Hill Bernstein goes full credit for an unusual and clever Wesley Barry contest that gave the showing at the Crystal Theatre, Chicago, Ill., a mighty boost.

Every child of seventeen years or less was invited to bring his name and address and date of birth to the box office of the theatre any time before the special Monday matinee, and he would receive a genuine Ingersoll pencil as a present, if it so happened that his birthday fell on the same day as Wes Barry's.

The only expense involved was the cost of printing of the five thousand handbills distributed at the schools in the neighborhood. The pencils were, of course, provided by the Ingersoll Pencil Company, which has arranged for a national tie-up on "The Printer's Devil."

The stunt worked wonders in crowding the house but the most peculiar incident is the fact that not one of the special guests who claimed to have his birthday on the same day Wesley has his. The three who had birthdays the day following his, were, however, given pencils.

What probably won the contest so much popularity was the fact that it entailed no work at all for the children, and it involved a decided element of chance which is always a large factor when one is dealing with children as with grown folks.

AUDIENCE TAKEN ON 'A TRIP AROUND THE WORLD'

A unique and very interesting method of presentation has recently been devised by E. L. Perry for the showing of Paramount's "A Trip Around the World." It is being tried out very successfully at the Criterion Theatre, Oklahoma City, Okla. The trip includes visits to San Francisco, Hawaii, Siberia, Japan, Egypt, Spain, Holland, France, Scotland and back again to the United States.

Only one visit a week is made, each country being thoroughly explored. The theatre orchestra wears the native costume of the particular country whose area is being transversed on the screen and it plays music written by native composers.

This past week the audience was taken to Egypt to visit King Tut's tomb. When the curtain went up, the leader of the orchestra, dressed like a monkey was carried onto the stage. He slowly came to life after a supposed entombment of three thousand years, and immediately swung into action as leader of the orchestra. The applause which greeted the conclusion of the program of Egyptian music testified to the audiences' pleasure in this form of entertainment.

This is the first time anything of this nature has been done in the Southwest and the public seems to be responding with beamed enthusiasm. Its success in this section almost insures its being mimicked in other localities.

PLAYERS WE KNOW

Four popular players who are connected with such features as

A PLAYER EVERYONE KNOWS

Here is little Baby Peggy, the Universal star, perched up above a theatre entrance smiling at the whole world and boasting of the fact that "it's me." With a smile like that it's little wonder she has everyone at her feet even though it means that some of the "big men" of the trade have to do considerable stooping to get there. Her first real feature, "The Darling of New York" is having such success it is to be followed soon by another.

NOVEL HOOK UPS BOOST ‘CHRONICLES’ SERIES

Enterprising Manager Gets Enviable Publicity on Showings

MANAGER BROWNING of the New Haven Olympia Theatre has just concluded a really huge exploitation campaign for "Vincennes," the third of the series of "Chronicles of America." He left no road untraveled, in covering every avenue of publicity. Probably the biggest thing he did was to tie-up with the New Haven Chamber of Commerce which was sponsoring a luncheon at which a very prominent immigration professor was to be the speaker.

A large printed folder was gotten out announcing the luncheon and the entire inside page was utilized for the publicising of the picture. There was also contained in it a blank which when filled out would fetch the sender as many sets of tickets for the series as he desired. By buying the tickets in sets he received a special rate.

In connection with this special offer the New Haven Register carried a full page illustrated story on "Vincennes" and also arranged for a special reduced rate ticket. Moreover every adult who subscribes for a set of tickets receives in addition five children's tickets which will admit the youngsters free of charge to any of the special Saturday morning matinees.

The paper also carried a story on these special matinees and gave the theatre a great deal of publicity, as well as substantially boosting the film.

* * *

PROLIFIC STORE EXPLOITS ‘THE HUMMING BIRD’

Mandel Brothers, one of Chicago's greatest department stores, broke its conservative, traditional policy regarding tie-ups and co-operative advertising by devoting an entire page in the Chicago Sunday Tribune to "The Humming Bird," the Paramount feature playing at McVickers Theatre, Chicago.

An elaborate window display also featured in the campaign. Ed. Omlstead, publicity manager for the theatre, also arranged to have the Humming Bird Hosiery Mills distribute three hundred and fifty pairs of stockings to McVickers patrons as souvenirs during the showing. These were awarded by means of certificates which could be redeemed either at the theatre, the store or any of the merchants in town carrying that brand of hosiery.

In addition to the advertising thus done by Mandel Brothers, all the other dealers featured the hosiery during the run of the picture, using special window displays featuring Gloria Swanson.

* * *

STRIKING CAMPAIGN ON ‘MAN LIFE PASSED BY’

An elaborate and extensive campaign greeted the showing of Metro's "The Man Life Passed By" at Loew's State Theatre in Los Angeles where the film had its premiere. It was handled by Phil Geresdorf, the Metro representative and was far reaching in its effectiveness.

A large number of window cards were distributed throughout the city, and the newspapers were supplied with publicity material regularly. Tie-ups were made with real estate dealers and printed cards were placed in their windows and vacant lots. These bore the message: "Don't be 'The Man Life Passed By.' Own your own home."

A man dressed like Percy Marmont, who appears in the picture, was employed to parade the streets. He appeared in the principal streets during rush hours, going through department stores, public buildings, restaurants and other places where crowds assembled.

TO EXPLOIT NAMES OF FEATURE PLAYERS

Goldwyn Aims to Make Names of Stars Everyday Bywords

ANTICIPATING the value of a well known star as a means of exploiting a picture, the Goldwyn organization is concentrating on a campaign to have the names of their stars bywords in every home. Once their names have become that familiar, pictures in which they appear can be sold on the names of the stars alone. That is, by seeing the same name often and reading about these people, the public comes to take an intimate interest in them and is anxious to see any picture in which they appear.

The means of establishing this contact, as outlined by J. A. Jackson, head of the studio publicity department, is by merchandise tie-ups. Consequently there has been consummated a book-up with the Western Company, manufacturers of Gainsborough powder puffs, lampshades and other articles.

They have issued a book called, "Loveliness, a Book on Beauty by the Screen's Most Beautiful Women." A great number of these have already been distributed to the public. Names of the Goldwyn stars appear in the book together with beauty hints suggested by them.

Moreover the Western Company is using stills of the stars, in color, in their ads in the national magazines and in the magazine sections of the Hearst Sunday newspapers. The words "Goldwyn Star" appear after the name of each player.

The books are given away free in beauty parlors, drug and department stores and the publicity which they contain is being thus taken directly to the home of the movie-goer.

* * *

CLEANS UP ON CATCHLINE

A snappy catchline was the instrument that successfully put over "The Primitive Lover" for Manager Epstein of the Royal Theatre, Laredo, Tex. A neighborhood furniture house took up a new line of suitcases and planned a feature window display of them. Mr. Epstein seeing the possibilities in the situation went to the merchant and got him to allow the insertion in the window of a card bearing the message: "These are not for the 'Primitive Lover.'" The sign went on to tell further that these things were intended for the modern lover, and that the only really "Primitive Lover" was appearing daily at the Royal.

The idea went across with a bang.
EXPLOITATION IDEAS

First Alaskan Film Has Premiere
Manager Bradley of the People’s Theatre, Portland, Ore., made a real clean-up with a world premiere of THE CHEE-CHA-KOS, a picture filmed entirely in Alaska. Having secured the picture even before the press books were ready and the stills were the only available material, Bradley worked up enough material to make a complete press book of his own. He entertained newspaper men at a dinner, showed them the picture to them, gave them angles of approach, stills, etc., and by his general attitude succeeded in getting them enthusiastic. The picture was held over two weeks during all of which time it did excellent business.

Lobby Contest Proves Interesting
Universal’s DARLING OF NEW YORK was recently signed up by the entire circuit of Loew, Keith and Moss houses and a contest was opened whereby the manager who succeeded in making the most attractive lobby display would be duly rewarded. The result was a wide variety of very apt and unusual lobbies which further called into prominence, the already well advertised Baby Peggy picture. In most instances cut-outs of the baby actress played the real important part in the display serving as marquee and entrance decorations, posters, handouts and what not.

Mickey Bennett Radio Broadcasts
Mickey Bennett, young star of Paramount’s BIG BROTHER, broadcast over the radio from station WOR, Newark, New Jersey, recently. He spoke on his work and his plans for devoting himself to the art to which his talent had carried him. His talk was very frank and real and by it he won a great many friends for himself and his new picture.

'Innocence' Passed Intact
"Innocence," starring Anna Q. Nilsson, has been passed by the Motion Picture Review, without a single cut being made. This sneaks well for the producers. C. B. C. Film Sales Corporation, and Universal, which great delicacy must be used to give it a true value. This was handled so well by producer Harry Cohn and Director Edward J. LeSaint that it won strong praise instead of any hint of condemnation, and went through with flying colors.

Spanish Prologue for ‘Rosita’
Edgar Hart of the Palace Theatre, El Paso, Texas, staged a very clever prologue for the showing of Mary Pickford in the United Artist production, ROSITA. The stage was made to resemble the street scene in which the Spanish Dancers sings beratingly of the king and dances to the delight of her kinsfolk. Interpreting the part of Mary Pickford was a local singer idol who sang to Don Pedro. She was accompanied by a quartet of Spanish guitar players as she sang compositions of her own both in English and Spanish. Record breaking crowds jammed the theatre every night.

Ingenuity Wins Newspaper Publicity
The St. Louis Times runs a feature department known as “Betty the Shopper,” wherein the writer-suggests bargains that are available in the shops around town. James Geller, Universal exploiter, saw a possibility here for a tie-up on the HUNCHBACK. He took a small ad space in the paper and advertised “Screen shopping for entertainment, a new fad, has brought thousands to the Pershing Theatre where The Hunchback is playing to capacity houses.” Betty the shopper was thus idea and devoted almost her entire department to a breezy eulogy on the “Hunchback” as a motion picture bargain. Several weeks of this was widely read, of course the picture received an enviable amount of free publicity.

ERNEST TORRENCE
The character name, Jackson, seems to be a veritable talisman for Ernest Torrence. After making the comedy hit of 1923 as "Bill" Jackson in ‘The Covered Wagon," he is said to have outdone that performance by his work in the character of Gen. Orlando Jackson, "Magnolia," Cruze’s latest.

Takes Film to Cripple Hospital
Credit for being a wise showman and a philanthropist at the same time unquestionably falls to Robert Bender, manager of the Columbia Theatre, Seattle, Wash. He occasioned a great deal of favorable comment both for himself and his theatre when he took a projection machine, a booth, and all the rest of the paraphernalia out to the Orthopedic Hospital to show the crippled children, THE DARLING OF NEW YORK. Little Miss Hauptman, daughter of the orchestra leader who was appearing in a tots revue at the theatre, also went to the hospital and pinned a baby Peggy button on each child. This was the first time a stunt like that had been tried at the hospital and it created what almost amounted to a sensation.

Precious Stones to Make Them Look
Sign of the Island of Japan, the locale of THE MAN FROM BRODNEYS, is a large source of sapphires, emeralds and other precious stones, a good tie-up could be arranged with the local jeweler. In conjunction with the showing of the stones he should run a window card announcing the play dates of the Vitagraph feature and the name of the theatre. It would probably attract considerable attention.

Page 37

February 16, 1924
Have You Got YOUR Share From These Pictures?

The 29 Paramount Pictures listed below (all released since August 1, 1923) are the biggest money-makers ever produced by any company. Every one of them is sure-fire at any box-office in the land. If you have not played every one of them, you are missing good fat revenue due you. Look over the titles below and make sure you’re getting your full share of the harvest.

<table>
<thead>
<tr>
<th>Title</th>
<th>Director</th>
<th>Stars/Producers</th>
</tr>
</thead>
<tbody>
<tr>
<td>THE PURPLE HIGHWAY</td>
<td>James Cruze, 30 stars, 60 film</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>HOLLYWOOD</td>
<td>James Cruze, 60 film</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>LAWFUL LARCENY</td>
<td>Allan Dwan, With Hope Hampton, Nita Naldi</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>BLUEBEARD'S 8TH WIFE</td>
<td>Sam Wood, Gowns! French</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>THE SILENT PARTNER</td>
<td>With Leatrice Joy, Owen Moore</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>TO THE LAST MAN</td>
<td>Zane Grey, With Richard Dix, Lois Wilson, Western</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>THE CHEAT</td>
<td>Jack Holt, Charles de Roche, Geo. Fitzmaurice Prod</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>RUGGLES OF RED GAP</td>
<td>James Cruze, Ernest Torrence all-star</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>THE MARRIAGE MAKER</td>
<td>Agnes Ayres, Jack Holt. Comedy.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>ZAZA</td>
<td>Gloria Swanson, Allan Dwan, French romantic drama.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>WOMAN-PROOF</td>
<td>By George Ade. Comedy.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>THE SPANISH DANCER</td>
<td>Antonio Moreno, Herbert Brenon Prod. Romance.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>THE LIGHT THAT FAILED</td>
<td>Geo. Melford, With Jacqueline Logan, Drama.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>HIS CHILDREN'S CHILDREN</td>
<td>Bebe Daniels, all-star. Sam Wood, Drama.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>STEPHEN STEPS OUT</td>
<td>Theodore Roberts. Comedy.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>TO THE LADIES</td>
<td>James Cruze, All-star. Comedy.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>CALL OF THE CANYON</td>
<td>Zane Grey, With Richard Dix, Lois Wilson, Western.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>BIG BROTHER</td>
<td>Allan Dwan Prod. By Rex Beach, Comedy-drama.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>DON'T CALL IT LOVE</td>
<td>William De Mille, Agnes Ayres, Jack Holt, Nita Naldi.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>WEST OF THE WATER TOWER</td>
<td>Ernest Torrence, May McAvoy.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>THE HUMMING BIRD</td>
<td>Sidney Olcott. French drama.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>HERITAGE OF THE DESERT</td>
<td>Zane Grey, Irvin Willat Prod. Western.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>PIED PIPER MALONE</td>
<td>Thomas Meighan. By Booth Tarkington.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>SHADOWS OF PARIS</td>
<td>Pola Negri. Herbert Brenon. French drama.</td>
<td>Paramount Pictures</td>
</tr>
<tr>
<td>THE NEXT CORNER</td>
<td>Conway Tearle, Lon Chaney, Dorothy Mackaill. Sam Wood Prod.</td>
<td>Paramount Pictures</td>
</tr>
</tbody>
</table>

Paramount Pictures

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, President
Tried and Proved Pictures

Tried and Proved Players

ANY exhibitor would pay a lot of money to find out how to pick and book only box office winners. It can’t be done.

Booking a new picture is a gamble. But there are a great many players that are practically safe bets. Pictures in which they appear can be booked with confidence.

Most Tried and Proved Pictures have in the cast a Tried and Proved player or two. And so they can be booked at any time with a pretty high margin of safety. In most cases the popularity of the player has increased since the picture was first released. If you bring such a picture back to your town you will bring back a money maker.

Names like Lon Chaney, Pola Negri, Gloria Swanson, Betty Blythe, Faire Binney, Tom Moore, Reginald Denny, Norma Talmadge, Constance Talmadge, William S. Hart and others are Tried and Proved names and their performances a year ago or six months ago were as good as they are to-day.

The public will flock to see a Tried and Proved Pictures especially if the cast includes one of these players.

Let this department be your guide. We tell you here only about pictures you can rely on. If you see it in the Tried and Proved department—it’s safe!

Only features that have passed the box-office test are reviewed in this department.

BARBARA LA MARR

Truly a Tried and Proved screen star, Barbara has attracted fans all over the country by her fine, artistic performances. She is to be featured in a new first National picture soon to be released.

‘The Cricket on the Hearth’

Dickens’ Immortal Story Released by Selznick

BRIEF: The story hardly needs to be repeated. How May Fielding is forced to consent to marry old Tackleton, the toy merchant, how Edward Pummer, the man she loves, leaves, as a result for America, how he returns in time to save her from the hateful marriage, the interwoven story of John Pevrybingle and Dot Marley, these are elements of the story known wherever books are read.

THE CRICKET ON THE HEARTH” is for the best class of audiences. It is an artistic picture, classed by the National Committee for Better Films as “one of the forty best pictures of 1923.” It was released August 11, 1923.

The production was directed by Lorimer Johnson and the able cast is headed by Joseph Swickard and Fritz Ridgeway.

Anybody who has read “The Cricket on the Hearth” will want to see this picturization of it. Because justice is done to it. You know best whether the people that come to your theatre are the kind that read Dickens if they are book the picture. It will please them and they’ll talk about it.

Naturally the story itself and the game of the author will be the greatest drawing card and the basis of most of your exploitation. Book stores. Tie it up with their windows. Get them to run a special sale. Dickens schools. Get an announcement tacked up on the bulletin board of every school in town. The children will get their parents to bring them. Teachers will recommend it.

Run a special advance showing inviting teachers, educators and others who might be interested.

‘Tie-up with literary clubs, culture circles, reading circles. Invite them en masse. Have them scheduled: a Dickens evening.

Push the artistic idea. The picture is a great artistic success. And with the proper handling you can turn it into a great box office success for yourself. Everybody won’t want to come to see it. But there are enough people in every town to make it pay you well. Lovers of Dickens are to be found everywhere. Your house will gain prestige by running a picture of this caliber.

‘Bluebeard’s 8th Wife’

Matrimonial Picture Released by Paramount

BRIEF: Mona marries John Brandon, an American millionaire, and immediately after she discovers that he is a divorcee. Determined that she will not be his eighth divorced wife she sets out on a lower campaign which proves very effective until Brandon tells her she is bought and paid for but will not keep her bargain. Furious, she determines to provide grounds for a divorce and permits Brandon to discover a maid in her apartment. In the end however, Brandon decides she loves him and they go on a happy honeymoon.

GLORIA SWANSON is starred in a role that fits her like a glove—that of a pretty French shrew who finds she is married to a modern Bluebeard and determines to hold him in spite of it. Miss Swanson gives a fine performance and the great army of Swanson fans have been well pleased with the picture. “Bluebeard’s 8th Wife” was released on September 9, 1923, and has been establishing excellent box office records ever since.

The story is by a celebrated French playwright, it having originally appeared as a farce in Paris. In 1920-21 it was presented in New York with great success and also had a good road showing. The story is a fascinating one with several unusual features. Its appeal is equally strong with men and women. Sam Wood directed the production.

Several interesting exploitation angles can be used to put this over for a big box office winner. Miss Swanson has firmly established her reputation for being one of the most fashionably attired stars of the screen. She wears several gorgeous gowns in this production. Why not have your department stores and modistes take window displays of their finest gowns, and tie these up with your showing of “Bluebeard’s 8th Wife”? A placard could state that gowns like these are worn by Miss Swanson in the picture and that they represent the highest output of the fashionable modistes of Paris. Such displays are sure to attract the attention of women of every social degree.

Exhibitors can interest school pupils in this attraction by having them prepare little essays on Bluebeard, for the best of which

Sylvia Breamer

Pretty Sylvia is a First National actress whose rise to fame has been nothing short of spectacular. Her winsome, pleasing personality is practically certain to make a strong appeal to any type of audience and makes her a box office winner.

Blanche Sweet

Blanche is appearing as "Delores" in "The Palace of King." Screen fans and members of the trade are still talking about the success she scored in "Anna Christie," a picture listed among the best for 1923. Blanche can generally be relied upon to fill a house.
free admissions to see the picture may be offered. For theater advertising, print the following on small cards and scatter them around your town: ‘Have you seen Bluebeard’s 8th Wife? Do you know her when you see her? If not, see Gloria Swanson in Bluebeard’s 8th Wife at the ……… Theatre next ………’. Try this one; ‘Missing—A substantial reward will be paid for information regarding the whereabouts of my 8th wife. Please communicate with the management of the ……… Theatre, or on before the showing of Gloria Swanson’s new Paramount picture, Bluebeard’s 8th Wife—Signed Bluebeard.’

The old identification stunt always is new according to the manner in which it is used. Have a young woman of pleasing dress and personality parade the principal streets. Arrange with your local newspapers to announce that “Bluebeard’s 8th Wife” will be in ……… next……… and to the first, ……… persons identifying her a free ticket will be given from the theatre. Gloria Swanson, Bluebeard’s 8th Wife, starring Gladys Swanson which comes to the ……… Theatre next ………. This is bound to attract attention, and the time saved in the hunt will be a couple of days before your opening showing of the picture.

‘The Shock’ Underworld Life Released by Universal

BRIEF: A poor cripple who worships from afar a beautiful young girl, is ultimately the means of saving her life. She is being attacked by gaunt-rs when he enters, but his crippled body is no match for their healthy ones and he is being overpowered when the California earthquake breaks, destroying the game and leaving these two to find happiness together.

Lon Chaney in one of his favorite roles—the role that film fans all over the country have come to expect from him—that of a cripple. Lon Chaney’s name has become an even more powerful box office magnet as a result of his magnificent performance in ‘The Hunchback of Notre Dame,’ mentioned on all lists as one of the best ten pictures of last year. Exploit his name to the skis.

‘The Shock’ has received to date 4,102 bookings. The Sanger Amusement Company, 19 theatres and Famous Players, Toronto, Canada, 8 theatres booked the picture over their circuits.

The following are among the other large bookings that have been received: Lowell’s State, Boston, Mass.; Lafayette Square, Buffalo, N. Y., America, Denver, Colo.; Rivoli, Toledo, O., Wash. Louville, Ky.; Grand, Terre Haute, Ind.; Aragon, Los Angeles, Calif.; Poli’s, Bridgeport, Conn.; Capitol, Atlantic City, N. J.; Strand, Washington, D. C.; Alhambra, Pittsburgh, Pa.; Blue Mouse, Tacoma, Wash.; Saenger, St. Petersburg, Fla., and Granada, San Francisco, Calif.

‘The Shock’ has more exploitation possibilities than most films and be the clever use of a couple of them any exhibitor can clean up big on the show.

A good tie-up is offered on all electric supply stores. Place some blinds and a banner in the usual display of electrical accessories, the banner to read: ‘No fancy of a shock if you buy our supplies. See ‘The Shock,’ Blank Theatre, Now.’ Plant a character portrait of Lon Chaney in the window with the other materials.

Tie-up with your automobile accessory stores for exploitation on shock absorbing. Every store is an agency for a certain brand shock absorber. They will cooperate to your顺着, on opposition. A stream banner across the window display might read: ‘Everybody will need a shock absorber. See Lon Chaney in ‘The Shock.’ Get yours here and prepare for the most thrilling situation in the history of the screen.

Borrow a huge electrical supply house several hundred feet of insulated wire. String this along the main streets from either side of your theatre, on store fronts, so as to connect. All wires must lead to your theatre. Have placards made up to be hung on the insulation, with the wording—‘Follow this wire for ‘The Shock’ at the other end.’ This will get some attention, and your title will be sold at no expense at all.

Why not run an essay contest on ‘The Greatest Shock I Ever Got’ tying this up with a live newspaper in town. A stunt like that almost always attracts lots of attention.

### Cures For The Box Office Blues

**The Storm** with Virginia Valli, House Peters

“Greatest business in ten years.” CHIMES THEATRE, Cedarburg, Wis.

“Remarkable business entire week.” NEW RIVOLI THEATRE, St. Louis, Mo. Directed by Reginald Barker

**Foolish Wives** “Smashed every box-office record.” LIBERTY THEATRE, Long Beach, Cal.

“A stupendous picture.” CRITERION THEATRE, Oklahoma City, Okla. Universal Super Jewel

**Trifling With Honor** with an All Star Cast

“Went over very big.” REX THEATRE, Wahoo, Neb.

“Good business.” LIBERTY THEATRE, Kansas City, Mo. Directed by Harry Pollard

**The Flirt** with an All Star Cast

“It’s a gem.” McDONALD THEATRE, Philadelphia, Mont.

“Had to turn them away.” HALL THEATRE, Evansville, Ind.

“A Hobart Henley Production

**The Abysmal Brute** starring REGINALD DENNY

“The picture is a corker.” TOWN HALL THEATRE, Chester, Vermont

“Magnetic attraction.” MERRILL THEATRE, Milwaukee, Wis. Directed by Hobart Henley

**The Shock** Starring Lon Chaney

“A mighty good feature.” PARAMOUNT THEATRE, Star City, Ind.


**Hunting Biz Came in Africa**

“Record breaking business.” AUDITORIUM THEATRE, Newark, Ohio

“A splendid picture.” ELECTRIC THEATRE, Atwood, Kansas

Advertised in the Saturday Evening Post

**UNIVERSAL JEWELS**

Presented by CARL LAEMMLE
"His Wife's Husband"

Mystery Melodrama Distributed by Selznick

BRIEF: Olympia Brewster college bred girl becomes a waitress in a mediocre hotel, then marries a man she does not love in order to escape this drudgery. Immediately after the ceremony she realizes his character and divorces him, leaving the hotel just as a shot is fired downstairs. Through a window she sees her husband prostrate and believes him killed. Later she reads his death notice. Not long afterward Olympia's uncle dies, leaving her a small fortune. She marries a prosperous young attorney who becomes mayor, and later candidate for governor. He hires a secretary whom he takes into the political home during which secretary gives the name of Steele, though he bears a striking resemblance to the late Mr. Olympia had married. Steele divulges her suspicions, but after arranging the betrayal of the mayor to his political opponents, Steele brusquely informs his employer that he is his wife's husband and will have to be so acknowledged, or the mayor must renounce his candidacy for governor. An aged lady who has become Olympia's guest through a peculiar circumstance places in Olympia's hands the instrument whereby she is able to thwart Steele's purposes, a certificate of marriage between Steele and a servant now Olympia's housekeeper.

His Wife's Husband" is an adaptation for the screen of Anna Katherine Green's novel, "The Mayor's Wife," and stars Betty Blythe, a star who has been hailed as such by exhibitors and by the extraordinary press notices the critics have given her in every picture in which she has appeared. Miss Blythe's performance in "His Wife's Husband" is thoroughly convincing. Huntley Gordon is a splendid type for the role of Henry Packard, the mayor, and carries his role very well. Arthur Carewe, whose sensational triumph as Sven in "Triby" is fresh in everyone's mind, is Steele. George Fawcett gives another of his inimitable characterizations as a political boss. Grace Goodall and Davenport and Nita Naldi are others in the cast whose portrayals deserve praise.

Here indeed is an audience picture. The story offers a mystery, pathos, and numerous complications in a running plot that hinges on bigamy. The director has seen to it that every possible opportunity of presenting evidence to the spectator has been taken care of and thereby brings about a logical solution to the spectator. The story is keenly interesting and contains many moments of suspense. It builds up a fine climax and should prove to have anywhere as a first rate attraction. There are numerous angles of appeal. Through the story runs a hidden mystery which is steadily intensified. The metropolitan critics almost to a man, compared this screen production to the two exceptional stage mystery plays current at the time of its release, "The Bat," and "The Cat and the Canary."

An interesting love element is developed and this is another angle of appeal. And Miss Blythe's beautiful array of gowns attract notice.

Effective and well balanced interior sets have been used to good advantage. The lighting is splendid. Continuity of the story smooth; direction O. K.

"His Wife's Husband" was presented for several weeks at Cameo Theatre, Broadway. It was booked on sight by Tom Moore's Rialto, Washington, D. C., the entire S. A. Lynch Circuit in Texas, Oklahoma and Arkansas; entire Keith-C. B. C. Circuit, New York; The Aldrich, Philadelphia; Capitol, San Francisco; Capitol, Louisville; State, Denver; and numerous other big first run theatres.

We recommend the picture without reservation. It was reviewed in Exhibitors Trade Review May 20th, 1922.

THE BOX OFFICE HALL OF FAME

A Selected List of Pictures That Have Stood the Box Office Test and Proved Themselves to Be Box Office Winners

Paramount

"My American Wife" — Released February 11, 1924. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

"Most Matrimony a Failure" — Released April 30, 1922. Farce Comedy. Reviewed February 2. BECAUSE it is a catchy light-hearted picture that sends audiences away pleased and happy.

"Kick It!" — Released January 1, 1923. Underworld Drama. Reviewed February 2. BECAUSE it is a powerful drama with three powerful box office names: Betty Compson, Bert Lytell and May McAvoy.

"The White Flower" — Released March 4, 1923. Tropical Love. Reviewed February 2. BECAUSE Betty Compson is in it and the story laid in the South Seas, is a seductive and artistic one.

"The Impossible Mrs. Bellow" — Social Drama. Reviewed January 26. BECAUSE it is a powerful, popular story and Gloria Swanson is in it.

"Prodigal Daughters" — Flapper Picture. Reviewed January 19. BECAUSE the subject has aroused so much interest throughout the country and Gloria Swanson is the star.

"The Cheat" — Love Drama. Reviewed January 19. BECAUSE Pola Negri is the star and the story is a fine human interest one.

"Experience" — Symbolic Play. Reviewed January 19. BECAUSE Pola Negri is the star lesson and is good clean drama.

"The Exotics" — Dramatic Thriller. Reviewed January 19. BECAUSE Bebe Daniels and Antonio Moreno are in the cast and the story is a timely one concerning the flapper problem.

"Gypsy" — Gardenia Mystery. Reviewed January 19. BECAUSE it has a cast of exceptional box office power including Theodore Roberts, May McAvoy and Conrad Nagel and a story that holds interest throughout.

"Racing Hearts" — Auto Picture. Reviewed January 12. BECAUSE it is a speed picture of the type that goes over big with audiences everywhere.

"On the High Seas" — Sea Thriller. Reviewed January 12. BECAUSE the story is full of romance and fascination and the hang of adventure and the sea.

"The Little Minister" — Romantic Picture. Reviewed January 5. BECAUSE James Bubble's story is known wherever books are read and this is a fine picture of it.

"The Burning Sands" — Sheik Story. Reviewed January 5. BECAUSE the public hasn't got enough of sheik pictures yet and are ready to eat a few more of them alive.

"Blood and Sand" — Spanish Love. Reviewed January 5. BECAUSE Rudolph Valentino, Lila Lee and Nita Naldi are in it and the story is by Ibanez.

First Run, Second or Third Run, D. W. Griffith's "WAV DOWN EAST"

Always

Gets the Money, Pleases Patrons, Builds Business!

A Genuine Tried and Provoked Box-Office Picture

UNITED ARTISTS CORPORATION

TRIED AND PROVED PICTURES

Universal


"Hunting Big Game in Africa"—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE there are enough exploitation angles to make it a winner anywhere and it is an entirely unusual picture.

"Foolish Wives"—Booked 5,800 times. Foreign Intrigue and Love. Reviewed February 2. BECAUSE Erich Von Stroheim produced and took the leading part in it and it handles a problem of universal interest.

"The Storm"—Booked 8,473 times. Triangle Melodrama. Reviewed February 2. BECAUSE it is one of the outstanding box office successes of all time and has broken booking records.

"Bauu"—Released May 7, 1923. Booked 3,028 times. Foreign Intrigue. Reviewed January 26. BECAUSE there is a vogue for Russian entertainment in this country and the story is a fascinating one.


"A Chapter in Her Life"—Released September 17, 1923. Booked 2,410 times. Child Love. Reviewed December 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

"Merry-Go-Round"—War Romance. Reviewed January 19. BECAUSE it is considered one of the best pictures of 1923 and has a wonderful box office record.

"The Shock"—Underworld Life. Reviewed January 12. BECAUSE Lon Chaney and Virginia Valli are in the cast and the story is powerfully dramatic.

"Drifting"—Onium Drama. Reviewed January 12. BECAUSE Priscilla Dean is in the cast and underworld dramas are all the go.

Selznick

"What Fools Men Are"—Pyramid Comedy. Reviewed February 9. BECAUSE it has a powerful box office cast and the story is a very timely one.

"The Chicken in the Case"—Triangle Comedy. Reviewed February 2. BECAUSE Owen Moore appears in the kind of role his fans like best. January 26. BECAUSE the story is one that goes straight to the hearts of every home loving audience.

"The Poor Sinn"—Romantic Comedy. Reviewed January 26. BECAUSE it is another Owen Moore picture that will send the audience home whistling and contented.

"The Heart of Wetona"—Indian Drama. Reviewed January 19. BECAUSE Norma Talmadge who stars in it is enough to fill any house and besides that Thomas Meighan is in the cast.

"Love Is an Awful Thing"—Marriage Difficulties. Reviewed January 19. BECAUSE audiences cry with laughter when they see it and Owen Moore appears at his best in it.

"Reported Missing"—Comedy Melodrama. Reviewed January 12. BECAUSE the story is a remarkably powerful one and exploitation possibilities are unlimited.

"A Woman of No Importance"—Flouted Conventions. Reviewed January 5. BECAUSE Oscar Wilde's play is known throughout the world as one of the cleverest ever written.

"Pawned"—Gamblers Story. Reviewed January 5. BECAUSE the exploitation possibilities offered to the enterprise exhibitor are enough to insure a great box office success and the story is good.

Hodkinson

"The Light in the Clearing"—Rural Life. Reviewed January 12. BECAUSE the story was written by Irving Bacheller and it is one of great charm and wide appeal excellently done into a picture.

"The Critical Age"—Love Drama. Reviewed January 5. BECAUSE it is an interesting story that never lags a minute with a happy ending that leaves a good taste in the mouths of audiences.

"The Kingdom Within"—Love Miracle. Reviewed January 5. BECAUSE it is based on an inspiring love theme and is filled with an idealism that will appeal to audiences.

Preferred

"Thorns and Orange Blossoms"—Love Triangle. Reviewed January 12. BECAUSE the genius of Gasnier and Bertha M. Clay combined to make it a great picture.

"Rich Men's Wives"—Society Drama. Reviewed January 5. BECAUSE Peter's and Claire Windsor are in it and the story is one of timely and universal interest.

Letters That Can't Be Bought

Number Six

Phone—Stagg 6039
EMANUEL THEATRE,
370 South Fourth Street,
Brooklyn, N. Y.

Operated by ZINBERN PICTURES CORP.

October 25, 1923.

Exhibitors Trade Review, Inc.,
Kluckner Building,
New York, N. Y.

Dear Sirs:

We are enclosing the bill you sent us for a renewal of subscription. Please be informed that the Hooper Theatre is no longer in existence as we purchased their lease and have formed a new corporation, operating under the name of Emanuel Theatre. Please enter our subscription for one year beginning with the next issue.

We consider your magazine invaluable and are pleased to be on the subscription list.

Wishing you continued success,

Yours truly,

Zinbern Pictures Corporation,
(Signed) JOE BERNSTEIN,
President.

"Invaluable!"

Thus, in one word, an exhibitor summarizes ExHIBITORS TRADE REVIEW.

In describing it with that word he is simply saying again what hundreds of exhibitors have written to tell us.

Needless to say, we expect to mean more and more to the box offices of our subscribers as time goes on.

The record we are creating will stand.
"THE FILM WAS IN GOOD CONDITION"

Tried and proved pictures are a fine buy.

IF,—

The film is in GOOD CONDITION.

BUT,—

One of the most perplexing problems of the Sub-Run Exhibitor is Film Condition.

Selznick Distributing Corporation has many "tried and proved" productions.

What is more important—

THE FILM IS IN GOOD CONDITION.

M. J. Walsh, Manager of our Film Department, insists—"Our Film is in FINE CONDITION."

It makes a lot of difference.

Better get in touch with our nearest exchange and book one series of

Certified Box-Office Wows

Selznick
Distributing
Corporation
THE advance publicity campaign carried on by Vitagraph for “Let Not Man Put Asunder” has been augmented by a tie-up advertising campaign in the key cities of the country. Slugs with only the title of the picture are being used in the amusement advertising columns of the newspapers. The Vitagraph stand at 50th Street and Broadway carried this title line for weeks, the lettering in white against a purple background.

The unique advertising display of this campaign has been the use of the slug in purple in the text section of papers.

The press publicity which was used by newspapers not only in the amusement columns but displayed prominently as features in the Sunday magazine sections has amounted to almost newspaper size columns. Two stories signed by Pauline Frederick, giving advice to young girls who contemplate going into pictures, and Lou Tellegen on love and marriage, were used by more than three hundred and fifty newspapers.

The rotogravure sections throughout the country printed liberally scenes from “Let Not Man Put Asunder,” and the return to the screen of Miss Frederick and Mr. Tellegen was prominently displayed in the photographic sections.

The campaign book for this picture is one of the best exhibitors aids that has been published. It is printed in purple and black on coated paper and is a full eight column newspaper size of 16 pages. It contains a large variety of especially drawn advertising illustrations, (scene cuts and stars cuts) which are available to theatre owners. An exploitation plan is given in detail.

** A COMPIEDIUM of the seat-selling exploitation ideas to be embodied in “The Hoosier Schoolmaster” press book now in preparation by the Hodkinson Corporation indicates that exhibitors will be supplied with an unusual wealth of material to publicize their presentations of this picture.

Heading the list of stunts is a “Spelling Bee” inspired by an episode in the picture, in which it is proposed to divide audiences into two opposing sides and conduct a Spelling Bee as in a school room.

A “Wrestling Tournament,” also inspired by an incident in the production is suggested in detail with prizes including autographed photographs of Nat Pendleton and former Olympic wrestling champion who plays the part of Bud Means in the picture.

A man propelled float representing a giant copy of Edward Eggleston’s book is a novelty suggested in connection with bookstore tie-up and school essay contests, and another novel stunt in the big list of ideas, is a misspelled word contest to be conducted by the newspapers.

A number of unusually practical tie-ups with merchants are suggested, together with teaser campaigns and logical ideas in selling the support of societies, and the public schools. All told there are over twenty exploitation stunts all carefully planned to promote the maximum of interest in the picture.

ADVERTISING AIDS

THE month of February offers three days on which exhibitors may rightfully depart from their conventional stunts and the advertising layouts offered in the various press books.

Lincoln’s and Washington’s birthdays and St. Valentine’s Day, are three occasions which the exhibitor may work into his ads to good advantage. All three of these days offer him an opportunity to tie-up with banks, confectioners, apparel stores, etc.

A tie-up with banks on Lincoln’s birthday, as he was known for being thrifty; with florists and confectioners on Valentines’ day, while you can capitalize on the truthfulness of the Father of our Country on Washington’s birthday. You should have no trouble in arranging a double page spread with live merchants in your leading paper. You might tie-up with the grade schools on some sort of an essay contest for Washington’s and Lincoln’s birthday.

**

ISN’T it strange? THAT A MAN WHO THINKS HE IS A BUSINESS MAN will get up in the morning.

From an advertised mattress, Shave with an advertised razor, And put on advertised underwear, Advertised hose, shirt, collar, tie and shoes, Seat himself at the table and Eat advertised breakfast food, Drink advertised coffee or mustache, Put on an advertised hat, Light an advertised cigar, Go to his place of business and TURN DOWN ADVERTISING ON THE GROUND THAT ADVERTISING DOESN’T PAY.

**

PUBLICITY for the Selznick Distributing Corporation.

Besides advertising and press material the book contains many new exploitation ideas and suggests to the showman various ways of making the most of the scene notables in the “Roulette” cast, which contains such famous names as Edith Roberts, Norman Trevor, Maurice Costello, Mary Carr, Walter Booth, Montagu Love, Henry Hull, Dagmar Godowsky, Diana Allen, Effe Shannon, Flora Finch and Jack Raymond.

**

ONE of the excellent features in the new press sheet issued by Warner Brothers on their forthcoming release, “George Washington, Jr.”, is the tie-up with eight national advertisers of products having wide consumption. These include Inversen pencils, Tulip Squeeze Cups, Keel’s Holiner Harmonicas, Van Houten’s Coffee, Kellogg’s Tasteless Castor Oil, Neutrodyne Radio Sets, and Westinghouse Motors.

The tie-up is complete in every respect, the manufacturers of the above mentioned products having distributed cut-out cards featuring the picture, to dealers in the towns where the picture is shown.

The usual wide assortment of production and ad cards, lithographs, and oil paintings are featured in this press sheet. The newspaper stories are fresh and snappy, and the ideas incorporated in the eight pages will be welcomed by exhibitors.

**

INDIRECT suggestion is of the great value to an exhibitor. Your patrons would resent any direct command in your ads telling them to go and see what a certain star is wearing, yet your lady patrons will be influenced by the statement, that so-and-so’s gowns were designed by such-and-such a Paris or New York modiste, and many will go simply to see what the star is wearing.
Production Chart and Press Opinions

In This Department Is Delivered to You in Condensed Form the Data on All Current and Coming Productions. Features Available for Booking Are Arranged by Months. Future Releases Are Listed With Distributors Names. In the Outer Columns Are the Highlight Opinions on the Current Features.

‘Scaramouche’ Charms Throughout Country
Romantic, Magnificent Film With Dramatic Surge

REX INGRAM, youthful director but a genius, has scored another veritable triumph in ‘Scaramouche,’ his visualization of Sartibiti’s novel,” so says the critic on the San Francisco Call & Post. And that sentiment is echoed by every other newspaper critic. The reviewer for the New York Herald says:

Personally, I liked the movie more than the novel or the play. It impressed me as the most convincing, the swift and certainly the most consistently entertaining.

The New York Times’ reviewer says of it:

An engrossing and charming film ... Although the production has not the pathos of “The Orphans of the Storm,” it is a stronger and more plausible narrative.

Pearl Rall on the Los Angeles Express thinks, “Mr. Ingram’s version of the Sartibiti novel does not in any way disappoint. For in it he has combined the sweep and thrill of that great epoch in the world’s history, and at the same time emphasized a delightfully idealistic romance.” While the Los Angeles Times critic termp it “a cinema of quality, the aristo-

*CURRENT PRODUCTIONS*

**OCTOBER**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributor</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>April Showers</td>
<td>Harlan-Moore</td>
<td>Paramount</td>
<td>6,000</td>
<td>Oct. 17</td>
</tr>
<tr>
<td>Bowery to Bagdad</td>
<td>B. F. C.</td>
<td>Universal</td>
<td>5,000</td>
<td>Nov. 17</td>
</tr>
<tr>
<td>Bright Lights of Broadway</td>
<td>All Star</td>
<td>Paramount</td>
<td>6,000</td>
<td>Nov. 17</td>
</tr>
<tr>
<td>Crooked Alley</td>
<td>Special Cast</td>
<td>Universal</td>
<td>4,000</td>
<td>Nov. 24</td>
</tr>
<tr>
<td>Dangerous Lilly</td>
<td>Dangerous Lilly</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
<tr>
<td>Flaming Youth</td>
<td>All Star</td>
<td>Paramount</td>
<td>4,000</td>
<td>Dec. 22</td>
</tr>
</tbody>
</table>

**NOVEMBER**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributor</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna Christie</td>
<td>Blanche Sweet</td>
<td>First Nat.</td>
<td>7,631</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Acquittal</td>
<td>All Star</td>
<td>Universal</td>
<td>6,523</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Bachelor Boy</td>
<td>E. C. B. C.</td>
<td>Universal</td>
<td>5,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Bell of the Opera</td>
<td>All Star</td>
<td>First Nat.</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Canary Kid</td>
<td>All Star</td>
<td>First Nat.</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Call of the Canyon</td>
<td>All Star</td>
<td>Paramount</td>
<td>6,000</td>
<td>Jan. 5</td>
</tr>
<tr>
<td>Captain Quarters</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Feb. 5</td>
</tr>
<tr>
<td>Danger of Nerve</td>
<td>C. Myers</td>
<td>Fox</td>
<td>5,937</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Darling of the Dunes</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Dead End</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Day of Death</td>
<td>All Star</td>
<td>Gold-Coin</td>
<td>6,557</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Delight of Life</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Eternal City</td>
<td>L. M. B. Y.</td>
<td>First Nat.</td>
<td>6,000</td>
<td>Jan. 5</td>
</tr>
<tr>
<td>Eva</td>
<td>All Star</td>
<td>First Nat.</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Fashion Row</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Fashionable Fakers</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Fighting Blade</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Gold Diggers</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Glory of the Hill</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>In a Palace of Love</td>
<td>All Star</td>
<td>Gold-Coin</td>
<td>7,453</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>In Search of a Thrill</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Lady Luck</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Let’s Go</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Loyal Lives</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Lucella Lombard</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
</tbody>
</table>

**DECEMBER**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributor</th>
<th>Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anna Christie</td>
<td>Blanche Sweet</td>
<td>First Nat.</td>
<td>5,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Bachelor Boy</td>
<td>E. C. B. C.</td>
<td>Universal</td>
<td>5,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Bell of the Opera</td>
<td>All Star</td>
<td>First Nat.</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Canary Kid</td>
<td>All Star</td>
<td>First Nat.</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Call of the Canyon</td>
<td>All Star</td>
<td>Paramount</td>
<td>6,000</td>
<td>Jan. 5</td>
</tr>
<tr>
<td>Captain Quarters</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Feb. 5</td>
</tr>
<tr>
<td>Danger of Nerve</td>
<td>C. Myers</td>
<td>Fox</td>
<td>5,937</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Darling of the Dunes</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Dead End</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Day of Death</td>
<td>All Star</td>
<td>Gold-Coin</td>
<td>6,557</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Delight of Life</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Eternal City</td>
<td>L. M. B. Y.</td>
<td>First Nat.</td>
<td>6,000</td>
<td>Jan. 5</td>
</tr>
<tr>
<td>Eva</td>
<td>All Star</td>
<td>First Nat.</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Fashion Row</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Fashionable Fakers</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Fighting Blade</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Gold Diggers</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>Glory of the Hill</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Nov. 15</td>
</tr>
<tr>
<td>In a Palace of Love</td>
<td>All Star</td>
<td>Gold-Coin</td>
<td>7,453</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>In Search of a Thrill</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Lady Luck</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Let’s Go</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Loyal Lives</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
<tr>
<td>Lucella Lombard</td>
<td>All Star</td>
<td>Universal</td>
<td>6,000</td>
<td>Dec. 15</td>
</tr>
</tbody>
</table>

WESLEY BARRY
Of fricken-faced fame, trying to emulate the Father of His Country in the latest Warner Brothers’ release, George Washington, Jr.

COLLEEN MOORE
First National star who rose to fame overnight, her work in “Flaming Youth” placed her on the top in picture stardom.
Unquestionably One of the Season's Best

All Agreed ‘White Sister’ Is Close to Perfection

Reading over the criticisms of the various reviews on this picture certainly reveals the fact that it has been amply appre-
ciated. Critics have no time or space for personal views to air or the so-called ‘wise crack.’ ‘Here is a picture!’ the picture the screen has ever pro-
duced. It is just as surely a work of art as the fine Sym-
phony of Beethoven is a work of art, of the Cathedral of Notre Dame, or the Met. Lisa. It will
never grow old. It is an inspired creation from first to last.” Such
is the opening paragraph of the Barney Swenson’s reviewer. After describing the action he adds:

“The whole thing is so beautiful that this
skeleton outline seems almost a sacrilege.
This is the kind of work that can never
outlive. There are many details woven into the background that keep the action vital at all
times.

The reviewer for the Philadelphia
Daily News, with the pen name of “Henry King,” the director, describes the
beauty for the artistry of the production. Lilian Gish is a marvelous actress. She is just as sweet, winsome and wistful as ever. We are re-
minded in her performance of the Boston Traveler that ‘the story of
The White Sister’ has been made familiar as a novel and a play and
has been filmed before, but not in a way that can compare with this new
production. Boston Transcript says of it:

“As always, this supreme tragic ac-
ress of the screen has a remarkable
eye by her wistful beauty, her frail intensity, her restrained passions. In
general, Miss Gish has been appropriately
fine; the cast ranges from indifferent to
a gem.”

The Milwaukee critics say:

“With no stretch of the imagination this picture can at once be placed in the
category of masterpieces. ‘The White Sister’ unquestionably is an artist’s
ordinary contribution to the screen.”

It came in for unusually high praise from the San Francisco newspaper critics. Such phrases as:

“Words are futile things with which to describe the charm of this
screen romance.”

“Like a painting as ever graced a silver
sheet” are used. It is pointed out that Miss
Gish is a “most bewitching actress” and that
it is “a motion picture movie” that would
make a screen history and enthuse even the most
critical.”

In the opinion of Bufford Gordon
Bennett, the San Francisco Examiner critic:

“Screenography is one of the great
artists of the screen but her greatness has
surprisingly been kept underground around it since the production of ‘The
White Sister.’ What the genius of Miss
Gish has been are expertly explained by
this screen masterminded artist. ‘Beauty, reverence, the swirl of
wild passion, the power of purity, a man’s sacrifice, the woman’s oblivious
thoughts, the magnificence of the emotions brought away from looking at
The White Sister,” writes George C.
Warren of the San Francisco Chronicle.

Glady’s Hall, writing for the Buffalo News, gives high praise to Ronald Colman, terming him her favorite motion picture ac-
tor. Concerning the quality of entertain-
ment. If I were to say that every mother’s daughter in the audience, and I dare
say every mother’s son, too, had a
professional enjoyment, that is what
it is. A satisfactory as a session of sus-
tainable interest but a screen and flip-
stant, but is not meant to be. I never
expected it to be of real life. I never
saw anything human so beauti-
fully come to its own. Miss Gish was
in one of Italy, drawn out of one’s self to the highest climax. The picture
unfolding that made splendid the fragile splen-
did of the whole White Sister.”

“We as you can imagine it written on the screen has been unfolded before the audience’s eyes one of the
fine films of a long and entirely
delightful picture of the time, is culled from the review
printed by the San Francisco Call of our city.”

The reviewer’s opinion reads:

“There are two outstanding features of
this picture, the story and the fine
photography that is called for, and
that is which called first to the attention
of the viewer, is the beauty of the pro-
duction. The second is the acting of
Lilian Gish, who, as stated, is a
woman’s world. The White Sister,’ the girl who, through the victories of war, was forced to
choose between her lover, Richelieu,
and her love, Lilian Gish contributes to the screen artistry with a film, not her greatest
characterization.

‘Lillian Gish is better in The White Sister than in anything she has ever done,” says Peggy Pat-
ton in Wisconsin News. From any other film.”

“If you are that rare combination
—a film fan and book reader, you can tell in advance what the
future reviewers will say of this picture.”

The Times critic says:

“[...Some of the scenes] are so
powerful, and the screen so moving, that
one whole in the word could have made it as she does! There’s
no one else in the world could have played it as she does! Then you can imagine the production.”

From these excerpts you can see how general is the praise of this wonderful and beautiful production.

“SCARAMOUCHE CHARMS

(Continued from page 45)

Nancy TelFair of the Columbus
Enquirer-Sun, has this to say:

“Scaramouche” is a picture to
inspire one with contempt for the spirit of
romance in even the most deathly dull of
business men and worn out women.

There are tears, laughter, suspense, hate, love, surprises, all that go to make up
a good show.

While Dudley Glass of the At-
tanta Georgian says: likes the picture.

The success it goes to a great deal of
The Tale of Two Cities,” or a whole
volume of Carlyle and says of it:
Here is a ‘feature picture’ which
you can sit through it, but with a story
which grips you and holds you. The
book which attracts much attention, but
loses nothing of its interest in the film
version, which is exceptionally true
to the original.

In New York, photoplay critic of the Columbus, Ga., Ledger says:

“Lavish in settings, lavish acted, minus=act, minus=method—this is a screen action and
in this the picture tells a story, but with a story which grips you and holds you. The
book which attracts much attention, but
loses nothing of its interest in the film
version, which is exceptionally true
to the original.

He further adds: “It visualizes, with the minutest care, scenes that are indelible in history.

Exhibitors Trade Review

Current Productions (Continued)
National Projector Carbons

throw on the screen all that is in the picture.

Pictures in light—these are your stock in trade. The best film in the world is only as good as the light you project through it to the screen. National Projector Carbons produce a light that is steady, brilliant, and gives the film its full value.

Use National Carbons


1896 LEWIS 1923
THEATRE BROKERS
The intelligent service we have rendered to the profession has been appreciated by thousands of our clients. The same service will be given to you in
BUYING SELLING LEASING
We are Specialists. Consultations and Advice Free. THOUSANDS OF TESTIMONIALS
Offices, 1002 Mutual Life Bldg., Buffalo, N. Y.
THEATRE NEWS

The stock of Herman S. Gould in the Dunbar Armament, which has been sold to C. W. Hunt, formerly of Higginsville, Mo.

Barrowes and La Vigne's new Grey Goose Theatre in the Beccacina Hill district of Seattle, had its formal opening January 29th.

An address by the mayor, and a special program given under the auspices of the Ladies' Improvement Club, in co-operation with the management, marked the event.

Princess Theatre, Kansas City, Kans., to be closed in May for remodeling, stage to be enlarged.

L. I. Lenhart, formerly manager of the Gladstone Theatre, northeast Kansas City suburban theatre, has taken over the St. John Theatre, St. John and Asker streets, which he reopened January 22.

The Rex Theatre, which has been operated in Dallas, was sold as a sound film house for several years under the management of William D. Crowell, has been closed.

The Oak Theatre, First and Madison, Seattle, Wash., has changed hands and is hereafter to be operated as a family theatre at an admission price of 10 cents matinees and 20 cents after 7:30, with children at 10 cents. Harry A. Beal is the new owner.

Work will soon begin on the new two-story film building adjoining the present Film Exchange Building at Dallas, Texas.

Say It With Players!

(Continued from page 5)

Johnson Young's stage piece, in which she has the leading role.

"Mr. Cary was at the studio when the wedding episode was filmed," Miss Shannon said, "and when it was over, he persuaded me to make it a real wedding day. We were married and went on to married life. There was no honeymoon, however, because I had to be back to the studio the following day."

"I guess I'll go on record as being the first girl who ever took off a bridal veil to chop!"

Here is meat to tickle the palate of the most fastidious editor on the lookout for a supplement feature. Concurrent with the newspaper story, a broadside of heralds containing novel, snappy copy on the subject, and perhaps a hook-up with an shop selling bridal effects, would complete an exploitation campaign that should show satisfactory results at the box-office.

The showman looking up the history of stars will often find revealed to him information which can be utilized with great profit in "Saying It With Players." For example, the story of Miss Young, appearing in Metro's "Pleasure Maid" was once a celebrated journalist and fiction writer. In this capacity she traveled widely, visiting Europe, Asia, and many parts of the world that are little known even today. Her interviews and impressions were among the most brilliant newspaper achievements of the past decade.

While in San Francisco Miss Alden became greatly interested in the motion picture industry. When a chance came to go on screen she embraced it eagerly and she has not left it since. Plenty of grist for the motion picture mill in that story.

Another case of a star's prestige in the world of affairs offering possibilities for being capitalized to advantage is that of Mae Murray, distinguished star in a score of feature pictures. The other day Miss Murray was elected a member of the Woman's Civic Club of Los Angeles. She is the first screen celebrity to be honored with membership in this exclusive organization, the affair being attended by more than 1300 people, all prominent in civic affairs.

The fact that Milton Sills was a physician and Lois Wilson a school teacher, and of other many instances of stars being identified at one time or another with distinctive callings outside the screen world, offer numberless opportunities for exploitation to the exhibitor who has acquainted himself with such data.

The greatest coast in the Hall of Showmanship is room for improvement. Let dull days be an irresistible lure for bright ideas. Get your facts from the press book. Look to your trade paper for advice, and suggestions. And the fan public will furnish the all-important interest if you properly "Say It With Players."
There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

**EASTMAN POSITIVE FILM**

Adds true photographic values to picture interest—carries quality from studio to screen.

Look for "Eastman" and "Kodak" in *black* letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

**EASTMAN KODAK COMPANY**
**ROCHESTER, N. Y.**
Mack Sennett Comedies

Two Parts

Laughs—Pretty Girls—Audience Satisfaction

If they awarded a gold medal for every good comedy made, it would take the Leviathan to carry Mack Sennett's share.

If Webster was writing his dictionary today he would give as the definition of laughter "a Mack Sennett."

Get acquainted with "The Half-back of Notre Dame", "One Spooky Night" or any of the other new Sennetts.

Laughs and pretty girls jam them from end to end.
POLA NEGRI in "SHADOWS of PARIS"

Supported by Adolphe Menjou, Charles de Roche, Huntly Gordon. Adapted by Fred Jackson from "Mon Homme" by Picard and Carco. Screen play by Eve Unsell.
Announces

New Selling Plan

Highest Quality

Theatre Music

NEW "FEATURE MUSIC" SELLING PLAN! When "the world's largest music house" makes an announcement of this kind, it surely merits your careful investigation. Never before in the history of the Motion Picture Industry has such an offer been made to an exhibitor. Here at last is a real opportunity to secure the best in theatre music without the usual strain on your pocket-book. Ask yourself the following questions—

FIRST—"I buy the best of Pictures for my patrons, why don't they go over on a bigger scale?"

SECOND—"How much am I losing because my music is not right? What is the real value of good music from the box office standpoint?

THIRD—"How can I improve my music, to put it on the highest plane and increase the patronage of my house, possibly by 100%?"

FOURTH—"Would the house of 'WURLITZER' finance a deal for me so that I can have the Theatre Organ that I need and so make my investment a real asset?"

After asking yourself the above questions, fill in, clip and mail the coupon. The sooner you do, that much sooner will you be reaping the rich rewards of better music after you learn how easy it is to acquire it. There is Wurlitzer Music for every style and size of theatre, and Wurlitzer prices and terms are within the reach of every Exhibitor.

Learn about this new selling plan—mail the coupon TODAY.

Stores in All Principal Cities

The RUDOLPH WURLITZER Co

Executive Offices
CINCINNATI
121 East 4th St.

New York Chicago San Francisco
120 W. 42nd St. 329 So. Wabash 250 Stockton St.

Famous American Theatres Now Using Wurlitzer Music

$4,000,000
CHICAGO THEATRE
Chicago RIALTO THEATRE
New York NEW GRANDA THEATRE
San Francisco MISSOURI THEATRE
St. Louis LAFAYETTE THEATRE
Buffalo TIVOLI THEATRE
Chicago SHEP'S HIPPODROME
Tennessee CAPITOL THEATRE
Cincinnati MUNICIPAL AUDITORIUM
Denver McVICKER'S THEATRE
Chicago Hundreds of others

Clip and Mail this Coupon Today!
"No More Women"

An Original story for the screen by Elmer Harris

featuring

Matt Moore and Madge Bellamy

Kathleen Clifford  H. Reeves Smith  Clarence Burton  George Cooper

An Elmer Harris Production

Direction by Lloyd Ingraham

"The Best Comedy - Romance of the Month"


"This picture should furnish satisfactory entertainment for the average patron," is the M. P. World's verdict.

"Has many smiles and chuckles, and should appeal especially to the feminine portion of any audience."

Now Booking

Allied Producers and Distributors Corporation

729 Seventh Ave., New York

Hiram Abrams, President

A Branch Office Located In Every United Artists Exchange
"Two Noteworthy Ballyhoos on Warner Bros.: Features, 'Rin-Tin-Tin' and 'Main Street'."

Read the Ads
Like Editorial News

Index To Advertisers
The Exhibitors Buying Guide

VOL. 15. No. 13. February 23, 1924. BALLYHOO NUMBER

Announcements of Interest by

ALLIED PRODUCERS AND DISTRIBUTORS CORPORATION 1
AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS 14
ASSOCIATED FIRST NATIONAL, INC. 24
ARCUS TICKET COMPANY 71
AUSTIN CHEMICAL COMPANY 71
BURR PICTURES CORPORATION 21-64
CAMEO MUSIC PUBLISHING COMPANY 17
CHOCKLETT COMPANY, A. LUTHER 71
EASTMAN KODAK COMPANY Inside Back Cover
EDUCATIONAL PICTURES 64
FAMOUS PLAYERS-LASKY CORPORATION Front Cover-60
FELDER, M. D. 72
FILM DAILY 12-13
GOLDWYN-COSMOPOLITAN PICTURES 10-11
GRIFFITH, INC., D. W. 20
HODKINSON CORPORATION, W. W. 4
HOWELL'S CINE EQUIPMENT COMPANY 72
INTERNATIONAL NEWS 63
METRO PICTURES 15
PATHE Back Cover
PICTUROLA CORPORATION 3
PRINCIPAL PICTURES CORPORATION 22-23
PRODUCERS SECURITY CORPORATION 16
PYRAMID PICTURES, INC. 63
SELZNICK DISTRIBUTING CORPORATION 5-6-7-62
SEEL, INC., LOUIS 71
T. N. T. 42
TRIMOUNT PRESS 71
UNIVERSAL PICTURES CORPORATION 8-9-64
UNITED ARTISTS CORPORATION 62
WARREN PRODUCTS COMPANY 71
WILLIAMSBURGH THEATRE FOR SALE 71
WURLITZER COMPANY, RUDOLPH Inside Front Cover

"The Rush of the Fifty Million"

WITH pleasure we give further publicity to a good "ad." At the right you see Sol Lesser's very vital message to exhibitors in behalf of Principal Picture's latest production "When a Man's a Man." It is a direct invitation and reminder for the alert showman to cash in on the vast number of book lovers who have read the book. And Harold Bell Wright, the author, says: "The Picture Is As I Wrote It." Telegrams reproduced on this double page spread as well as on another following two pages told of the harvest of reader exploitation tie-ups.
The Perfect Silent Salesman

The Picturola shown above is an all steel cabinet beautifully mahoganyed measuring 20"x20"x42", with shadow box screen, showing a picture 18"x24", suitable for permanent locations in terminal stations, hotel lobbies, theatre lobbies, salesrooms, expositions, schools, churches and outdoor display. Remember, it is CONTINUOUS AND AUTOMATIC. It is fireproof, foolproof, and fully guaranteed.

The machine constitutes a moveable motion picture theatre for any location desired, whether in school-rooms, railroad stations, store windows, hotel lobbies, theatre lobbies, or elsewhere. It carries any quantity of film from 100 to 1,000 feet, using standard, narrow width, or any other class or kind of film, complying with all fire laws and regulations.

WRITE TODAY FOR FREE BOOKLET AND RENTAL PRICES
Which will Show and Explain to you how the most intelligent and dignified Ballyhoo ever conceived may be easily adapted to your lobby and how you can—

Sell Your Pictures the Picturola Way!

The BALLYHOO—de luxe

Here are Ballyhoos and Ballyhoo's, as you will undoubtedly discover in the text pages of this special number but the greatest of them all and certainly the most dignified and novel of them all is THE PICTUROLA

Theatre chains throughout the country are already recognizing it has no equal in arousing the curiosity and waking up that curiosity to ticket purchases in de Luxe fashion.

Placed in your lobby this unique machine which is a miniature motion picture theatre in itself combines all the allure of the ballyhoo with the power of a forceful, direct advertising message. One right after another.

Short snappy excerpts from your current attraction teases them into your theatre immediately. Other enticing scenes and announcements bring them back to see your coming features. As an animated, continuous Trailer Display PICTUROLA is far and away beyond comparison.

And you, Mr. Individual Exhibitor, are you going to wait until you are following the lead of the more alert showmen before you grab this highest type of exploitation ever offered theatre managers? It is indispensable to such chains as Famous Players Theatres, the Loew Circuit, such First National units as Balaban and Katz, the Keith Circuit and others.

And it is just as indispensable to YOU!

PICTUROLA EXHIBITS Rewinds and Repeats 200 to 2,000 Feet of Film Automatically
(Passed by the National Board of Underwriters)

Don't let an opportunity like PICTUROLA get to the other fellow first. It will make the exhibitor who first uses it distinctive in the eyes of his patrons. You will regret, if it is your competitor. Write today and place your entire exploitation worries in the hands of the experts of showmanship, the men who have built and economically priced this greatest medium of publicity and advertising.

Picturola Corporation
383 Madison Ave., New York, N. Y.
(Opposite the Ritz) Vanderbilt 4862-3
Here you're big boy
grab this one and
don't hesitate
for it means-
M-O-N-E-Y
the best
comedy bet
of the year

Albert L. Grey presents

LLOYD HAMILTON
HIS DARKER SELF
FROM THE ORIGINAL STORY "MAMMY'S BOY" by Arthur Caesar
HIS FIRST SUPER-FEATURE COMEDY

Distributed by Hodkinson — First run pictures
Mr. C. R. Seelye,  
1650 Broadway, N. Y. C.  
Dear Mr. Seelye:  

We control three leading theatres in Schenectady, The State, Strand and Albany. We therefore have choice of most of best pictures made. Your picture, "Daughters of Today," which we are running this week, is one of the best pictures ever produced. The following box office receipts for first four days of "Daughters of Today" as compared with other big pictures proves this.

<table>
<thead>
<tr>
<th>Daughters of Today</th>
<th>Flaming Youth</th>
<th>Little Oh N. Y</th>
<th>White Rose</th>
<th>Common Law</th>
<th>Ashes of Vengeance</th>
<th>Main Street</th>
<th>Woman Proof</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sat.</td>
<td>$1,800.05</td>
<td>$1,259.70</td>
<td>$1,044.63</td>
<td>$834.39</td>
<td>$913.62</td>
<td>$928.55</td>
<td>$892.40</td>
</tr>
<tr>
<td>Sun.</td>
<td>1,905.40</td>
<td>1,487.10</td>
<td>1,269.42</td>
<td>917.55</td>
<td>865.74</td>
<td>882.75</td>
<td>1,002.60</td>
</tr>
<tr>
<td>Mon.</td>
<td>480.20</td>
<td>308.15</td>
<td>453.15</td>
<td>320.69</td>
<td>353.22</td>
<td>399.03</td>
<td>281.21</td>
</tr>
<tr>
<td>Tues.</td>
<td>460.55</td>
<td>370.75</td>
<td>516.58</td>
<td>219.59</td>
<td>685.15</td>
<td>490.73</td>
<td>309.84</td>
</tr>
</tbody>
</table>

$4,646.20 $3,325.70 $3,283.78 $2,292.22 $2,757.73 $2,706.66 $2,486.05 $2,046.34

Flaming Youth, which stands next to your picture in the above table, in seven days grossed $4,387.15 which is $309.05 less than "Daughters of Today" has grossed in four days. Little Old New York had Thanksgiving week and Ashes of Vengeance had New Year's week. You will also note that with but one exception each of the above pictures are released by different companies, First National, Goldwyn, United Artists, Selznick, Warner's and Famous Players.

Based on the figures for the first four days and considering the fact that matinees have been far in excess of matinees on other pictures I feel certain that all Schenectady records will be broken by your picture and this does not bar the records in Schenectady of Robin Hood, Knighthood or Harold Lloyd.

Our advertising appropriation, spent in newspapers, on most of the above pictures varied from $250 to $500. On your picture we will expend less than $100. More advertising was not needed because in the newspapers, magazines, pulpits and schools as well as in nearly every home there is daily discussion of the theme of your picture, the conduct and habits of the young women of today. All classes of patrons have congratulated us for running such an interesting and pleasing picture and one which drives home such an excellent moral lesson regarding life today.

Yours very truly,

WILLIAM M. SHIRLEY,  
Vice President and Managing Director.

Notary Public  
County Clerk's No. 370.  
New York County Register's No. 4007.  
Commission expires March 30, 1924.

Ask Al Elliot, Playhouse Theatre, Hudson, N. Y.—William Calihan, Regent Theatre, Rochester, N. Y.—Walter McDowell, Strand Theatre, Syracuse, N. Y. DAUGHTERS OF TODAY broke records in their theatres, too.
Mr. Seelye, who has long been recognized as one of the best showmen in the industry, has prepared an exploitation campaign that will make records for you too.

Only a big man will admit it when he guesses wrong.
Mr. C. R. Seelye.

The public was unanimously against me. I questioned dozens of people in the hope of finding at least one that agreed with me. Surely in that vast crowd, there must have been one solitary human being that would console me, but if so, I missed him.

We opened up big and we played to capacity all week. That week "DAUGHTERS OF TODAY" was the reigning topic of conversation in Syracuse. The gross receipts were bigger than any week for over a year. After the run I settled with you Mr. Seelye, and willingly too, for at least fifty percent more than I could have bought the picture for in advance.

This picture should make a lot of money for everybody, you the owner, the Selznick organization as distributors, and exhibitors fortunate enough to play it.

With congratulations, I am

Sincerely yours,

Walter Hays
President,
SYRACUSE STRAND THEATRE CO., Inc.

W.H. H.

The opinion of the great majority is the highest tribunal — when record breaking thousands, fathers with their daughters, mothers with their sons, stand in line to praise a picture — that picture is great.

Syracuse regards Harold Lloyd as a home town boy — his "Why Worry" held the record until the Strand played "Daughters of Today."

Among recent big pictures played in the Strand were: "Flaming Youth," "Eternal City," "Why Worry," "Black Oxen," "Common Law" and "Rosita."

Walter Hays is Director of New York Strand, Brooklyn Strand, Syracuse Strand, prominent member of Associated First National and other important enterprises, and is known as one of America's leading showmen.
CARL LAEMMLE presents

The Great American Speed Picture

"SPORTING YOUTH"

Starring REGINALD DENNY

and a great cast

Story by BYRON MORGAN

Directed by HARRY POLLARD

UNIVERSAL JEWEL

"FOOLS HIGHWAY"

from Owen Kildare's Amazing Life Story

"MY MAMIE ROSE"

Starring MARY PHILBIN

The Beautiful "MERRY GO ROUND" Girl

Directed by IRVING CUMMINGS

UNIVERSAL JEWEL

RUDOLPH VALENTINO

and

CARMEL MYERS

in a revised two-reel de Luxe Edition of the original feature success

"A SOCIETY SENSATION"

UNIVERSAL SPECIAL
the pictures!

"The LAW FORBIDS"
A drama of tremendous appeal with a great cast including:
BABY PEGGY, ROBERT ELLIS, ELINOR FAIRE, JOE DOWLING, HAYDEN STEVENSON, WILLIAM WELSH, WINIFRED BRYSON, BOBBY BOWES, WILLIAM E. LAWRENCE, EVA THATCHER
Directed by Jesse Robbins
UNIVERSAL JEWEL DE LUXE

"The STORM DAUGHTER"
A gripping, tempestuous drama of the deep, starring dashing, dynamic PRISCILLA DEAN
with Tom Santschi, W.B. Davidson, Cyril Chadwick, Bert Roach and others
STORY BY LEET RENICK BROWN
DIRECTED BY GEORGE ARCHAINBAUD
UNIVERSAL JEWEL

HOOT GIBSON
in a wild-riding, rip-roaring romance of the great outdoors — full of the stuff that made him famous!

"Ride for Your Life"
From the story by Johnston McCulley
DIRECTED BY EDWARD SEDGWICK
UNIVERSAL-GIBSON PRODUCTION
EXHIBITORS TRADE REVIEW: "Here is a rattling good picture—of the audience kind, any old audience. The exhibitor with perfect safety may promise unusual entertainment."

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

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

ANITA STEWART
T. ROY BARNES
OSCAR SHAW
TOM LEWIS
DORÉ DAVIDSON
HARRY WATSON
OLIN HOWLAND
HAL FORDE

STANLEY FORDE
"BUGS" BAER
TEX RICKARD
NED WAYBURN
IRVIN S. COBB
H. C. WITWER
"McGURK"
WINSOR McCAY

HAL COFFMAN
ARTHUR BRISBANE
HARRY HERSHEYFIELD
DAMON RUNYON
EARLE SANDE
"KID" BROAD
JOHNNY GALLAGHER
PETE HARTLEY
"It's the life!"

WHITE WAY

New York's "Main Street"

N.Y. has ever known

What the Greatest New York Critics Said:

DON ALLEN IN EVENING WORLD: "Makes the recent Firpo-Dempsey battle look like a chess match in slow motion."

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

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

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

of Such a Cast:

JOE HUMPHRIES
FAY KING
NELL BRINKLEY
BILLY DEBECK
BILLY GOULD
AND THE ENTIRE "ZIEGFIELD CHORUS."

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

Directed by E. MASON HOPPER
Settings by JOSEPH URBAN

A Cosmopolitan Production

Distributed by
Goldwyn - Cosmopolitan
Every exhibitor who takes his work seriously should read THE FILM DAILY every day. It is his duty to keep in touch with the important events of daily occurrence in HIS industry. The successful man is the wide awake, informed man. The informed man reads THE FILM DAILY. Seven years of reader confidence, and still the fastest growing and most widely quoted publication in the film industry is the record of THE FILM DAILY. You’ll find a yearly subscription the best business investment you ever made. Do it to-day--NOW.
Off the Press

The Most Complete Reference Book Ever Published in Filmdom

Should be on the desk of Every Live Wire Exhibitor

KNOW YOUR BUSINESS — THE FILM YEAR BOOK GIVES FACTS

Over Thirty Thousand Year Books Now in Circulation
(Year of 1918-1919-1920-1921-1922-1923)

As Part of Regular Service

IT IS GIVEN FREE TO SUBSCRIBERS

Price to others $2.50 -- Prepaid Anywhere

Date

THE FILM DAILY
71-73 West 44th Street,
New York City.

Hereewith my check for $10 covering one year's subscription to THE FILM DAILY. This to include:

THE FILM DAILY  every day (except Saturday)
THE SUNDAY EDITION  16 to 24 pages, including reviews of all features and short subjects.
SHORT SUBJECT NUMBERS  quarterly.
DIRECTORS' NUMBER  every Spring.

Name......................................................... Theater........................................
Street..................................................... City..................................................
State......................................................
All Concerned

are hereby advised of the affiliation of the following firms, by membership, with

American Society of Composers, Authors and Publishers

and that in consequence thereof,
as to copyrights of the said firms,

All Rights Are Reserved

including public performance for profit, and license publicly to perform may be obtained only through the said Society:

Abrahams, Maurice, Inc.
Ager, Yellen & Borsenstein, Inc.
*Belwin, Inc.
Berlin, Irving, Inc.
Beilin & Horovits, Inc.
Broadway Music Corporation
Chappell-Harmes, Inc.
*The John Church Co.
*Clarke & Leslie, Inc.
Curtis, L. B., Music Publisher
Dixon-Lane Publishing Co.
Enoch & Sons
Feist, Leo, Inc.
*Fischer, Carl, Inc.
*Fischer, J., & Bro.
Fischer, Fred, Inc.
*Flammer, Harold, Inc.
Foster, F. J. A.
*Fox, Sam, Publishing Co.
Goodman & Rose, Inc.
Gordon, Estate of Hamilton S.
Handy Brothers Music Co., Inc.
Harms, T. B., Company
Harms, Inc.
Harris, Charles K.
Jacobs, Walter, Inc.
Kendis, Brockman Music Co Inc.
Marks, Edward B. Music Co.
McKinley Music Co.
Mills Jack, Inc.
Paull, E. T., Music Company
Remick & Co., Jerome H.
Richmond, Robbins, Inc.
Ricordi, G. & Co., Inc.
Rossiter, Will
*Schirmir, G., Inc.
Shapiro, Bernstein & Co., Inc.
Sherman, Clay & Co.
Skidmore Music Company, Inc.
Stark & Cowan, Inc.
Tama Publishing Co.
Triangle Music Publishing Co.
Victoria Publishing Company
Von Tilzer, Harry, Music Pub Co.
Watson, Berlin & Snyder Co
Witmark, M. & Sons
*New members, as of Feb. 1, 1924

Detailed list of
English, French, German, Aus-
trian and Italian members will be furnished upon request.

All persons, firms and corporations operating public amusement enterprises
are hereby notified that the copyrighted works of the said firms may not be law-
fully publicly performed for purposes of profit, without license issued by this So-
ciety, and that such performance without license constitutes a violation of the
Copyright Law of 1909.

Present licensees of the Society are advised that they may now lawfully include
in their public performances for profit, pursuant to the terms of their license con-
tracts, the copyrights of the above named. Unlicensed establishments are invited
to apply for licenses.

Full and complete information will be cheerfully furnished upon request, at
the principal office of the Society as below.

American Society of Composers,
Authors and Publishers
56 West 45th Street
New York City
We don’t like to talk about ourselves,  
but how can we help doing so with such product

**February 4**  
Fred Niblo’s “**THY NAME IS WOMAN**”  
Presented by LOUIS B. MAYER  
Ramon Novarro plus Barbara La Marr equals S. R. O.

**February 11**  
Rex Ingram’s “**SCARAMOUCHE**”  
A World Beater! Sabatini’s flaming romance with Ramon Novarro, Alice Terry, Lewis Stone and cast of 10,000.

**February 11**  
J. E. Williamson presents “**THE UNINVITED GUEST**”  
Superb natural color and undersea photography along with thrilling drama, produced by the SUBMARINE FILM CORPORATION and directed by Ralph Ince.

**February 17**  
Lillian Gish in “**THE WHITE SISTER**”  
Henry King’s production presented by Inspiration Pictures, Inc., CHARLES H. DUELL, Jr., Pres.  
Half a year on Broadway. The greatest love story ever told tells a box office story of its own!

**February 25**  
Laurette Taylor in “**HAPPINESS**”  
Directed by KING VIDOR from J. HARTLEY MANNERS’ stage success.  
Better than “Peg o’ My Heart.” We can’t say more!

**March 3**  
Reginald Barker’s “**WOMEN WHO GIVE**”  
Presented by LOUIS B. MAYER  
A thrill-drama of stormy hearts that will cause a storm at your box office.

**March 10**  
Buster Keaton in “**SHERLOCK JUNIOR**”  
Presented by JOSEPH M. SCHENCK  
Provide them Splints—they’ll split laughing at this.

**March 24**  
Viola Dana in “**DON’T DOUBT YOUR HUSBAND**”  
There couldn’t be a doubt that husbands and wives, past, present and future, will flock to DANA’S best.

**March 31**  
Sawyer & Lubin present “**THE SHOOTING OF DAN McGREW**”  
Robert W. Service’s famous poem with Barbara La Marr, Lew Cody, Mae Busch and Percy Marmont.

**April 7**  
Jackie Coogan in “**A BOY OF FLANDERS**”  
A better production than “Long Live the King”

**April 14**  
Mae Murray in “**MADEMOISELLE MIDNIGHT**”  
A Spanish romance with a bigger box office punch than “Fashion Row.”  
Presented by ROBERT Z. LEONARD

**April 28**  
Rex Ingram’s “**THE ARAB**”  
Now being made in Egypt with Ramon Novarro and Alice Terry in the cast.
AS
SOLID
AS A
BANK!

REPRESENTING
INDEPENDENT
PRODUCERS

PRODUCERS SECURITY CORPORATION

Ricord Gradwell, President

General Offices
516 5TH AVENUE, NEW YORK
NOW
You Can Ballyhoo
Your Musical
Presentation
FOR THE SIMPLE REASON THAT EVERY FEATURE PRODUCER NOW USES THE

Thematic Music Cue Sheet

And now—no matter how small your musical library—the way has been made easy for your director to correctly follow the picture.

That Means Special Musical Presentation!

That Means Something More to Advertise!

You will find THEMATIC MUSIC CUE SHEETS inserted in practically all press books of every feature film company.
Many a GOOD picture has been ruined by incorrectly following musical suggestions.
Many a POOR picture has been put over by the proper following of suggestions for the CORRECT musical atmosphere.

YOU SIMPLY CAN'T GO WRONG WITH THEMATIC MUSIC CUE SHEETS

Produced Exclusively by

Cameo Music Publishing Co., Inc.
M. J. MINTZ, Pres.
112-118 West 44th St., New York City

These Film Producers and Distributors All Use and Furnish You with the

PATENTED
THEMATIC MUSIC
CUE SHEETS

Associated First National Pictures
Associated Exhibitors
Arrow Film Corporation
Burr Pictures
Chronicles Pictures Corp.
C. B. C. Film Sales Corp.
Equity Pictures Corp.
Famous Players-Lasky Corporation
F. B. O. of America
Goldwyn-Cosmopolitan Corporation
Grand-Asher Distributing Corporation
Hodkinson Corporation
Hepworth Pictures, Inc.
Metro Pictures Corporation
Mastodon Film Co.
Pathe Exchange, Inc.
Preferred Pictures Corporation
Principal Pictures Corporation
Selznick Distributing Corporation
Truart Film Co.
Universal Pictures Corporation
Vitagraph, Inc.
Warner Brothers
Weber and North
Says Danny in The Film Daily:

There are still too many pictures being made; far too many. But the trend seems in the right direction. Good, fine, pictures, deserve longer runs and more attention. The way that some of these better pictures slide away from public notice and go crowding in the treadmill of the exchange, is something frightful. And all wrong.

There’s a fortune for someone who will devise a plan to keep these better grade pictures in stronger circulation. The quicker it’s done, the better.
Oh—What a Mouthful of Sizzling Facts!
Which in Themselves Are
A Basic Ballyhoo for
Tried and Proved Pictures

The sensationally successful department in the EXHIBITORS TRADE REVIEW, which deals with and actually fights editorially for the issue of prolonging the lives of real box office attractions—the features which have been tried and proved winners!
For over Four Months Exhibitors Trade Review has been in the trenches on that issue. Scores of Exhibitors are falling in line every week—by following the tip-offs in the Tried and Proved Department and booking the pictures with REAL past performances.

Facts Are More Potent Than A Whole Bookful of Adjectives
YOUR money is your business life. An Exhibitor should make money as a matter of service to his patrons. Surely you have noticed how quickly a theatre that is losing money gets a chill, depressed inhospitable air. And you have also noticed a prosperous theatre has a warm, welcome feel to it.

Remember this—D. W. GRIFFITH has made MORE MONEY for motion picture EXHIBITORS than any other man. Since the early Biograph days, his pictures have been pictures of prosperity to the men who show them.

We do not say he has always batted one hundred per cent. What man ever has? Has YOUR judgment been one hundred per cent good?

Have you played all his recent pictures? There is real money in playing them. Realize this—A GRIFFITH PICTURE never hurts your theatre; and you know theatres can be hurt by pictures. A GRIFFITH PICTURE always helps your theatre, because he puts all his brains, and all his strength and all his time into making pictures for you. And who else does that for you, year in and year out?

If you haven't played "ORPHANS OF THE STORM," "ONE EXCITING NIGHT" and "THE WHITE ROSE," put aside one week for a GRIFFITH WEEK, PLAY THEM, and MAKE MONEY.

Get in touch with the
UNITED ARTISTS EXCHANGE
in your territory or

write direct to
Albert L. Grey, General Manager,
D. W. GRIFFITH Inc.,
303 Longacre Bldg., New York City

A MONEY WEEK
The Gayety of Youth

Give Them Youth!
Give Them the Sure Fire Theme of
Fervid Youth!
A Never Fail to Thrill Story of
Flapper Frailties.
You know by now they flock to see the pictures that
deal with the sensations that surround—
The Daring Years of Youth!
And as the Master Attraction of them all—CLEAN
wholesome and delightfully snapping with spice and
sensational emotions, you miss the GREATEST
YOUTH BET OF THE SEASON if you fail to get in
touch immediately with your nearest independent ex-
change and set in your date book for an early date—
Constance Binney
and a marvelous supporting cast of stars
IN

THREE O CLOCK IN
THE MORNING

"Three O'Clock in the Morning" is as good an
audience picture as we have played this year."

JAKE LORIE
MODERN AND BEACON THEATRES, Boston.

Burr Pictures Inc.
133-135-137 W. 44th Street
New York City, N. Y.

Distributed by
Greiver Productions, Inc.
831 So. Wabash Ave., Chicago, Ill.
H. Lieber & Co.
122 W. New York St., Indianapolis, Ind.
Supreme Film Co.
1022 Forbes St., Pittsburgh, Pa.
F. & R. Film Co., Minneapolis, Minn.

Mountain States Film Att., Denver, Colorado
2104 Broadway
Mid West Dist. Corp.
Toy Building
Moscow Film, Inc.,
23 Piedmont St., Boston, Mass.
Royal Pictures, Inc.
1337 Vine St., Philadelphia, Pa.
The Critics, the Box-Office,
HAROLD

Presented by
SOL LESSER

What the Critics Think

Motion Picture News:
"—one of the best westerns of the season. Will succeed with any type of audience. The picture holds attention, is admirably staged, contains good atmosphere and flashes first rate action."

Motion Picture World:
"Looks Like Big Box Office Bet. The picture is filled with sure-fire situations. In addition to its other points of appeal, the tremendous popularity of the author's books will exert a strong patronage pulling power."

Exhibitors Trade Review:
"An excellent picture from every point of view. It is a red-blooded story with a strong human interest touch. The theme is unusual and holds the interest every minute. It is a subject that will take well with any audience."

New York American:
"A very entertaining motion picture. Exceptional scenery and splendid entertainment; and is a credit to Sol Lesser."

Los Angeles Examiner:
"Saturday's opening filled the Loew's State lobbies with larger crowds than have been seen there in a year. They were there to see 'When a Man's a Man' and seemed willing to wait in line."
and the Public say—

BELL WRIGHT'S
"WHEN A MAN'S A MAN"
made into excellent picture/

— and when you consider that there are 50,000,000 enthusiastic followers of Harold Bell Wright's works — that tribute means real box office business wherever it is shown.

It's a great picture for exploitation—
It's a great picture to show—
It's a great picture to make money with
Get it on your schedule for immediate playdate

A First National Attraction
For four days they had gone through hell.

For four days, this strange gathering of crooks and their intended victims had been buried alive in the money vaults of the big bank by an earthquake.

Money, jewels—everything was forgotten in the thought of their predicament.

Starving, exhausted—they had given up all hope and were prepared to die—then came the sound of rescuers near at hand. They were Saved!
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

GEORGE BLAISDELL, Editor
EDDY ECKELS, Business Manager
MICHAEL E. SIMMS, Manager
GEORGE T. PARDY, Reviews Editor

CONTENTS
February 23, 1924

EDITORIAL FEATURES

Dr. Gianinni on Business Ethics
Old Lady Astor
There Are Ballyhoos and Ballyhoo
Editorial: "What We Owe We Pay"
Leaders All—Thomas H. Ince

HIGHLIGHTS IN THE NEWS

Ince Announces Reorganization Plans
Set Average Cost for Year at $150,000
Missouri Theatre Owners Plan Merger
"Flaming Youth" Banned in Canada
Say Vary Program Is a Strong Factor
Metro Studios Are Busy
Chaplin Recipient of Rare Tribute
Hokinson Will Release Woods' Productions
"Fires of Fate" to be Issued by Truurt
"Monseur Beaucaille" Starts Auspiciously
Goldwyn-Cosmopolitan Conferences

PICTORIAL PRESENTATIONS

Frontispiece—"Roulette" Ballyhoo
Bally-Hallyhoo
A 'Daughters of Today' Ballyhoo
Big Little Feature Ballyhoo

SHOWMANSHIP

Exploiting Wage
Ballyhoo Possibilities in 'Great White Way'
Navy Helps Put Over 'Hunchback'
Action Is Backbone of Ballyhoo
Exploitation Ideas in Brief
Advertising Aids

REGULAR DEPARTMENTS

Players We Know
Exhibitors Round Table
Up and Down Main Street
Box Office Reviews
Big Little Features
Trade and Proved Pictures
Production Chart and Press Opinions
Modern Theatre

STATION E. T. R. presents its BALLYHOO program
Every town, every region, every city, has its own Ballyhoo poten-
tialities
This week's broadcaster touches on them all
On page 29, the Special Number
Story tells how the dramatic touch of Ballyhoo turns onlookers into patrons
A showmanship broadside at a specific picture gives a human slant on what happens when the old imagination is out, dusted off and put to work
The Backbone of Ballyhoo
On page 57, describing the instrument which properly handled turns unused effort into a golden seat-selling opportunity
Verily, a pertinent array of talent, all lined up for the exhibitor's benefit
clothing the subject with new, colorful and striking garments

In desiring to present the subject from every possible viewpoint E. T. R.——even in the heat of enthusiasm——has not forgotten to include the personal critical opinion of a publicity expert, who deals with the subject on its seamy side
Stand By——while the program for NEXT WEEK is announced
A Special Issue——on Authors and Directors
Again, a comprehensive, concentrated broadside of special articles, stories, stunts, ideas and suggestions Pertinent in every respect to the exhibitor's interests
How to use the personalities of directors in selling your picture
How to capitalize the prestige of authors who write the scenarios, or whose stories have been adapted for the picture
How to put the King Midas touch to the handling of prominent names in getting free newspaper advertising
These and other essentials

Copyright 1924 by Exhibitors Review Publishing Corporation.
Geo. C. Williams, President; P. Meyers, Vice-President; John P. Fernsler, Treasurer; J. A. Cron, Advertising Manager; Executive and Editorial offices: Kidersheimer Building, Forty-Second Street and Broadway, New York. Telephone, Bryant 6100. Address all communications to Executive offices, Exhibitors Review Publishing Corporation, 1925 Second Ave., New York.

West Coast, Richard Kipling, 1505 No. Western Ave., Los Angeles.
MORE or less, there is a bit of gambling instinct in everyone. In ‘Roulette,’ David Selznick presents a drama of the devil’s wheel that will indisputably appeal to the masses and classes. In addition, it possesses a cast which sounds like the roll call of any of the large film companies. An even dozen tops the list, which includes Edith Roberts, Mary Carr, Norman Trevor, Montague Love, Maurice Costello, Effie Shannon, Flora Finch, Henry Hull, Diana Allen, Jack Raymond, Walter Booth and Dagmar Godowsky. At the left is one of the opening scenes of the picture where Edith Roberts first enters the gambling palace operated by her guardian, Norman Trevor.

A ‘Roulette’ Ballyhoo

New Selznick Feature Offers Real Opportunity For Clever Lobby Stunt That Is Bound To Draw Well

“DANCE, BALL, DANCE—O’ER THE SPOKES OF CHANCE—ROULETTE!”
EXHIBITORS
Trade REVIEW
The Business Paper of the Motion Picture Industry

Dr. Gianninni Flays the Violators of Business Ethics
Majority Square Shooters, Banker Tells Independents

By George Blaisdell

DR. A. H. GIANNINNI, president of both the Commercial Trust Company and the East River National Bank, long has held a leading position among those bankers who specialize in motion picture finances. As may be judged from the accompanying remarks, which constitute a report of his address to the independent distributors, the doctor feels strongly on questions affecting the integrity of an industry with which for many years he has been on terms of such intimacy. In addition he has a way of dealing with a question which leaves in the mind of his hearer no doubt as to the banker's attitude.

"I have no lingering thoughts to leave with you. I have read here that the organization is a month old. It occurs to me that Bobby North knew I had once practiced medicine—but not under a Connecticut diploma—and that I had attended at many births.

"You know Oliver Wendell Holmes said 'Once a doctor, always a doctor.' So I suppose Dr. Shallenberger thought I should be here to join him at the birth. (Laughter.)"

Body Deserves Support

"Any organization with plans of such scope deserves the support of the industry and also of those who have related interests.

"If a man walks in to me and says he is a member of an organization such as I see outlined here he certainly will get a respectful hearing.

"I hear a good deal about the motion picture business, perhaps as much as any one engaged in my line. I have always been very sympathetic toward your industry.

"If your purpose is to stabilize contracts and credits then you should do it in emphatic fashion.

"Personally I have been very fortunate thus far. In the fifteen years I have been in the business I have not sustained any loss. But I have had some experiences, some more or less disappointing acceptance.

"Just for a brief moment may I draw your attention to one particular condition. I find one of the disappointing factors in the business is the indiscriminate and careless giving of notes, or trade acceptances.

"Trade acceptances started during the war, their purpose being to give notice that there was a transaction, a buyer and seller, and the buyer promised to pay within a given period.

"I find there has been an indiscriminate giving of notes, an indiscriminate giving of acceptances, none predicated on an actual transaction.

Black Mark on Business

"We want to get away from that. Undoubtedly the purpose of your organization is to get away from that evil. It is a black mark against yourselves and the maker of the note if you permit this.

"The worst feature that has crept into this business is the swapping of notes that actually don't represent any transaction at all—swapping for no purpose at all and the banker is deluded into the belief that it represents a real transaction.

"When a man engaged in business swaps notes for the purpose of accom-

(Continued on Page 72)
FLORA FINCH, that fine player of merry memory and of today, was this week the victim of a sob sister’s tale that was as heartless as it palpably was absurd. On Monday a number of the motion picture writers on daily and weekly journals were invited to be the guests of the Famous Players at the Long Island studio. Some of the sweet young things, male and female, saw Miss Finch in court garb and apparently jumped to conclusions she was an extra. They even in print called attention to the fact she was drawing $15 a day. The management of the studio paid immediate attention to what it characterized as an unfounded and unfair report, issuing a statement setting forth that Miss Finch is not an extra, that she is portraying the role of the Duchess of Montmorency, a member of the court and an authentic character, and that her salary is more than double what it was when she played opposite John Bunny. Miss Finch should worry!

CONWAY T Pearce again has started something. To the oft repeated slander that the voice has no value in screen work the player has a thing or two to say worth digesting. He declares that the vibrations of the human voice affect the playing of the other performer than for voices imagined. As an illustration, Mr. T Pearce points out that the stars who best know how to use their vocal chords in acting get the best results from their supporting cast. He says all of the more successful actors play their roles as though there was an audience out in front. And we believe every word he says on this subject not only is logical but correct.

ABE WARNER is back in New York after three weeks in Lunnom, to which town he went to talk business with Arthur Clavering, head of the Film Booking Offices, Ltd., the British organization which distributes the Warner product. Just after the big fellow arrived home his brother H. M. started on the long journey across country bound for Los Angeles.

THE “Three Keatons” are no more. It’s a quartet! And there’s a new Buster, who arrived February 3 and is already in the hands of Joseph Talmadge Keaton, eighteen months old, who has been known as Buster, Jr., by the public—o we made a screen visit in “Our Hospitality” along with his talented mother—who lose his nickname. Buster Senior is reported as saying if the family keeps on increasing it is only a question of time before he will be able to cast his pictures at home.

JUST to show that all the honors are not going to be allowed to pass to the producing stars enter here the name of Bert Glennon, chief cinematographer for Cecil De Mille. He is the father of a nine and a half-year-old daughter. It was a film romance, as father and mother were formerly associated with Producer George Melford.

RUPERT HUGHES is another visitor in town from the West Coast. The author who upsets all theories and precedents by becoming a successful director announces his intention of making a long stay. Just prior to his departure from Los Angeles Mr. Hughes completed work on the editing and editing of “True as Steel,” a tale of his own construction and which sets forth some of the struggles and temptations which must be overcome by a woman who sets out on a business career.

MAURICE CLEARY, who for two years has been a member of the board of directors of the United Artists Corporation, has been elected treasurer of the corporation.

HARRY REICHENBACH, who is leaving the offices of Samuel Goldwyn to enter those of Famous Players, was the guest of honor February 11 at a dinner given by his former employer. It was a spaghetti party and was staged in Greenwich Village.

GREET Our Mary, ye New Yorkers! Likewise also shake hands with the side partner of the little lady who was Roscothy but who now is Dorothy, Dorothy Vernon of Haddon Hall: Douglas Fairbanks. The two on February 14 stepped into one of the first specimens of real winter the metropolis has experienced so far this season and are stopping at the Ambassador Hotel. They are in the cast in order to see their respective productions duly started on their rounds—“Dorothy Vernon of Haddon Hall” in the first instance and “The Thief of Bagdad” in the second.

HARRY BROUSE of the Imperial Theatre of Ottawa, Canada, one of the outstanding exhibitors of Canada, has taken the bull by the horns and reduced his admission prices to the Imperial. The new schedule of 10 and 15 cents for afternoons and 15 and 25 cents for evenings went into effect February 11. Just so there would be no one in the town overlook the happening Mr. Brouse employed full page advertisements in the two local daily newspapers. “Following the trend of the times we are the first locally to reduce admissions,” Mr. Brouse says. Just a minute. Is it the “trend of the times”?

SIDNEY OLCCOTT again is making active use of his megaphone. At the big Famous Players workshop in Long Island City on Monday he began shooting on “Mon sieur Beaucaille,” in which Rudolph Valentino sustains the title role. It is a pleasure to watch Mr. Ollcott when the lights are on his stage. Things move smoothly and unexpectedly.

PRETTY soon, if this regularity thing persists there may be something added to that well known old saw about being “sure as death and taxes.” The board of directors of the Famous Players-Lasky has declared the regular quarterly dividend of the company of $2 a share on the common stock, payable April 1, to stockholders of record March 15.

WILLIS CLARK BRIGHT has been appointed vice president and controller of Warner Brothers, effective immediately. Also he will be a member of the board of directors. Mr. Bright, who is well qualified for his position by reason of his experience not only in producing and distributing companies but in the financial world as well.

GEORGE H. SMITH, managing director of the Vitagraph Film Company, Ltd., of London, arrived in New York last week to visit his brother, Albert E. Smith, president of Vitagraph. The London representative of the company is here to celebrate the twenty-sixth anniversary month of the organization of Vitagraph. He has held his position since 1905, when the office was established. The two brothers soon will leave for Hollywood, from which city Alfred E. Smith returned last week with the body of the late General manager of the company, John M. Quinn.

REFRESHING news. C. C. Burr has begun a campaign to back up all Burr pictures after they have been sold to the state rights exchanges. That spirit will eventually put the independent situation where it will deserve the patronage of every exhibitor in the land. It has been exceedingly unfortunate that the past has disclosed very little in the way of co-operative advertising and publicity on the part of the independent distributors. True, many advertise and advertise heavily at times, but very few after all of the territory has been sold. So few you only need one hand for the count. Burr’s pictures are all sold 100 per cent. Now he means to help sell them to the exhibitor for the exchanges who have placed their good money in his hands on the basis of Burr faith.
There Are Ballyhoos and Ballyhoos

The Successful Ballyhoo Emphasizes the Theme or Atmosphere of the Picture so That the Public is Attracted and Pleased

By IRVING M. LESSER
Vice President and Eastern Representative of Principal Pictures Corporation

BARNUM said that the public likes to be fooled. He was right—in his day. The probabilities are that if Phineas T. Barnum, greatest showman of all time, were alive to-day he would say, “The public likes to be amazed.” And by “amazed” we do not mean shocked or disgusted. In Barnum’s time the circus business was something new, the speaking stage revolved around Shakespeare—and there were no movies.

To-day the public seeks succour from the cares of work and study, in so far as attending shows is concerned. The show business is an established fact. Motion pictures are an institution. The public knows them, therefore the public can’t be fooled.

At the same time the public likes exploitation of the right kind. This liking is a trait of human nature that always has existed in history as far back as we knew it. The Romans used ballyhoo parades to advertise their victories. Mardi gras is a huge ballyhoo. And, coming up to the present time, the biggest of ballyhoo takes place during political campaigns.

Now for motion picture ballyhoo.

In the early days of our industry the average picture house looked like the front of a dime museum. With improvements in the cinema art came improvements in advertising. And then came the ballyhoo. At first it was like a child in a May party. It didn’t know which way to turn in the bewildering gaudiness of its costuming. The public laughed at first, then it grew weary, and then the old-time ballyhoo was doomed.

Next came the ballyhoo with a purpose. This purpose was not only to attract the attention of the public but to deliver a trutiful message. In other words, it aimed to draw the public into the picture house and then “produce the goods.” This is the most effective form of ballyhoo.

In my own experience I can cite two different forms of exploitation, each with a definite purpose, which proved highly effective. The first was our campaign for Jackie Coogan in “Circus Days.” What does the title of this picture suggest? The circus, with peanuts, popcorn, candy, wild animals,

brass bands—a big blast of thrills and fun. We ballyhooed “Circus Days” in just that way. For any other production this form of ballyhoo would have seemed ridiculous, but in the case of “Circus Days” it brought laughter and people to the theatre.

Next we have Harold Bell Wright’s “When a Man’s a Man.” Here is something dignified—the greatest living novelist, with a following of 50,000-000 people; one of his greatest novels transferred to the screen. The problem confronting Mr. Sol Lesser, Mr. Mike Rosenberg and myself, in discussing our campaign for “When a Man’s a Man,” was: Shall we emphasize the romance and adventure in this picture or shall we give precedence to this great author and his book?

It was unanimously decided to emphasize Harold Bell Wright and “When a Man’s a Man.” We did so, with much advertising, in trade and newspapers, and with street stunts that created a strong desire to see the picture, and at the same time added to the prestige of Harold Bell Wright. Take New York, for instance, where we had books five feet high, with men in them who walked up and down Broadway and even went to Fifth Avenue. Any other exploitation that attracted so much attention would have met with disaster. But this was a great book by a great author. The crowd liked it.

Sol Lesser, an experienced showman, vice president of West Coast Theatres, Inc., will not tolerate exploitation that is not in keeping either with the dignity or the frivolity—if such it be—of the production he owns.

The days of fooling the newspapers, of endangering human life, of playing an “April Fool’s Day” joke on the public are over. And any exhibitor who pursues such tactics not only is cheating his own box office but is jeopardizing the good name of his house.

On the other hand there are many exhibitors who do not believe in the ballyhoo. They sit up, like disciples of Chesterfield who have never read his lordship’s works and have a false idea of dignity, and solemnly proclaim that two or three sheets in front of their theatres and polite announcements in hotel lobbies should bring the crowd.

Only recently I heard Sophie Irene Loeb make a speech in which she said, “If you want to wake people up to a thing you must constantly bring it before them. You cannot be passive; you must be active.” And in that little speech lies the secret of the successfully conducted ballyhoo.

There are ballyhoos and ballyhoos. I recall one instance in which a “cave man” picture was being shown in a small town. The exhibitor rigged up a “float” showing a negro wearing only a loin cloth, standing, spear in hand, over half a dozen prostrate children. Here was the idea of killing without cause. What that float did for the exhibit was to kill a perfectly good picture. How much more effective it would have been had he organized a parade of “prehistoric” men, women and children wearing the skins of wild animals and bearing banners announcing the show.

Another exhibitor upstate “exploited” a picture filled with home and heart interest by taking a scene from one of the stills and making a street ballyhoo of it. This consisted of a miserable-looking wife with hand cuffs on her wrists being forced through the street by her husband, who wore a top hat and spats. And then he wondered why his picture failed. The simple reason was that he had not struck the keynote of the play.

It is only by taking the theme of the picture or its biggest surroundings and emphasizing them that the ballyhoo meets with success.
ALL HAIL! THE BALLY BALLYHOO

Barnum's Heritage to the Modern Showman

Hip Hip, Hooray. A line of kiddies, youths, and grown-ups feel their spirits rise to the lure of the circus as a donkey saunters down the streets of Nashville, Tennes.

On the animal's back is seated a figure which compels attention. And why wouldn't she. For she is easy, oh so easy, on the eyes. She is a clever characterization of the principal in Paramount's "Spanish Dancer," playing Loew's Vendome Theatre, a fact which is unmistakably communicated to those who follow her about. Result—that night at the showhouse, a pressing eager mob, with each one trying to make sure of getting a ticket before the S. R. C. sign is put up.

So much for the street ballyhoo, with its magnetic quality for turning onlookers into patrons. But now for the kind used in the upper strata of society.

When the New York Mozart Society gave a benefit affair at the Astor Hotel, the proceeds to go to the East Side Clinic, one of the events on the entertainment program was a pageant number. And in this number Harry Ormiston of the Universal publicity forces was on the job when he provided little June Mirken of Brooklyn, who impersonated Baby Peggy as the "Darling of

A girl, a donkey and a man. Sounds simple enough, but what a volume of excitement they created when they appeared on the streets of Nashville, Tenn., as a means of telling the public at large that "The Spanish Dancer" had arrived at Loew's Vendome. New York, with the enlarged photograph of the baby star.

High society showed its enthusiasm for the ballyhoo by giving the little performer the ovation of her life.

This bust automobile driven about the streets of Asheville, N. C., aroused no little interest when it ballyhooed Metro's feature picture, playing at the Imperial Theatre. "Pleasure Mad" is a Barber production.

This walking book ballyhoo gave folks a striking eyeful when it sauntered up and down the neighborhood of the Brooklyn Mark Strand, at which place Warner's "Main Street" was showing. Tickets sold pronto.

Needless to say, more than one person in the audience expressed a 92 karat desire to see the film which the ballyhoo portrayed.

In Asheville, N. C., the attention of folks was brought to bear with profitable results, to the wrecked-auto ballyhoo, when Metro's "Pleasure Mad" played the Imperial Theatre of that city. A Ford-on tractor drawing the float served to arouse keen interest in the announcement of the showing at the picture house.

The bally ballyhoo bally'd a striking eyeful, and incidentally inflated teh coffers at the Mark Strand, Brooklyn, N. Y., when a walking book paraded up and down street, announcing the showing of Warner's "Main Street" at the theatre.
Reorganization Plan Announced by Thomas H. Ince

ANNOUNCEMENT of a complete reorganization within the Thomas H. Ince studios with plans for putting underway immediately the biggest production schedule which he has yet shoudered is made today by Thomas H. Ince.

To meet the new trend in production which has come with the development of public taste for distinctive screen offerings and to lower production costs at the same time, Mr. Ince has felt it imperative to lay out a campaign for the coming year with a staff of executives so thoroughly organized that he can promise that every picture finished under his supervision will be a distinct advance over the previous offering.

The new staff is headed by Mr. Ince, who expects to devote 100 per cent of his time during the coming season to planning productions and building pictures. He has so chosen his executives as entirely to free himself from routine matters, so that he may be free to devote even more time than he has given in the past to the supervision of his productions. The remarkable success he has scored during the past season with every picture registered by more popular approval until "Anna Christie" at the close of the old year has been hailed as a monumental advance in picture making has spurred him to the determination to outstrip his own record in 1924.

As general production manager in his new plan of campaign, Mr. Ince has appointed John Griffith Wray, for the past three years director of Thomas H. Ince special productions. Wray's direction of "Living Lips," "Hail the Woman," and Mrs. Wallace Reid's "Human Wreckage," followed by his remarkable handling of "Anna Christie" has identified him in the minds of the screen public as one of the foremost directors of the industry. His new appointment will in no wise mean that he is an identity as a leading director, as Mr. Ince plans to have him direct two special Ince productions yearly.

The rest of his time will be devoted to assisting the producer in considering and selecting suitable screen material and in planning the detail work of new productions. Mr. Ince says that he will spend most of his time at the studios and the remainder of the year in New York.

Colvin W. Brown, who has been in charge of the New York offices for the last three years, is manager of distribution of the new organization and will also act as Mr. Ince's personal representative. He will make his headquarters in New York with occasional trips to the studios.

Edwin DeB. Newman will act as business manager. Dewey Hoeck, studio superintendent; Ingle Carpenter, general counsel; G. C. Burkhead, auditor, and Arthur MacLennan, manager of promotion.

With the appointment of Newman, a former executive of the Cadillac Motor Company, and later an independent motion picture producer, every member of this staff as well as their department heads are Ince trained executives. A number of them have been with the producer since the old Inceville days on through the Ince II period, and the man when Mr. Ince became an independent producer.

A new production schedule, calling for the Thomas H. Ince specials, will go underway April 1 following the completion of four features for First National release under the 1924-4 schedule. The story material now under consideration assures the most pretentious output under the Ince signature since the present studios were built five years ago.

DANIEL CARSON GOODMAN
Former successful producer and now manager of production for Cosmopolitan.

Three independent units which have signed to produce on the Ince lot in addition to the Ince companies assure a year of unprecedented activity although since the opening of the new Ince studios in 1918, they have never been able with the sole exception of one four month's period. The doors opened while Mr. Ince was producing under the Famous Players banner and the studios have operated continuously through, following his organization of the Associated Producers and its later amalgamation with First National.

BROMBERG TO GIVE FULL TIME TO PROGRESS

Leaves Educational Exchange to Devote Time to New Company

ARTHUR C. BROMBERG, President of Progress Pictures, Inc. of Georgia, maintaining exchanges in Atlanta, Charlotte, New Orleans and Dallas, has announced that owing to the tremendous growth of Progress Pictures, he has disposed of his interests in the Educational Film Exchange in order that he might devote his entire time and attention to the affairs of Progress.

Mr. Bromberg points out that in the eleven states which he covers with his exchanges, the independent releases of Progress Pictures is greater than that of all other independent exchanges in these states combined.

He is releasing on an average of one Western picture weekly, one comedy weekly, and one episode of a serial weekly and one special each month.

Mr. Bromberg's organization is releasing practically the entire Arrow output of special features, serials and short subjects, and inasmuch as this is the major portion of subjects he is handling, Arrow feels that this is a great tribute to the Company and, to its producers. As Arrow has previously pointed out, it is in position to supply the independent exchange man with absolutely everything he needs.

Mr. Bromberg is one of the best known men in the motion picture industry in the South and has been associated with the business practically since its inception. His history in the business is interesting, and his growth to his present position as the largest independent state right operator in point of territory is the result of the high regard in which he is held by those in the motion picture business, his fair method in dealing with his customers and the high quality of product which he has always handled.

***

SET AVERAGE COST FOR YEAR AT $150,000

Will Bank on Stories, Scripts and Direction, Says Schulberg

PRODUCERS have learned that money is not a substitute for brains and 1924 is going to see less time and money spent on sets, costumes and make-up and more of the show business practically since its inception. His history in the business is interesting, and his growth to his present position as the largest independent state right operator in point of territory is the result of the high regard in which he is held by those in the motion picture business, his fair method in dealing with his customers and the high quality of product which he has always handled.

***

BROOKLYN — NOT the New York City of the stage, but of the screen, has a good story to back up the binding and the pictures.

We're in the same situation.

"I believe that every producer sees the writing on the wall. They're all saying: 'Production costs must come down. Get a good story, a good continuity and a good director for the $5,000 a week the studio, the costumes and the extras.'"

"The type of entertainment in motion picture theatres is going to follow closely that of the speaking stage. One always will have no motion picture a Morris Gest or two who will dare to produce 'Miracles' at great cost. But the motion picture producer who delivers good entertainment—" and this is the real point of the speech by Mr. Bromberg—"will succeed. We know what we're talking about. That is what is the thing, at last have discovered to their great astonishment that what they were saying was true.

"It is what you feel, not what you see, that makes good entertainment. In the year to come, to strengthen our picture, we producers will see our brains and not our pocketbooks."

By the time we do this, there will be no more cheap productions. The Hollywood schools are being run down, and the day when the producer can throw a good, human scene instead of throwing in a mob of extras. We'll see good parts instead of gold, carefully constructed costumes instead of crowds, and high-class holium instead of hoards of helmeted horsemen."
This production takes on added significance from the angle of box-office appeal in that wild horses, like the buffalos, practically are extinct on the western plains and the stallion featured in this picture is the last of a breed that once roamed in great droves over the uncharted lands.

The story is built around the efforts of a group of ranchmen to capture and tame the leader of a band of wild horses which wandered through the mountainous country of Northern Colorado. A spectacular forest fire is one of the features of the picture and is used as the setting for what is declared to be a most dramatic situation.

* * *

JOHN M. QUINN BURIED IN CHICAGO

Many Film Men Attend Funeral of Late Vitagraph Official

JOHN M. QUINN, late general manager of Vitagraph Inc., was buried in Chicago February 12. The funeral was held at 10 o’clock from the home of his sister, Mrs. John Hanly, 4561 Washington Boulevard.

The service was held at St. Agnes Church and interment was in Mt. Carmel Cemetery. The services were largely attended by friends and business associates of Mr. Quinn. He was a former resident of Chicago, and the admiration and respect for the film colony was demonstrated by the presence of scores of men interested in film distribution.

Telegrams of condolence were received by Mrs. Quinn from those in the film industry throughout the United States, as well as former associates of Mr. Quinn when he was a member of the Western Newspaper Union. President Harding, Miss Russell, who accompanied the body from Los Angeles, where Mr. Quinn died a week prior, and Mrs. Smith, John Rock, son of one of the three founders of Vitagraph, and Mrs. Rock, George A. Balsdon, assistant general manager; J. M. Duncan, division manager; John A. Steinson, J. E. Beck, J. H. Young and George W. Taif were among the Vitagraph officials who attended the funeral.

The pall bearers were Henry Prosser, Edwin Taylor, John Rock and John Hayman, boyhood friends of Mr. Quinn, and A. J. Nelson, assistant general manager, and J. W. Peck of Vitagraph. Among the pall bearers were Messrs. Duncan, Balsdon, Steinson, Beck, Young and Taif.

After the funeral services President Smith continued on to New York accompanied by Mrs. Smith.

* * *

SON OF THE DESERT CAST NOW WORKING IN PARIS

Edwin Carewe, his technical staff and company of five American stars, who have been producing "Monk of the Sahara," at the edge of the desert in Algeria for First National, have returned to Paris, where interior scenes will be filmed at the Eclair studios in February. The entire picture will be completed and the company returned to America early in the next month.

Carewe’s cast of players include Bert Lytell, Claire Windsor, Rosemary Theby, Montague Love, Walter McGrail and Paul Panzer. The expedition to the Sahara, according to recent information received from the company, was entirely successful, and with the co-operation of the French officials and native chieftains, a picture of desert life and desert people was obtained.

The company has been gone from America since November.

* * *

DWN RETURNS FROM CUBA

Allan Dwan has returned to the Paramount Long Island studio from Havana, where he went two weeks ago to rest.

NETTA WESTCOTT

Netta Westcott, English stage star, who will make her screen debut in "Maytime," Miss Westcott was discovered as a picture possibility by a representative of Preferred Pictures and was signed immediately.

‘FLOODGATES’ OPENS IN GLOVERSVILLE

Locwell Production Does Capacity in Town Where It Was Made

The offering of “Floodgates,” produced by the company that gave “Ten Nights in a Barroom” and “Lost in a Big City” to the Independent market, received its first public showing on Monday, February 11, at the beautiful Glove Theatre, Gloversville, N. Y., where it played to one of the biggest day’s business that theatre ever enjoyed, and according to reports proved a decided hit. The picture is from an original story by L. Case Russell and stars John Locwell. In support of Mr. Locwell are Evangeline Russell, Jane Thomas, Ivy Ward, F. Serrano Keating, William Calhoun, Anne Brody, William Cavanagh, Homer Lind, Fred Tiden, Arthur Ludwig and “Hap” Hadley.

“Floodgates” is a story of the fight for a part of the country by a group of unscrupulous politicians who have learned that a great power company wants the land for the development of its interest on the one side and the land owners on the other. John Locwell plays the part of one of the land owners who is tricked by the politicians but in the end turns and saves the day. One of the most spectacular flood scenes seen on the screen proved a sensation.

A film party journeyed to Gloversville to attend the opening. Among these were John Locwell, L. Case Russell, Evangeline Russell, F. Serrano Keating, all of Locwell Productions, and Mr. and Mrs. L. E. Chadwick of Merit. Mr. Chadwick is releasing “Floodgates” in Greater New York and Northern New Jersey. The picture is being shown for three days only. It is announced that a New York showing will be held in the near future.

* * *

‘KING OF WILD HORSES’ STARS A WILD STALLION

"King of Wild Horses," has been definitely selected as the release title of the new Hal Roach feature production, in which an untamed stallion plays the featured role. The production will be shipped East in the near future. Its release has been tentatively set for the early part of April.

FATS RUTH MILLER

Miss Miller, who recently signed a Paramount contract, has started work as a featured player in Herbert Brennon’s production of Mary Roberts Rinehart’s story, "The Breaking Point."

MISSOURI THEATRE MEN PLAN MERGER

Reorganizers Will Send Business Managers Into Territory

At a meeting February 5 of a committee of the M. P. T. O. Western Missouri at the headquarters of the Kansas City Division, plans for refinancing and reorganizing the Western Missouri organization were completed. The meeting was for the purpose of completing plans outlined at the convention of the Missouri body in Kansas City the previous week.

Fifty exhibitors will be selected in the western half of the state. A personal letter—not a form letter—will be written to each of them, explaining the status of the exhibitor as compared to proposed adverse legislation, existing adverse laws and music tax encroachments.

Only the most progressive exhibitors will be chosen to launch the reorganization plan. Following preliminary details a meeting will be held in Kansas City, February 1, at which time a business manager will be selected and sent into the territory to complete details of organization.

Membership fees and the proposed merger between the Western Missouri body and the Kansas City association will be determined at the meeting in Kansas City. The committee in charge is composed of A. M. Eisner, Kansas City; Charles Sears, Nevada; A. F. Baker, Kansas City, and Jay Means, Kansas City.

KENOSHA THEATRE PATRONS ASK FOR TAX REPEAL

More than eleven hundred Kenoshans have signed the petition asking for the repeal of the admission tax on motion picture theatres, according to a statement made by Edward Dayton, manager of the Orpheum theatre, where the question has been presented to the people of Kenosha, Wis.

The response came without any personal solicitation from the management of the various Kenosha theatres. The blank petitions have merely been placed in the lobbies where they are accessible and attention has been called to them by means of a notice flashed on the screen.

The theatre managers maintain that the crisis for which the tax was levied—the war and the period following—has passed and that in justice to theatre business and theatre patron the tax should be removed.
February 23, 1924

Page 33

'Flaming Youth' Is Banned By Canadian Court

A LL the moving picture censor boards in Canada recently have been placed in a delicate position as the result of the judgment handed down by Mr. Justice Lachance in the Court of Appeal at Quebec City in the prosecution of the management of the Empire Theatre, on the charge of presenting an alleged immoral picture, "Flaming Youth." The decision of the presiding judge was that the film and its themes are immoral, and the theatre manager was fined the nominal sum of $5.

As a result of this decision, the picture is automatically under the Criminal Code of Canada if exhibited and a peculiar tangle has arisen because the picture had previously been approved by the Quebec Board of Moving Picture Censors for showing in the Province of Quebec. Following this approval, it had been screened for a week at the Montreal Capitol and later booked into Quebec.

**SAY VARIED PROGRAM IS IN STRONG FAVOR**

Pathé Sales Executive Reports Also Farm Situation Is Good

The exhibitor is everywhere protesting the detrimental effects upon his business of the excessively long feature. At all places I was informed by theatre owners that they are finding the diversified program the mainstay of their business.

This observation was submitted during the course of an interview this week with Miles Gibbons, short subject sales manager for Pathé, who has just returned from an extensive tour of the Middle West. Mr. Gibbons informed me that the picture had been subjected to great complaint for low price of wheat the correspondingly higher prices realized by him on other products helped to compensate to some extent for the former drop.

Mr. Gibbons declared that in most sections the farmer had resorted extensively to a greater diversity of crops and that this fact had worked out, according to all accounts, to the advantage of the agriculturist.

In the matter of motion picture programs, Mr. Gibbons states the demand was especially great for a bill made up of a five or at most a six-reel feature together with two or three reels of short subjects. The call for quality short subjects comedy, novelty, and topical reels is especially insistent as a result of the demand for a diversified program, declares Mr. Gibbons.

**MONOGRAM PICTURES HAS SIX COMPANIES WORKING**

Andrew J. Callaghan, president of Monogram Pictures, now returning from Los Angeles, wires that four producing units have started shooting. This makes a total of six companies working at top speed for Monogram.

The Fred Thomson unit is well along with "The Silent Stranger." Beverly Productions, makers of "The City, where it was seized by the local police on a court order.

The judgment establishes a precedent whereby the ruling of a Provincial censor board in Canada may be upset and ignored if legal action is taken against an exhibitor when objection is raised by a moralist against a picture. It means that any exhibitor can be held criminally responsible for the showing of a motion picture feature whether it has been approved by the censors of his Province or not.

A case already has arisen in Kingston, Ontario, where the local Council of Women demanded that Chief of Police Robinson prohibit the screening of a picture in that city during the week of January 28. He refused to take action on his own account, declaring that he had no authority to ban a picture, and the women's organization decided to refrain from taking action.

**Whipping Boss** have two units at work on specials.

Mr. Callaghan advises that he will have an announcement to make on his arrival in New York next week, containing in detail all the units now producing for Monogram and the respective stories and casts.

Earle A. Meyer, director of the film division of the American Legion handling "The Whipping Boss," reports a large volume of bookings. Turn away business was reported at Evansville, Minneapolis and St. Paul, the opening spots for the feature.

Indianapolis is being heavily advertised for the Circle Theatre opening. The publicity and exploitation campaign for this engagement are said to be the largest and most thorough Indianapolis has seen, and are handled exclusively by the American Legion.

**SELL RIGHTS ON JAWITZ FILM**

The Comique Film Company has purchased "Beware of the Law," from Charles Jawitz at 729 Seventh avenue, for Western Pennsylvania and West Virginia.

MARGUERITE DE LA MOTTE

This talented young actress has been fortunate in being cast in big production. Her latest picture is "When a Man's a Man."

**RAISE DOROTHY DEVORE TO STARDOM**

Will Head Players Selected for Al Christie Special Features

CHARLES CHRISTIE announced last week at a luncheon given by the Hodgkinson company in his studio that Dorothy Devore has been elevated to stardom. Miss Devore has been playing in Christie Comedies for four years. Supporting her will be among others Walter Hiers, Tully Marshall and Mitchell Lewis.

The picture will go into production immediately, and is expected to be ready for release in May. The story is entitled "The Men of Frank Roland Conklin. It has been especially written, and is designed to carry a fast tempo and to contain a goodly supply of thrills.

Scott Sidney will direct the comedies, under the supervision of Al Christie. In order to distinguish these subjects from the regular two-part pictures they will be known as Al Christie Special Features. The contract with the Hodgkinson organization provides for two of these productions during the coming year.

"Miss Devore has been chosen for this place, because she has shown all of the artistic requirements needed for the big place she is now going to assume in the film world," said Mr. Christie.

The hosts at the luncheon were Raymond Fawley, treasurer of the Hodgkinson, and Vice President John C. Flynn.

**BRITISH POLITICAL AUDIENCE SEES 'FIGHTING BLADE'**

Not satisfied with having struck a new note in motion exhibition in the United Kingdom by obtaining the consent of the British homesecond to show the film "Mighty Lak a Rose" to the interests of Dartmoor Prison, London's Sing Sing, Horace Judge, director of advertising and publicity for the Associated First National Pictures, Ltd., recently arranged a preview showing of "Richard Barthelmess" late picture, "The Fighting Blade" at Central Hall, Westminster, before an audience comprising England's political leaders.

The picture, quite appropriate dealing with Cromwellian days, acted as sort of overture to an important session of the Member Parliament which was held immediately after the showing in the House of Commons.

Premier MacDonald, the newly elected Premier, was among those present.

**CRANDALL WILL DISTRIBUTE C. B. C. PRODUCTS**

Joe Brandt, President of the C. B. C. Film Sales Corporation, who was in Washington last week, closed a deal with Harry Crandall of the Exhibitors Film Exchange, for the C. B. C. products. The agreement in this sale includes the states of Delaware, Maryland, Virginia and the District of Columbia.

Mr. Brandt is at present on a trip which will take him to several exchanges in all parts of the country when he expects to close several important propositions.

**FIRST NATIONAL CLUB TO DANCE**

The next social function of the First National Club will be in the form of a Leap Year dance at the Hotel Astor, Friday evening, February 29. Arrangements have been made for the accommodation of a large crowd.

Most of the officials of First National have expressed their desire to attend as they did at the affair the club gave at the Hotel Commodore last May. There will be the usual array of stars present.
A 'DAUGHTERS OF TODAY' BALLYHOO
Offered By Its Fiery Story Of Fervid Youth

WHEN the producers of Selznick's "Daughters of Today"—which, by the way, has already proved almost a sensational success—selected their theme of fervid youth, they made doubly sure that it be dressed and presented with the greatest of care to strike home to the masses of the Great American Public.

The result is that the exhibitor has something here to ballyhoo "to the skies" without fear of any boomerang possibilities. The picture is clean—thoroughly so. And that is saying considerable when it is taken into consideration that the theme is one of those snappy, spicy things which discloses in ultra-frank fashion the foolish daring of the flapper age.

What is especially commendable about "Daughters of Today" is the fact that is possesses the good old-fashioned Mother—and Daddy, too. In other words "the girl" does not come from one of the so-called sensational firesides where she is but mimicking the folly of parents.

"Daughters of Today" stands for the generation that has had the proper breeding, home care and education, but withal is lured from the path of common sense to emotional sense by the temptations of the modern age.

'Good Citizenship Demands Attendance'

TELL them in the simplest language possible but tell them in a way that they will realize good citizenship demands that they see the picture. Don't leave any room for doubt. And when they have seen it they will thank you for having booked it, for the story has been told in such a straightforward manner that it reaches the heart of all classes.

The great good of the picture will come from the fact that it will actually prove a lesson in thousands of cases of youth seeing the light itself. A title near the closing of the picture illustrates this thought to a degree. It reads something like: "It's a wise flapper who soon sees the folly of her ways and ceases being one."

Selznick has every reason to be very proud of "Daughters of Today."

First, of course, because it is a noble pictorial rendition of a seriously sensational theme. More important, however, to them probably is the fact that the picture is one of those "big ones" which occasionally breaks all precedent and sets new marks on extended theatre runs.

So far this feature has been accomplishing almost unbelievable figures at the box-office—topping practically every big attraction of the season in several instances. Showmen themselves are to a degree rather astonished at its way of pulling in the crowds. Some managers have placed themselves on record as admitting that it is beyond their understanding.

As a matter of fact, however, the secret of it all is that "Daughters of Today" possesses what all great money makers must possess—which is "by word of mouth" advertising possibilities. They see it and talk plenty. That means plenty more in the lobby the next day—and so on.

It is a feature that will ring every bell of complete satisfaction.

At the left you see the modern flapper strengthening her beverage. Directly below, one of the flapper parties where Youth fiercely holds sway in all of its foolish daring. At the right, the breach in the old home when one of the "Daughters of Today" looks forward with almost too much joy at breaking the domestics—and later, when she returns.
METRO STUDIOS ARE BUSY ON IMPOSING LINEUP

Many Big Productions Under Way for Second Half of Season

The second half of the season finds the Metro studios in Hollywood busy on a large number of productions which will release in the coming months. These and the various independent pictures that are being made for Metro release form a most imposing lineup for the industry. Victoria Vada is at work on her fifth Metro starring picture of the season, "Don't Doubt Your Husband" under the direction of Herbert Brenon. She is being written for by Sada Cowan and Howard Higgin. It is scheduled for release in March.

Jackie Cooper is at work on his second Metro picture, "The Prisoner." The story was written for Miss Murray by John Russell and Carl Harbaugh. It will be released in April according to the present schedule.

Buster Keaton is at work on his third Metro feature length comedy, "Sherlock, Junior." This follows his two previous feature pictures both proven box office and popular successes, "Three Ages" and "Our Hospitality." "Sherlock Junior" is a traveresty on the life of a picture machine operator.

"Sherlock Junior" was written by Jean Havez, Joe Mitchell and Clyde Bruckman. It is a Joseph M. Schenck presentation through Metro.

The Shooting of Dan McGrew" is already well in on production at the Metro studios under the direction of Clarence Badger. The picture is being produced under the supervision of Arthur Sawyer. Robert W. Service's poem gives promise of being one of the finest productions according to news from the coast.

Reginald Barker is now on the last stages on "Women Who Gave," his third production this season for the Metro-Louis B. Mayer front. It is said to be one of the best pictures Mr. Barker has made despite his many previous successes.

UNIVERSAL MAY RETAKE WAR TIME FEATURE

It is stated that Universal will make a new version of "We Are French." Those who were picture fans during war time will doubtless remember the story of Robert H. Davis and Perley Poore Sheehan. As a piece of literature it was used as a text book of patriotism by all of the allied armies. As a film it was produced before America went into the war and because of Wilson's neutrality proclamation Universal changed its name to "Algiers." As soon as America went into the war however, the title was changed back to "We Are French" and the picture embarked on another tour. When prints were ordered by all of the allied nations for use at the front. In fact, it is asserted that its voyage to the front was as great an appeal as any picture ever made in this country.

PAUL MOONEY STARTS NATIONAL TOUR FOR HODKINSON

Paul C. Mooney, vice-president of the Hodkinson Corporation, leaves New York this week on a nationwide business tour that will extend over a period of about six weeks or two months. In addition to personal visits with prominent exhibitors for the purpose of discussing the immediate problems of the showmen, his itinerary calls for a number of stops at convenient key points where business meetings of the company's branch managers and salesmen will be held.

The first of these sales meetings will be held in Cleveland on February 11 and 12. It will up with a film by Joseph Lew Central division manager, H. H. Hurn of Cincinnati, R. E. Peckham of Detroit, W. H. Wagner of Buffalo, S. S. Webster of Cleveland, and G. R. Amsworth of Pittsburgh.

"THE COVERED WAGON" WILL BE SHOWN IN CUBA

Cuba is to be the fourth country outside the United States to see "The Covered Wagon," as the result of arrangements entered into with the Carribbean Film Company, Paramount, RKO, Haya and Santo Domingo. The foreign department of Famous Players-Lasky Corporation, has received word that the Paramount special will have a special pre-release engagement at the Fausto Theatre in Havana in the latter part of March.

Up to the present time "The Covered Wagon" has been presented outside this country in only Australia, Great Britain and France. In honor of the advanced date of the exhibtion in Cuba the management of the Fausto Theatre is arranging the most elaborate presentation ever given a motion picture in Cuba.

HARRISON FORD

This popular star is appearing in "Maytime," the latest Preferred picture. He is one of the most popular actors on the screen.

WALSH TO SAIL FEBRUARY 20

George Walsh, the Goldwyn player who was selected to act the title role in that new novel, "Ben Hur," will arrive in New York late in the week from Culver City, Cal. He was accompanied by Aubrey Scott, film editor of Goldwyn studios, who will be the film editor on "Ben Hur." Mr. Walsh and Mr. Scott will sail on the S. S. President Van Buren on Wednesday, February 20. This will bring them to Rome by the date on which photography on "Ben Hur" will begin—March 1st.

J. B. CLARK ON COMMITTEE

James B. Clark, of Pittsburgh, arrived in New York on February 11th to serve as a member of the Rotation Committee of Associated First National Pictures, Inc. He will remain two weeks.

CHAPLIN A RECIPIENT OF RARE TRIBUTE

Chicago Tribune Editorially Lauds 'Woman of Paris'

One of the rarest forms of tribute to a motion picture is a full page editorial printed recently in the Chicago Daily Tribune. The space devoted to the comment was not in the department allotted to the discussion of motion picture news. Nor was it in the dramatic column. Nor yet was it in the news.

It was, however, a part of the editorial page. Specifically, the material formed the body of the editorial and in length was equaled by but one other article in the department. This half-column editorial article printed in the usual wide measure is captioned: "The Woman of Paris Is a Queen of Art."

Those who understand the "divinity that doth hedge" the matter that is permitted to enter the columns of the editorial department in a metropolitan newspaper will the better appreciate the unusual character of the particular publication.

There is a genuine hand of excellence in all Chaplin's characters which reveals the influence of direction," adds the writer. "He has tossed a good many movie conventions into the furnace of沥青".

After stating that "Miss Purviance, under the direction of Charles Chaplin, gives a brilliant performance," the writer continues: "Chaplin, who is frequently called a genius and, we believe, is, has recognized the screen as an art and treated it honestly and respectfully as such."

Much space is given to a description of the introduction and departure of the railroad train from the little French station and of the manner in which the attention of the beholder is fastened to the chief actor in the near tragedy, rather than distracted by following the movements of the altogether unimportant train.

"Chaplin is audacious," comments the writer, "but Priscilla, the "Prue" may sit through the showing. When Prue might be evil he makes it humor, and it is not unwholesome." The article is the most remarkable in several respects that has ever been served in a prominent newspaper. It bears further and striking evidence of the recognition of the screen's importance in the lives of the men and women—and in the news of the day.

COSMOPOLITAN LEASES BOSTON THEATRE FOR FIRST RUNS

Announcement has been made that Goldwyn Cosmopolitan will put the Park Theatre in Boston until September 1 in order to assure itself of a big first run theatre in the New England territory. The Park is one of the legitimate theatres of the legitimate theatre in Boston and has proved its value as a first run house through the showing there of a number of big films.

Cosmopolitan's "Marrying Mr. M" which played, "Little Old New York," is now in its fourth week at the Park Theatre and the business has been of such a nature that it is likely to remain there for several weeks to come.

When it has completed its run there, it will be followed by Cosmopolitan's "The Great White Way," which is now running at the Cosmopolitan Theatre in New York, then by Cosmopolitan's "Under the Red Robe" a film version of Stanley Weyman's romance. and by Goldwyn's Elinor Glyn production of her famous novel, "Three Weeks."
A. M. P. A. OFFERING PRIZE FOR COMEDY SKETCH

**Story Will Be Filmed and Shown at Naked Truth Dinner**

Here’s a real chance for any one who aspires to write a play, and that means everyone, to win real fame and money. A prize of one hundred dollars in gold is offered by the Associated Motion Picture Advertisers, Inc., composed of the advertising and publicity men of the film industry for the best comedy sketch on motion pictures that can be performed in fifteen minutes.

No one is barred according to A. M. Botsford, chairman of the entertainment committee.

The competition will close March 1, according to the announcement.

The winning fifteen-minute sketch will be produced as one of the important entertainment features of the annual Naked Truth Dinner of the A. M. P. A. to take place at the Hotel Astor on the evening of March 29.

Plans for other big features of the Naked Truth dinner are rapidly being perfected by the entertainment committee.

Prominent speakers representing each branch of the industry will be present. Many of the leading stars of the industry will be there. One of Broadway’s most famous orchestras will provide music. The guests will bring their ladies and there will be dancing.

The chief events will be broadcasted by radio so that members of the W. A. M. P. A., in Los Angeles as well as members of the film colony in London, may sit in and listen. The number of guests invited is expected to be in the hundreds. A price is being sold for $15 a couple, or $10 per individual. They may be obtained from S. C. Cohn, Eiffel, at the First National pictures, 383 Madison Avenue, New York, who is supervising the sale of tickets.

**STRIKING DANCES IN NEW BURR PRODUCTION**

An interesting added feature of “The Average Woman,” a new C. C. Burr production, is the dancing of Gypsy Rhoumaje of Florence, Montana, France, who executes several dances in the course of the action. She does a combination Javanese and African native dance in one of the scenes and a wild Nauch dance in the big cabaret sequence of this picture, which is an adaptation of one of Dorothy De Jager’s Saturday Evening Post Stories.

Miss Rhoumaje’s Wild Nauch dance is one that is seldom seen in this country. It is a typical African dance taught her by an old French priest who spent many years as a mission worker in Africa.

William Christy Cabanne is the director of “The Average Woman,” and the cast includes such favorites as Harrison Ford, Pauline Garon, David Powell, De Saca Moores, Burr McIntosh, and little Russell Gage.

Mr. Burr is distributing “The Average Woman” on the independent market as the second of his series of four specials.

**OLD MAL DE MER HITS MAL ST. CLAIR’S CREW**

An epidemic of seasickness broke out among the members of the company filming scenes for “The Telephone Girl” series on the coastwise steamer Harvard, enroute from Los Angeles to San Francisco recently.

There were more than twenty players in the party, headed by Director at St. Clair and studio representative Clarence White. Among the prominent invalids whose indisposition lasted for several hours while the big ship plowed in the trough of an angry sea, were Alberta Vaughn, leading woman; Kit Guard and A. I. Cooke, Arthur Rankin and Director St. Clair himself.

**CABANNE WILL MAKE ANOTHER FEATURE FOR BURR**

William Christy Cabanne, who directed “The Average Woman” for C. C. Burr has been re-engaged to direct “Lend Me Your Husband,” which will be placed in production shortly.

Cabanne began his screen career in 1910. At the Fine Arts studio he directed Douglas Fairbanks’ first picture and guided other notables of the screen in their early efforts.

Under the Metro banner Cabanne wrote and directed “One of Many” and “The Slacker.” For his own company he directed “Fighting Through” and for W. H. Productions the special “A Regular Fellow.”

Cabanne’s last previous picture was “The Sin Maker,” featuring William Faversham.

**METRO HAS FIVE PICTURES IN FILM PROGRESS LIST**

Film Progress, the monthly organ of the National Committee for Better Films gives place to five Metro pictures in its list of the best pictures of 1923. These are “Long Live the King,” Jackie Coogan’s first Metro picture; Rex Ingram’s “Searooms,” Mr. and Mrs. Martin Johnson’s “Trailing African Wild Animals”; Rex Ingram’s “Where the Pavement Ends” and Henry King’s Production, “The White Sister.”

In its January issue Film Progress carries two Metro pictures, marked good for all types of audiences: “The Man Passed By,” which was released last week in December, and “Half-a-Dollar Bill,” the Max Graff, production, which Metro released in January. Both have since attained praise from exhibitors and success at their box offices.

**CLAIRE WINDSOR**

Clare Windsor, First National star, is now in Paris making interior scenes for her new picture, “The Son of Sahara.” The exteriors were made in the Sahara Desert.

**HODKINSON WILL RELEASE WOOD’S PRODUCTIONS**

Dorothy Mackaill Featured in First Production Under New Agreement

Frank E. Woods, for many years supervising director for Famous Players-Lasky and more recently indepedently producing for the United Artists program, has signed with Associated Film Corporation for the release of his next productions now being made at the Pickford-Fairbanks Studio in Hollywood.

Mr. Woods is one of the motion picture industry’s veteran author-directors. With the old Reliance-Majestic company and with the Fine Arts studio he wrote the scripts for more than a hundred picture plays, and during his film career he edited, directed and supervised some of the finest pictures that have come to the screen, including his recent production “Richard the Lion Hearted.”

The scenario for D. W. Griffith’s “The Birth of a Nation” was written by Mr. Woods, and during his connection with the Paramount Studios every Famous Players-Lasky productions for several years passed his critical judgment before it was released.

Dorothy Mackaill will be the featured player in the picture now being produced for Hodkinson release. John Henry, one of the producers, will head the supporting cast under the direction of John C. Adolph. The title of the picture is not announced.

**WOODLAND’S SYNCHRONIZATION TO HAVE TRY-OUT**

Woodland’s Talking and Singing Pictures, a new process of synchronizing motion pictures and the human voice, will have its first public demonstration at The Civic Theatre, Liberty Avenue and 114th Street, Richmond Hill, Queens, on Monday and Tuesday, February 25 and 26.

This system of synchronization has been invented and perfected by John Woodland, for years one of the most expert projection men in the industry. His claim is made for these talking motion pictures that they are not as complicated in method as the other systems that have been tried, but are simpler and more practical and that the synchronization is perfect.

The first demonstration will include two songs which were sung by Scott Welsh, well known musical comedy star, who has made many phonograph records.

**ROSSITER WITH C. B. C.**

The C. B. C. Film Sales Corporation has secured the services of Ralph J. Rossiter as its publicity director to succeed Esther Lindner, whose death left it without H. H. Hass, Vice President of the Happiness Candy Stores Company, has been announced.

Rossiter studied at Harvard and Columbia Universities specializing in journalism and advertising. Since his graduation from Columbia he has been active in various branches of the advertising and publicity field for the past four years.

**THEATRE OWNERS ON SCREEN**

“A little reel with several big features” is the way in which the producers in Screen Snapshots describe the newest issue No. 12 of its “fan magazine to screen.”

One special feature is some scenes from the recent Theatre Owners Ball at the Astor. Motion pictures were made and shown the same evening. At the same time, some special scenes were prepared for incorporation in Screen Snapshots.
CHARLES DAVIS JOINS STAFF OF LOWELL PRODUCTIONS

J. Charles Davis, 2d, who for the past three years has been in charge of the advertising and exploitation of Arrow pictures, is now associated with Lowell Film Productions at 720 Seventh avenue. Mr. Davis will have charge of advertising and exploitation for the new company, the first production of which is "Floodgates."

J. K. Adams will succeed Mr. Davis. Mr. Adams has been for a long time identified with the newspaper and magazine field, as well as the motion picture and theatrical industry. He was for several years president of the Rotograph Company, curator of lobby photos, and more recently with the Ritchey Lithograph Corporation.

Mr. Adams brings to his new position a wealth of experience which includes national advertising and which eminently fit him for his new duties. Among his more important notes have been that of Editor of Women's Magazine, Advertising Manager for Everybody's Magazine and Scientific American.

Dr. Shallenberger feels that the Arrow Film Corporation is nearly fortunate in securing Mr. Adams for this post, and is sure that under his guidance Arrow will continue to give to the trade what exhibitors the highest quality of service and co-operation. * * *

CANADIAN PICTURE THEATRES CUT ADMISSION PRICES

Manager Miller Stewart of the Metropolitan Theatre, Winnipeg, Manitoba, formerly the Allen Theatre, has made a reduction in admission prices for that theatre, the chief change being in the scale for Saturday matinees. Formerly the Saturday afternoon price was 30 cents but it has been cut to 25 cents, the same as the afternoon price, excepting Saturday, now range from 15 cents to 50 cents, this being an average reduction of five cents.

These changes follow the decision of the Famous Players Canadian Corporation to resume pictures exclusively at the Capitol Theatre, the vaudeville being discontinued in that house. Both the Capitol and "Met" are controlled by Famous Players.

Managers Schaufele of the Lyric Theatre, Hamilton, and M. Cohen, both Pictures, and vaudeville, has made a slight reduction in all admission prices for his house, night prices ranging from 15 cents to 25 cents, tax extra.

* * *

PARAMOUNT EXCHANGES STARS WITH HODKINSON

Under an exchange arrangement between the Hodkinson Corporation and Famous Players-Lasky Betty Bexon was loaned to Los Angeles to appear in a Paramount production under the direction of James Cruze, while Lois Wilson will be loaned to the Hodkinson Corporation to star in the Cosmo Hamilton story "Another Scandal!" to be produced at Miami, under the direction of E. H. Griffith. Wanda Hawley and Betty Gage have for the coast immediately upon completion of the Alan Crossland production "Miami," now being made in Florida for release through the Hodkinson Corporation.

Miss Wilson is now appearing opposite Rudolph Valentino in 'Monstre Beaureave' and as soon as the production is completed she will leave for Florida.

* * *

CAST FOR 'MEN' COMPLETE

The cast for 'Pirate's Nest,' the current picture, "Men," which Dimitri Buchowetzki is producing at Paramount's West Coast studio, has been completed with the selection of Robert W. Frazer for the leading man. Frazer has been in pictures for nearly ten years and played opposite Mae Murray in "Fascination" and "Jazzmania." He is of a virile, athletic type and has recently won praise for his outstanding performance in Harold Lloyd's "When a Man's a Man."

John K. Adams

Arrow films announces Mr. Adams as the new director of advertising and exploitation to fill the vacancy caused by the resignation of J. Charles Davis, 2d.

FIRES OF FATE TO BE ISSUED BY TRUARD

Picture Was Made in Africa for Bromhead by Terriss

TRUARD FILM CORPORATION has acquired "Fires of Fate," produced by Tom Terriss for A. C. and R. C. Together. This production was made almost entirely in Africa, the scenes being laid in Cairo and in the Libyan Desert. It was an adaptation of Sir A. Conan Doyle's novel "The Tragedy of the Korosko." Director Terriss had the co-operation of the British Government in Egypt, which placed everything of a nature he required at his disposal, including the use of the famous Soudanese Camel Corps, which takes part in the last two reels of the picture. Wanda Hawley is in the star of the production, and in the support are Nigel Barrie and Pedro De Cordoba. Many interesting scenes are shown of famous spots in Egypt, and among other shots is one of the mummy of Rameses II, which was discovered in 1881. "Fires of Fate" will be franchised by Truard on the independent market. The picture is now being edited and titled.

* * *

MAX ROTH BACK IN NEW YORK

Max Roth, who is handling special sales work in connection with the two latest Preferred Pictures, "The Virginian" and "Maytime," has returned to New York after a two weeks' trip through the middle west.

* * *

OFFICERS ELECTED BY TEXAS M. P. T. O. ORGANIZATION

At a meeting of the M. P. T. O. of Texas held at Dallas recently, H. G. McPhieee was elected manager. Temporary offices are located in the Selznick Exchange. A projectionist to inspect exhibitors' machines, in Texas, was authorized.

Other business transacted was the completion of details for accepting an insurance proposition; making plans for the enlargement of the membership; arranging details for the film and slide proposition. Four men are now at work.

Present at the meeting were President Cole, Vice-presidents Holton, and Patsell, Secretary-treasurer Byar and Directors Fairman and Mulkey.
Exhibitors Trade Review

‘MONSIEUR BEAUCOUR’ STARTS AUSPICIOUSLY

Press Representatives See Valentino Make First Scene

ITH a gathering of forty press and trade paper representatives looking on, the first scene of ‘Monsieur Beaucour,’ which marks the return of Rudolph Valentino to the screen, was shot at Paramount’s Long Island studio Monday.

The opening scene represented a section of the boudoir of the Queen of France, wife of King Louis XV, in the royal palace at Versailles.

Although confined in a comparatively small set, the scene was one of the most brilliant ever photographed at the studio, with the principals and extras arrayed in gorgeous and multi-colored costumes of the period, all of which were designed by George Barbier, and made in Paris. Among those taking part were Mr. Valentino as Beaucour, Bebe Daniels as the Princess De Bourbon-Conti, Lois Wilson as the Queen, Paullette Du Val as Mme. Pompadour and John Davidson as the young Richelieu.

The cast of ‘Monsieur Beaucour’ is one of the largest ever appearing in a Paramount picture, and includes among its principles, in addition to those mentioned, Lowell Sherman as King Louis XV, Helene Chadwick, Oswald Yorke, Lewis Waller, Yvonne Hughes, Florence O’Denishawn, Paul Oscard and Flora Finch. Harry Fishbeck is chief cameraman, Caryl Fleming is Mr. Oclott’s first assistant director, and Lawrence W. Hitt and Wilfred Buckland are the art directors.

The period of the Booth Tarkington story, which has been巡视ed by Forret’s history, is approximately 1745, the time of Louis XV of France and George II of England. Every effort is being made to have the production historically correct, even to the minutest detail, so far as it is humanly possible to make it so, at the same time maintaining all of the fantasy and whimsicality of Tarkington’s original story.

TOURNEUR IN HOSPITAL

Maurice Tourneur, instead of taking a northern trip on his vacation, is spending his spare time at the Cedars Sinai Hospital where he underwent a minor operation.

KENNETH HARLAN

In “The Virginian,” he showed that he can rough it with the best of the cowboys and is as much at home in the saddle as he is in evening clothes.

A Ballyhoo Masterpiece!

This Little Ad Tells the Story—Be Sure to Use It.

SEE—

The Thrilling Auto Wreck.
The Fight Between Bootleggers and Dry Agents.
The Funniest, Fastest, Finest Melodrama on the Screen.

Marjorie Payne

“Beware of the Law”

At the Home of Good Entertainment

Blank Theatre

OHIO, MARYLAND, GEORGIA & PENNSYLVANIA. NEW YORK NEW ENGLAND ALREADY SOLD

STATE RIGHT EXCHANGES WILL DO WELL TO WIRE FOR OPEN TERRITORY

Cosmo Film Service

729 Seventh Ave. New York City

WILSON TO MAKE SERIAL FOR ARROW

The Days of ’49 Will Feature Neva Gerber and Edmund Cobb

W. E. SHALLENBERGER, president of Arrow, has just announced the closing of a contract which he believes will give the independent distributors the best box office serial that Arrow has so far released.

Dr. Shallenberger has always been a firm believer in serials and has backed his judgment by investing in and distributing some of the best known and most profitable serials released during the past ten years.


In addition is Yakima Canuck, champion cowboy of the world, who had widespread publicity recently in all the Sunday papers, receiving the championship cut and medal from former Secretary McAdoo. The cast will also include Ruth Royce and Wilbur McLaugh.

In view of the present widespread interest in pioneer life in the West the serial should prove a money-maker in the independent field. It will afford unusual opportunity for exploitation.

The script, locations, costuming and cast have been revised and passed on by the best experts, so that every detail will be correct.

Jacques Jaccard, director of a number of well known serials, including “The Red Glove” will wield the megaphone under Mr. Wilson’s supervision.

HEPWORTH RELEASES BRITISH FEATURE PICTURE

Among the big productions, announced for immediate release by Hepworth Productions, Inc., is "Lily of the Alley," a Henry Edwards Production that has as its featured players, Mr. Edwards and Christie White, with Mr. Edwards having directed the story which he also wrote and prepared for the screen. “Lily of the Alley” tells a colorful romance of the London slums and the famous Kent Country which has been immortalized in song and prose, with Mr. Edwards and Miss White splendidly supported by Frank Stanmore, Campbell Gullan, Lionel D’Aragon.

As a special Hepworth production, “Lily of the Alley” was shown throughout England and Canada without cut, but under instructions from C. M. Hepworth, Donald Buchanan prepared a few explanatory titles for the American showing. The success of this Henry Edwards feature throughout England and Canada was such that R. T. Cranfield, president and general manager of the Hepworth Productions, Inc., has been handling the territorial distributing in the states and Joseph Di Lorenzo, Vice-president, and general manager, have taken hold of the American distribution certain that it will be just as popular and successful here.

Both Mr. Edwards, the director and actor, and Miss White, are present working upon another special Edwards production which will be handled by the Hepworth offices.

REBECCA AND SILTON ORGANIZE CASTING AGENCY

Announcement is made that Rebecca Belsky, known in the motion picture business as “Rebecca,” and Mr. Silton, who has held the chief executive position in the Edward Small Company, has decided to enter business for herself. Joining forces with Eddie Silton, also of the Small organization, the new company, which will be known as Rebecca and Silton, Inc., have taken offices on the fifth floor of the Powers Building, at 723 Seventh Avenue.

During her years with the Small organization Rebecca has come in contact with every detail of the producing end of the industry and her knowledge of her own. It was in order to give these thoughts a chance for life that she finally decided to enter upon the conduct of a casting and agency business.

The foundation of this new organization will be dependable service with intelligent originality.

Eddie Silton will act as the outside contract man of the new organization.

WARNER BROS. COMPLETING ‘BROADWAY AFTER DARK’

Finishing strokes are being put on “Broadway After Dark,” at the Warner Brothers West Coast Studios, under direction of Monty Bell. With the announcement that it will soon be completed comes the news of a surprise list of stage stars to be seen in addition to the regular cast.

This is the result of the New York visit, during the early part of the winter, of Producer Harry Kagi, at the time of the Actors’ Equity Ball. Mr. Rapo seized the opportunity to secure shots of this aggregation of stage headliners, as they danced to the strains of King Jazz.

The cast in this adaptation of Owen Davis’ melodrama includes Adolphe Menjou, Norma Shearer, Carmel Myers and Anna Q. Nilsson.

‘THE FIRST YEAR’ IS STILL OWNED BY PREFERRED

B. P. Schulberg, president of Preferred Pictures Corporation, denies in emphatically, the story that Catherine Curtis is to produce “The First Year.”

“We own the motion picture rights to ‘The First Year,’ which we bought from John Golden for $100,000,” said Mr. Schulberg, “and we have not sold them to Catherine Curtis nor to any one else. The report has absolutely no foundation.”
**GOLDWYN-COSMOPOLITAN HOLDS CONFERENCES**

**Four Territorial Sales Gatherings to Consider March Releases**

On Saturday and Sunday of last week the Goldwyn-Cosmopolitan sales executives held a series of four territorial conferences to consider sales plans for March releases. The place of holding the conferences was so arranged that each district and resident manager could be back in his own territory on Monday morning. The New England group met in Boston; other conferences were held in Cleveland, Chicago and Washington, D. C.

W. P. Gwyn, assistant to Mr. Grainger, handled the Cleveland meeting, at which those in attendance were J. A. Koerper, district manager and N. Barach, resident manager of Cleveland, H. W. Starrett, of Detroit, E. S. Stewart, of Cincinnati, and Vincent J. McCabe, of the Buffalo office.

The Chicago meeting was presided over by W. F. Rodger, Western sales manager in the home office. Those in attendance were George A. Hickey, district manager of the Chicago, Indianapolis, Minneapolis and Milwaukee territory and W. E. Banford, district manager of the Denver and Salt Lake City territory and the following resident managers: H. L. Holland, of Chicago, Samuel Shurman of Milwaukee, W. W. Willman of Indianapolis, Jack Weil of St. Louis, Charles E. Gregory of Kansas City, Ben B. Reingold of Des Moines, Iowa, and C. T. Lynch of Omaha.

The Washington conference was presided over by Sam Eckman, Jr., sales manager of the Eastern district. Those attending this meeting were Felix Mendelsohn, district manager of the Philadelphia, Pittsburg and Washington territories and the following resident managers: Walter Price of Washington, Rudolph Berger of Charlotte, N. C., E. Moss of Philadelphia, L. Simon of Pittsburgh and W. J. Clark of Atlanta.

Sales plans were gone into in detail for Goldwyn's production of "Nellie, the Beautiful Creek Model" and of Elmer Glyn's "Three Weeks" and Cosmopolitan's "The Great White Way." These pictures are three of the biggest in the Goldwyn-Cosmopolitan group of productions for the year and the conferences were concerned mainly with the best ways of merchandising these productions in the various territories.

**SOUTH CAROLINA EXHIBITORS BURDENED WITH NEW TAX**

Theatre patrons throughout the State of South Carolina were forced to dig up an extra penny on each dime paid for admission to theatres effective January 1 when the new state-wide tax of ten per cent on admission to theatres became effective. This makes the total admission tax on theatre admissions in South Carolina average over twenty-three per cent of the gross receipts, which it is claimed is a higher special tax than has ever been levied on any industry in America, and which it is declared will cause hundreds of theatres in the state to close their doors.

Theatre owners generally tackled on the additional tax to the regular admission beginning January 1. Many have absorbed the present Federal admission tax, but cannot handle this additional tax and remain in business.

It is not believed the tax will remain in force since at least thirty per cent of the theatres will close eventually. Efforts are being made to have the present session of the legislature remove the tax on admissions, but in only a half-hearted manner, since plans by wire and letter to the theatre owners of the State by the few who are remaining to have the matter brought in the legislature for next year, have met with small response.

**SON OF STRONGHEART MAKES HIS SCREEN DEBUT**

Brawn, son the famous dog actor Strongheart, has his first lead part in "Flapper Wives," the Selznick Distributing Corporation production which will shortly be ready for release. Brawn is as fully grown as his noted father, and looks a lot like him.

Jane Murfin, who wrote and produced "Flapper Wives," originally intended as a stage vehicle for Jane Cowl, picked Brawn as the large, beautiful dog owned by her and Laurence Trimble, her producing partner, because of his intelligence.

Her judgment was justified, for not a single scene in which he appeared had to be "shot" over again, and he did what was wanted of him without either being camera-shy or camera-conscious.

**'AMERICA' ACCLAIMED AS GRIFFITH'S BEST**

New Patriotic Picture May Be First of American Series

A secret trial showing of D. W. Griffith's picture "America" at the Rialto Theatre, South Norwalk, Saturday night, indicates this may be his most successful production, even surpassing in popularity "The Birth of a Nation." It was presented in a three and three-fourths hours showing with eighteen reels, and the reception was the most enthusiastic any of his productions have ever received. Interest in the historic battles was particularly intense, and excitedly applauded.

Presiding Judge J. J. Walsh, of Connecticut, acting as chairman of a delegation, informed Mr. Griffith the new picture "is the greatest you or anyone else has ever made, and is a national asset of incomparable value. It will have greater patriotic influence than any document ever published since The Declaration of Independence. We are radiant with its influence."

**F. B. O. EXCHANGE MEN HEAD FILM BOARDS OF TRADE**

The simultaneous election of F. L. McNamara, manager of the Washington, D. C., branch of the Film Booking Offices, and Harry Hart, exchange manager at Milwaukee, as the new presidents of their respective Film Boards of Trade, pays a tribute to the popularity and leadership of the F. B. O. exchange managers throughout the country.

In addition to Hart at Milwaukee and McNamara at Washington, Paul Tessier, New Orleans, and S. J. Goldman, San Francisco, are other F. B. O. exchange managers who head the Film Boards in their territories.

**DAWLEY MAKING MUSICAL FILM**

J. Searle Dawley, who directed the Abraham Lincoln talking picture being shown by Dr. Riesenfeld at the Rivoli Theatre this week, is now writing and preparing an elaborate musical story to be produced by the De Forest Phonofilm Company at its studio in East Forty-eighth street, New York.
The Editorial Page

‘What We Owe We Pay’

The declaration of President Chadwick of the Independent Motion Picture Distributors' Association at a recent luncheon of the new organization that “What we owe we pay" is worth emphasizing.

The expression marks the line of demarkation between the independent of the new school and the casual visitor of other days. We say casual, because there have been independents practically since the beginning of the industry's history.

But there were independents and independents.

Some there were who came and remained. They may not have remained in the independent group, but they remained in the industry—and are in and of it today.

Others there were who arrived yesterday and departed today, but who with unusually good luck on the part of the itinerant might be expected to return tomorrow for another "visit." They were known familiarly as the "fly-by-nights."

One of the speakers at the luncheon emphasized the importance to the new body of clinging to its determination to "stabilize credits and contracts."

The second speaker, Dr. A. H. Giannini, practically took these four words as the subject of his extemporaneous address.

It is a subject on which the doctor is unusually well qualified to talk. He has been studying that text, as he implied in his lively address, for fifteen years.

Than Dr. Giannini there is probably no man in the picture business or out of it who is any better qualified to discuss a question that reaches so deeply into the heart of the industry.

Interest in it is not confined to either branch nor to any one department of the two branches.

Its ramifications touch not only the producer whose credit is A-1. They touch also the exhibitor who finds himself compelled to pay a higher rate on a booking because of the valuation that has been increased to meet the exactions of the 30 per cent boys.

* * *

As to the latter phase of the doctor's address, however, it may be said its scope or menace is not confined to the independent side of the house.

It is in its wider field that the work of the new organization will attain its highest importance—of stabilizing generally.

Good organization creates strength, and strength means confidence, confidence on the part of the members and confidence on the part of the industry.

The new body has begun business under auspicious circumstances. It is impressive individually, which means that with the exercise of ordinary tact it will be all the more powerful collectively.

* * *

One of the weightiest inducements to organize is self-interest. Surely that factor is present today in the independent field.

The main question is not one of combating older or national concerns.

Rather is it one of so regulating the naturally interdependent affairs in the state rights field that the weaker will be benefited along with the stronger.

No one heeded rule better than another will conduce to that desirable end than "What we owe we pay."

If President Chadwick and his associates can establish that slogan in fact and in principle their organization will yield a distinct service to the whole industry—and they will make it difficult for their contemporaries to remain on the outside.
LEADERS ALL

Thomas H. Ince, Supervising Producer

THERE were several impelling motives behind the entrance of Thomas H. Ince into the motion picture industry. There was one, however, which counted so heavily that the others did not matter.

The particular one was the urgent necessity for a meal ticket.

It was around the noon hour on a day in the summer of 1910 that Mr. Ince, then twenty-nine years old, stood at the curb looking idly into Times Square, in New York. He had just completed an engagement in Cincinnati with the Chester Park opera company, and there was an apartment in Harlem sheltering Mrs. Ince and himself which at the moment occupied his mind.

Up to the curb drove a pretentious automobile, and from it was extended a cordial hand. Behind the hand was the expansive face of Joseph Smiley, an old friend.

There was an invitation to luncheon—which was quickly accepted—followed by explanations that the host was director of the Imp studio, the nin Fifty-sixth street.

The guest at the luncheon, like many of his brother actors, looked upon the screen as a sort of stepchild of the drama. Perhaps in his estimation it graded even lower than that.

TO a suggestion that he go along with his host and look over the studio there was faint-hearted acquiescence. It looked like a long summer, and there was that apartment in Harlem.

Suddenly there came to the guest what proved to be an inspiration.

"Any chance for me up there?" he inquired.

"Why, certainly," was the prompt response. "You're an actor, aren't you?"

Before the afternoon was done there was a chance—as a heavy, at $5 a day. In a few months a director retired from a picture before it was finished and Mr. Ince was handed the megaphone with instructions to complete the job.

The first full production of the new director was "Little Nell's Tobacoo," a story which he had patched together, to use his own description, from a poem he had learned as a boy.

Not long afterward the Imp management decided to send two companies to Cuba. Mr. Ince was at the head of one of these, his leading players being Mary Pickford and Owen Moore.

TWO years prior to this time Kessel & Baumann, founders of the New York Motion Picture Corporation, had sent a company to California. The firm decided to dispatch a second group.

Not knowing he was under consideration for the position of leader of the new unit Mr. Ince upon his return from Cuba made application for the post.

In order to impress Messrs. Kessel and Baumann the director allowed his mustache to grow. On the day of the appointed interview, that he might further enhance his appearance of maturity and also of prosperity, he borrowed a large diamond ring.

The strategy seemed to be successful.

The post was offered to Mr. Ince at a salary of $100 a week, a raise of $40. Shocked, the applicant retained his composure. He even intimated, somewhat delicately to be sure, that the sum named might not be quite sufficient.

Asked if $150 would be all right he replied that he thought it would.

A few days later, with Mrs. Ince, and accompanied by Ethel Grandin, leading woman; a cameraman and property man, the director was on his way to California.

Already sensing the possibilities of the new entertainment Mr. Ince was considerably disappointed when he saw the studio at Edendale which was to be his workshop.

The stages were all of the outdoors variety, as a result of which the wind had full play, with curtains behind closed windows and with table covers at the mercy of every vagrant breeze.

WHEN in taking summer scenes in winter the vapor from the chilled breath of the player showed only too ludicrously it was necessary for the actor to smoke his way through a sequence.

To overcome these handicaps money was spent with what seemed reckless extravagance. Gradually conditions were improved.

In those days Mr. Ince filled the positions of scenario writer, producer, director, cutter and general handy man. He would work all day at the studio, and in the evening, with Mrs. Ince's assistance, he would cut, assemble and then in the kitchen of his bungalow project scenes taken the previous day.

Outgrowing the capacity of the Edendale studio Mr. Ince made a hunt for more adequate quarters. He took a large tract of land in the Santa Monica hills, bordering on the ocean.

Learning that the Miller Brothers' 101 Wild West Ranch was quartered in Venice, a few miles distant, Mr. Ince suggested to Charles Baumann the plan of engaging the entire show, including the Sioux Indians. Mr. Baumann agreed, and the deal was consummated.

(Continued on Page 46)
Showman Plays Leads Himself

Jack Marcus, who on January 1st took over the Victoria and Royal Theatres, Wilmingon, North Carolina, has announced the opening of the Royal on February 1st of an indefinite season of permanent stock combined with pictures.

Pictures will be shown, continuously from 11 A.M. to 7 P.M. the stock shows going on nightly. Marcus has also announced that he will play leads himself with the stock company in addition to his multitudinous duties as general manager of his theatre here.

His Victoria picture theatre orchestra has been enlarged to 11 pieces, with Professor A. M. Springer directing. His Royal theatre orchestra will contain six pieces.

Brother to Control Business

Dr. J. H. Whitehurst has succeeded his brother in the control of the Whitehurst interests in Baltimore. The organization operates the Century, New, Garden and Parkway Theatres.

The late Charles E. Whitehurst died recently from double pneumonia. He was one of the most prominent exhibitors in Baltimore. He was also prominent in M. P. T. O. A. activities for some time and was a member of the national board of directors.

Mr. Whitehurst was a powerful factor in advancing the work of repealing the admission and seat tax in Congress and had other moves under way in Maryland which would have been of the greatest advantage to the theatre owners and the industry generally.

His brother, Dr. Whitehurst, who succeeded, was a theatre manager for many years. No other changes are to be made in the organization.

Radio Store Embodied in Theatre

Billy and Harry Brandt, well-known showmen of Brooklyn, New York, intend opening a number of radio supply stores in Brooklyn. The first two will be embodied in two of their theatres, the Carlton and the Parkside Theatres.

Gross' Interest Bought Out

Sam Barck has leased the building at 8400 S. Western, which will be housed in the Dacan Theatre and has also bought out Frank Gross' interest in the Market Square, making him sole proprietor.

Good Showmanship Here

The small village of Piedmont, South Carolina, where were laid the stirring scenes of Griffith's "The Birth of a Nation," is at last to see the picture, according to an announcement made by Richard Hale. He has opened a picture theatre there and will run the picture as a special attraction. Mr. Hale has received a letter from D. W. Griffith expressing his pleasure.

Where Theatre Has No Balcony

In lieu of a balcony, Mr. Charninsky, manager of the Capitol Theatre, at Dallas, Texas, has inaugurated a form of seating the first twelve rows of seats at 20 cents each, ten cents under the adult price of 30 cents.

The plan has brought more business and has smoothed the seating problem to a great extent, especially on Sundays and holidays, Mr. Charninsky reports.

Raleigh Succeeds Rodiger

At Raleigh, for many years connected with the Jensen & Von Herberg interests in Portland, and elsewhere, and who will be remembered to have resigned last year from the Portland staff, has again become affiliated with J. & V.

Mr. Raleigh succeeds Charles Rodiger, who has been exploitation manager of the Moore Amusement Co. in Tacoma for the past three years. Mr. Rodiger plans to enter the advertising game on his own.

WALKING BALLYHOO

Down in Mobile, Ala., the Crown Theatre got this young man to walk the streets exploiting Buster Keaton's "Three Ages." He also attended a football game, attended by about 4,000 people, and the man paraded the field between halves.

Davidge Succumbs to Illness

W. T. Davidge, 53 years old, owner of the Queen Theatre at Durant and another theatre at Madison, Okla., died at Durant, Okla., recently from cancer of the stomach, after a week's illness.

He is survived by two sons and a daughter and a wife, who is seriously ill in a hospital at Sherman, Texas.

Proud Father in New Orleans

Mr. and Mrs. E. V. Richards of New Orleans, La., are being congratulated upon the arrival of a new daughter. Mr. Richards is general manager of the vast Saenger chain of theatres and also a director of Associated First National Pictures.

Film of Wilson's Visit to Kansas

A silent tribute was paid to Woodrow Wilson by several Kansas City motion picture audiences the day of his death. At the Newman theatre, with the orchestra pit quiet and the lights turned off motion pictures of the late ex-President were shown, especially on his last visit to Kansas City.

His Policy: 'Best at Any Price'

J. A. Quiney of the Elite theatre, Greenleaf, Kas., doesn't appear along Kansas City's movie row very often, but he caused much pencil scratching on paper the other day when he dropped in to inquire about the price on "The Hunchback of Notre Dame." And, for a small town showman, he was optimistic enough about it.

Deserts 'Legit' for Pictures

Another "old timer" to desert the ranks of the legitimate and enter the movie field is Otto, Whittaker, who, for the past six months, has been managing the Dearborn Theatre, Chicago at 40 West Division Street.

Mr. Winslow has been in the show business for the past 25 years in various and diver capacities. For a number of seasons he was booking manager of the Mason and Morgan Grand Opera Houses at Sharon, Penna., and the Warren (Ohio) Opera House; was thirty day man for Gaskill with the 'Shepherd of the Hills' and "Duet," and for about fifteen years was press agent and business manager for some of the best attractions on tour, and is considered to be one of the best posted and widest experienced men in the game.

Strongest Tax Enforcements

Owners of theatres are to made responsible for the payment of the Amusement Tax to the Ontario Province, according to an amendment being made to the ticket tax act by the Provincial government. This means that if the lesson is not shown, in his tax payments, the government will simply turn to the company or individual owning the property and will compel complete returns of taxes collected from patrons. This step has been taken because the lessee of a theatre in Ottawa, Ontario, failed to make proper ticket tax returns to the province and the government found itself unable to take further action.

Two Exchangers Now Managers

Homer Gill, former Goldwyn exploiter in the Kansas City territory, was almost eligible for the "lost" column, apparently having dropping out of existence, when he bobbed up as manager of the Princess theatre on Sioux City, Ia.

John J. Freilich, former Paramount exploiter, followed in Mr. Gill's footsteps, now being an exhibitor of Dallas, Texas.

Franklin Policy Is Changed

J. M. Franklin, manager of the Franklin Theatre, Ottawa, has decided upon an important change in policy. This consists of the addition of a feature picture to the weekly programmes. Manager Franklin is now investigating the film market for suitable pictures. With the inclusion of a feature-length subject, the house will be conducted on the continuous programme plan. Since last August he has been presenting Keith vaudeville, a comedy and news weekly. No change in prices is being made.

Local Screenland in Tacoma

Tacoma's new Kay theatre, will issue to patrons a local Screenland, when the house opens in March. It will also be a feature of the Sunset. Both houses will come under the management of Louis Perunko.

This Showman Consults Audience

Lee Balsey, manager of the Liberty theatre, a first run house of Kansas City, does not believe in deciding all questions of policy without consulting his customers. This week the theatre in running a slide, asking an audience its opinion regarding the running of ad-films.

George Rabinovitch will lease the Moulin Rouge Theatre at St. Catherine and Amherst Streets, Montreal, starting May 1.
Round Table Briefs

Walter Penny has been appointed house manager of the Royal, Wilmington, N. C. Jimmie Lee is appointed house manager of the Victoria first run picture house. Both theatres are operated by the Jack Marcus Enterprises.

R. W. Case, assistant manager of theatres for Universal, is visiting his parents at Kansas City this week. Mr. Case is at the home office in New York.

J. Jones is now managing the Jones Theatre at Cannon City, Colo., first run pictures being the present policy.

Sellick, Wash., will have a theatre. Picture facilities have not been of the best here. Mr. Taylor will rush through a house, starting February 15, and hopes to open in less than sixty days.

G. R. Johnson is now managing the Fountain Theatre at Cannon City, Colo.

The new Georgetown house Washington, being built for C. A. Peterson, will open shortly.

W. Watson has purchased the Electric Theatre at Caldwell, Kan., and will conduct it same as a first class picture theatre.

Mr. Howard Allen, manager of the Rio Alto Theatre, Harlingen, Texas, is back from California. The trip convinced him of one thing—that no place in California compares with his own town.

George Stevenson, formerly manager of the World Theatre, Wilson, S. C., is now manager of the new Capitol Theatre, Raleigh, N. C.

C. B. Burke of the Rex Theatre, Albion, Neb., has recently installed all new theatre equipment to make his house into a first class motion picture theatre. Business is reported to be very pleasing.

C. McCarty has purchased the Magic Theatre, at Parsons, Kan., and will present pictures as the policy.

News of the Theatre

Work has been resumed on the Gloria, Charleston, S. C., started two years ago by the Albert Sotille Enterprises, construction having been halted during the dull period of the past twelve months. It will seat 1890 and be one of the most modern theatres in the South.

Macaulay's Theatre at Louisville, Kentucky, has been sold to the Starks Realty Company, and will probably be torn down to make way for a modern structure, although the house is to continue for the present. The playhouse was first opened in October, 1873, by Marney Macaulay.

The Issaquah Theatre, Issaquah, Wash., has been sold to Mr. Brunsberg, by C. P. Devlin, the former owner.

Dolan and Ripley's big house in Aberdeen, Wash., will open about March 15. It is equipped to house road shows as well as pictures.

The Imperial, Columbia, S. C., is closed for extensive repairs including new foyer and lobby decorations, new carpets and imposing marquee.

Most all the theatres are doing very good business. The Miller Theatre, Wichita, Kan., was in the lead for capacity business. The Palace Theatre is doing a very nice business with pictures as the policy.

J. W. Griffin, who operates the Pastime, Lumberton, N. C., has taken over the Scotland Neck Theatre, Laurinburg, N. C.

John Bragg, who owns the Summer Theatre, Sumner, Wash., has begun construction of a new house in Auburn.

The Exchange Centers

Manager Fred T. Slitter of First National was 'attended a wedding dinner by employees of the Seattle branch, shortly after his arrival. The girls prepared the "eats" and the boys arranged a program that was a live one. Mr. Slitter had very complimentary things to say about the loyalty of his new organization and it was voted to make the dinners and screenings a weekly affair as the exchange is equipped with complete kitchen and banquet room.

M. A. Levy, Kansas City manager of the exchange, has returned from New York, where he attended a sales meeting.

William Muehlman, formerly a salesman at First National in Seattle, has resigned.

Goldwyn Cosmopolitan Distributing Corporation has made a number of changes in the personnel of its resident managers. H. W. Starrett, formerly of the Atlanta Exchange, has been transferred to Detroit, succeeding Harry Lorch, who has resigned to go with another company. W. J. Clark, manager in Charlotte, N. C., has succeeded Mr. Starrett in Atlanta. Rudolph Berger has been sent from New York to take over Mr. Clark's post in Charlotte.

H. E. Corby, former First National salesman in the Kansas City territory, has been appointed manager of the New A. H. Blank Enterprises exchange.

Robert Carney, who has been covering the territory for Metro, has resigned to accept a position as Associated Exhibitors' representative in Kansas.
UNUSUAL RECORDS FOR
‘AFTER SIX DAYS’
Exhibitors Heartily Gratified With
Volume of Business

EVERY once in a while a picture is launched on the independent market without any financial support but simply on its own natural business it establishes itself as being one of the real great money makers. These instances are few and far between but when they do arrive they have that certain quality that has been waiting for just such a picture do not lose much time in acquiring it. Everything points to the fact that ‘After Six Days’ is just such a production.

David Starkman of the Standard Film attraction of Philadelphia was one of the first to get ‘After Six Days’ and it might be of interest to let “Dave” tell his story here.

“The Weiss Brothers got in touch with me a few months ago regarding this production and I got interested in this mystery. I was deeply interested and learned that I was not the only one interested. The Weiss Brothers got in touch with me before every few showmen and I have heard a little of this. I was not unduly aroused by the sales talk of Louis Weiss. A short time after this, the picture was booked into the Woods Theatre in Atlantic City and the picture opened in the Loop district. This, of course, seems to be a shot directly at me, for Atlantic City, and especially the Wood Theatre is one of our favorite bets in this territory. To make a long story short, the picture opened to tremendous business and being the pessimist that I am, naturally thought that due to the small amount of advertising that had been given the picture—the opening day would be big on anything. But each day got better than the one preceding, and on the fourth day of the engagement the house was completely sold out. I booked the picture for what I knew to be the largest amount of money ever paid for a single production for my territory. After this week’s engagement at the Woods, which by the way grossed the largest amount of money Atlantic City had ever shown for a picture, I booked the picture in for a return week to an eventual gross of sixteen dollars less than the first booking. After this showing I felt that I had a chance for a picture I had paid thirty-five times as much as I had. What was true in Atlantic City has been true of every showing that I have had on the picture. Houses that ordinarilly show a picture three days have been running ‘After Six Days’ a week, and in over thirty per cent of the cases booking a return date. Houses that play a week have been running it ten days and two weeks. And in every case the box-office record has been broken. I say this in all honesty and can prove it on my recent management at the Hamilton Theatre in Lancaster, Pa. This house has been doing a very fine business, and I considered myself fortunate in getting such an early booking, for a good engagement had heard of the success of the picture in Philadelphia. We broke every known record for this house playing a week. This is exceptionally due to the fact that all of the big pictures of the year have played this house three and not more than four days.

‘Of course in order to accomplish such wonderful results on this production you have to get out and let the people know just what you have. The mode of ballyhoo on this production is very simple but we do it. I use plenty of newspaper space, ten days and two weeks before the opening. (I say ‘for the simple reason that I will not book this picture into any house unless it is clearly understood that I have a big show about the way it is advertised.’) I make a house to house canvas to several girls that I have in uniform. I use toy balloons with the picture, theatre and dates stamped very clearly on them. I interest all the religious organizations, literary societies, educators and civil authorities on the great value of this production in addition to giving special matinees for children. Of course if you have not got the picture to back it up, all these things will not generate the business, but having ‘After Six Days’ and giving it a little effort in the ballyhoo, it will do for everyone as it has done for me, break every known box office record in every house it has played.”

‘GRIT’ GETS ANOTHER WEEK’S PREMIERE BOOKING

So gratifying has been the success of ‘Grit,' the first of the Hodkinson 1924 releases, in Chicago, it has been held over for a second week at the Alcazar Theatre in the Loop district. Originally the film was booked for a one week run but business on it was too good to shut down at the end of that time.

Glenn Hunter is the star of the picture which is one of the few he is making this season due to the fact that most of his time is still occupied at the theatre where he is appearing in ‘Merton of the Movies.’

LOUISE FAZENDA TO PLAY IN ‘TRUE AS STEEL’

Louise Fazenda has been signed by the Goldwyn Company to add a humorous touch to a role in Rupert Hughes’ production, ‘True As Steel.’ Miss Fazenda will play the part of the secretary to Aileen Pringle, and Lucien Littlefield, Goldwyn character actor, will have the pleasure of making love to the comedienne. In the new role Miss Fazenda wears a blond wig and looks surprisingly like Claire Windsor.

TO RELEASE ‘PATHWAYS OF LIFE’

Word has been received that ‘The Pathways of Life’ is soon to be state righted by the Cosmos Film Service. The picture features Lillian Gish in the principal role and has been directed by Christie Cabanne.

CARL LAEMMLE SWamped WITH FELICITATIONS

Entire Trade Sends Good Wishes to Pioneer Producer

SINCE the first of February, which marked the formal opening of Carl Laemmle month in the motion picture trade, the offices of Mr. Laemmle have been fairly swamped with letters, wire and words of congratulations, in reply he has sent the following appreciations to all his well-wishers:

‘God bless you. From the very bottom of my heart I wish to thank all of you who have simply overwhelmed me with congratulatory letters and telegrams.

‘I never felt so humble in my life. I never so thoroughly realized that the good will and good wishes of my friends and acquaintances play so great a part in my happiness.

‘If I permitted myself to believe even a fraction of the kind things said about me in the letters and telegrams, and in the trade press and newspapers, I would be the vainest man on earth. It is enough to know that there is so much friendly sentiment in the world.

‘Put yourself in my place. If hundreds, yes, thousands, of busy men in a bustling industry paused in their rush long enough to pay a personal tribute to you, could you find words to tell how you felt? Neither can I. So I can only repeat—thank you all, thank you a thousand times, and God bless you.’

POISONED PARADISE’ TO BE SHOWN IN NEW YORK

The first print of Gasmier’s latest production by Preferred Pictures, ‘Poisoned Paradise’ is now on its way to New York where it will have a pre-release showing prior to its national release throughout the country. The picture is an adaptation of Robert Service’s latest novel and is said to follow the text of the story in all its details. The cast numbers among others, Kenneth Harlan, Carmel Myers, Raymond Griffith, and Clara Bow one of the "baby stars" who is being given her first starring part in this picture.
REPORT SPLENDID BUSINESS ON 'HUMMING BIRD'

Reports received from the various first run theatres showing the new Paramount feature starring Gloria Swanson, "The Humming Bird," indicate that the splendid success of the picture at the New York Rivoli may be considered as a fair criterion of what it will probably do throughout the country.

Even wind and frost seemed unable to discourage the fans of New Haven who, despite the zero weather and a strong wind, crowded to the Poli Bijou where the picture broke the house record for a day's receipts.

San Antonio, Texas, also received the picture enthusiastically, breaking all attendance records at the Empire even though it had the ill fortune to make its appearance in the town during what would appear to be the rainy season.

* * *

"SCARAMOUCHE' PLAYING AT CAPITOL THEATRE

After a run of several months at the Forty-fourth Street Theatre on Broadway, Rex Ingram's "Scaramouche," opened at the New York Capitol on February 10. Apparently there are many thousands of patrons who have not yet seen the Metro feature even after its extended run, if the crowds that jammed the Capitol are any criterion.

Moreover, the picture was released on a national scale at the same time. Because of the demand of exhibitors for immediate bookings, the Capitol Theatre engagement will be duplicated in many parts of the country. In those cities where it has already appeared, exhibitors have testified to the great popularity of the Alice Terry, Ramon Novarro vehicle.

* * *

"MARRIAGE CIRCLE' AT FAMOUS PLAYERS' THEATRES

Through a newly arrived agreement the Warner Brothers' production, "The Marriage Circle," directed by Ernest Lubitsch, will play in thirty Southern theatres controlled by Famous Players.

The film is now playing in several parts of the country and seems to be especially popular in Los Angeles, where, although it has been running for three weeks at the Rialto, it is still drawing capacity houses. In the meantime the public and the great body of critics continue to give unstinted praise to the film which is declared one of the best of the season.

January 1, 1916, the big Triangle studio at Culver City was occupied.

In 1917 Mr. Ince severed his connection with Triangle. A year later the organization was dissolved and the studio was taken over by Goldwyn.

Under a releasing arrangement with Paramount Mr. Ince leased the Biograph studios in Los Angeles, where he remained until the completion of his present plant at Culver City.

After the conclusion of his three-year contract with Paramount Mr. Ince was for a year affiliated with a group of independents known as Associated Producers.

Then in 1921 came his connection with First National, which organization took over the distribution of the Associated product.

Mr. Ince's last release under this contract is one of his more notable productions, "Anna Christie," which by many has been characterized as one of the most vivid portrayals ever shown on the screen.

Although Mr. Ince has been on and off the stage since he was six years of age, coming from a theatrical family, he never has lost his enthusiasm for the drama.

His days now are as tightly packed as they were when he first went to California. He arises early and goes through an athletic workout in the forenoon. Reaching the studio well before noon he enters into the spirit of things with the vim of a racehorse.

The major part of the afternoon is devoted to varied business problems and with conferences. Then when nearly every one has left the studio he goes through the day's rushes with the directors.

Before a continuity is permitted to enter work Mr. Ince analyzes it with a fine-toothed comb.

When the director and cutter have finished with a production then he takes it in hand personally and completes the production.

Mr. Ince is a many-sided man, able to jump with celerity and with keen judgment from studio and dramatic problems to those of finance and distribution.

While his initial capacity and mental development were marked his friends believe they are far from their top notch—yet they are confident his progress will continue steadily upward.

Mr. and Mrs. Ince have three sons. The family recently has moved into the picturesque home which Mr. Ince has built in Benedict Canyon, in the Beverly Hills.

THE MIDNIGHT ALARM STARTS TODAY STATE THEATRE

One of the best forms of ballyhoo is the fire truck. We all retain enough of the youthful spirit to want to sprint after the machine. It gives a thrill and it stands out in traffic. Its size and color are favorable and its warning signals never fail to attract attention. Firemen, policemen or mailmen in almost every city will be found willing to step with a ballyhoo if the picture is pertinent to their departments and is in any way favorable propaganda.

* * *

SPANISH DANCER BALLYHOO

Snappy method of creating real Spanish atmosphere. A tent is erected in the theatre lobby and a girl dressed in Spanish costume tells stories of scenes in true Spanish style.

Thomas H. Ince, Supervising Producer

(Continued from page 41)

The early pictures with the 101 Ranch outfit were so successful Mr. Ince was authorized to extend his holdings to 18,000 acres.

The output increased from one to two and then to three two-part subjects each week, under the brand names of Kay-Bee, Broncho and Domino.

It was at this point William S. Hart came to the studio, where he quickly "caught on," and where he made some of his most popular pictures.

Frank Keenan, too, was featured in "The Coward" which gave prominence to a young juvenile named Charles Ray. That picture made the reputation of the young man.

Mr. Ince and D. W. Griffith and Mack Sennett consolidated their producing forces, and under the banner of Triangle went to the public.

Inceville was found to be unable to accommodate the enlarged activities. On
BOX OFFICE REVIEWS

‘DADDIES’ IS GREAT

WARNER BROTHERS’ FILM VERSION OF BEASCO STAGE COMEDY SHOULD DUPLICATE ORIGINAL’S SUCCESS

DADDIES, Warner Brothers’ Photoplay. Adapted from Beasco’s Stage Play. Directed by John Hobble. Length, 6,500 Feet.

CAST AND SYNOPSIS

Ruth Atkins
Mae Marsh
Robert Audry
Jack Morrell
Mary Myers
Patsy Ruth Miller
Williams Rivers
Shari Lewis
Clausen
Dance
Giffingwater
Duren
Duran

Harry Kelly
Ainsworth
Eulalie
Nicholas Walters
Bobette
Audrey

Bobbette Audrey
Mary Myers
Mr. Audry
Mrs. Audry

Clair Adams
Harry Kelly

Josephson
Lempert

Nicholas Walters
Willas
William Rivers

Nicholas Walters
Mr. Audry
Mrs. Audry

George Woodthorpe
Clara Adams

Audrey

Mae Marsh
Patsy Ruth Miller

Ruth Atkins
Ruth Atkins

Jack Morrell
Jack Morrell

Mary Myers
Mary Myers

Robert Audry
Robert Audry

Williams Rivers
Williams Rivers

Clausen
Clausen

Dance
Dance

Giffingwater
Giffingwater

Duren
Duren

Harry Kelly
Harry Kelly

Eulalie
Eulalie

Nicholas Walters
Nicholas Walters

William Rivers
William Rivers

George Woodthorpe
George Woodthorpe

Clara Adams
Clara Adams

By George T. Pardy

IT looks as though the stage success achieved by “Daddies” will be equaled, if not excelled, by its film version. In every great cast, fine direction, superb photography and a story registering as a genuine feat of merriment, it would be strange if this picture failed to make a royal box office in every theatre, big and little, where it is shown.

The very essence of the plot is its intense human sympathy, the note of pathos ringing high and clear here and there above the revel of fun, just enough to soften the mirthful treatment of the more amusing chorus of joyous laughter. For the theme is that of the black tragedy of orphanhood and the kindly plights of the little ones of this era. The grief of mother and father is made clearly manifest.

The wonder is that this has been accomplished with such ease of point as to render a moral or preaching. Never for an instant does the film deviate from the line of entertainment, yet we venture to assert that “Daddies” is an awakening public interest in orphan institutions and loosening up jealously guarded bank rolls, than a thousand solemn sermons delivered by as many eminent divines.

The feature is a never-failing delight from the first to the final reel. Its comedy combination is a minstrelsy of human ingenuity, beginning with the introduction of the marriage-despising bachelors and weaving its extraordinary comic quirks and angles, as the orphans arrive, the bar lass of one prospective father draws triplets, another gets a boy, where he wanted a girl, and the hero chap finds himself doing the domestic work of many a beautiful “child” of eighteen years.

The kiddies are veritable imps of mischief, and the oldest and crustiest bachelor of the lot is the victim of a younger whom fairly plays hob with the hitherto fixed plane of his dignified existence. Yet, as time goes on, theotherwise thoroughly prosperous and worshipful heretofore in the story sits at his desk and does nothing more strenuous than chew cigars and play dominoes. He does his best to act the part of a heartless political boss, but he is not given the material to work with. Patsy Ruth Miller as Molly Marley works hard with the rather flimsy material and succeeds very well in her efforts. The story carries so little conviction one finds it hard to take the idea that love can be a powerlessness be it with Mrs. Peters, whose name is mortgaged to buy traction stock.

The story stands as the usual standard of George Randolph Chester, and even though the cast and director did their best they could not make the picture ring true.

In conclusion, it would be well to feature the names of Patsy Ruth Miller and Dustin Farnum, each of whom has a large following. Mention of George Randolph Chester as author should have a drawing power, as he is well known to the reading public through his short stories.

MACLEAN IN LIGHT COMEDY

THERE’S GOOD ENTERTAINMENT IN FILM REVIVAL OF ‘YANKEN CONSUL’


CAST AND SYNOPSIS

Dudley Ainworth
Audrey

Donna Teresa

Belale Jenson

Mary Livingstone

John J. Doyle

Fred Kelsey

Aurora Redford

Robert Donacy

Evelyn Maye Duncan (ship’s purser)

C. Shumway

Serving

Bert Hadley

Nilsen

Mae Miller

Robert Audry

Alphonso Wheatcroft

Ruth Atkins

Jack Morrell

Patsy Ruth Miller

Donna Teresa

Belale Jenson

Mary Livingstone

John J. Doyle

Fred Kelsey

Aurora Redford

Robert Donacy

Evelyn Maye Duncan (ship’s purser)

C. Shumway

Serving

Bert Hadley

In “My Man Unconvincing” Picture Lacks Action and Story Is Not Up To Authors Usual Standard

MY MAN. Vitagraph Picture. Author, George Randolph Chester. Director, David S. Lanman. Length, 7,800 Feet.

CAST AND SYNOPSIS

Molly Marley

Patsy Ruth Miller

Sledge

Dustin Farnum

Bart

Daisy Welsh

Fern Burbank

Margaret Landis

Berth Glider

George Webb

Henry Peters

William Norris

Mrs. Peters

Jessie Peters

Violet Palmer

By Len Morgan

ALTHOUGH it is fair entertainment, “My Man” has nothing about it that stands out or makes an impression. It is a typical political boss story with little action and very ordinary plot. Dustin Farnum, who is known to film fans as a man of action, must be content to sit at his desk and do nothing more strenuous than chew cigars and play dominoes. He does his best to act the part of a heartless political boss, but he is not given the material to work with.

Patsy Ruth Miller as Molly Marley works hard with the rather flimsy material and succeeds very well in her efforts. The story carries so little conviction one finds it hard to take the idea that love can be a powerlessness be it with Mrs. Peters, whose name is mortgaged to buy traction stock.

The story stands as the usual standard of George Randolph Chester, and even though the cast and director did their best they could not make the picture ring true.

In conclusion, it would be well to feature the names of Patsy Ruth Miller and Dustin Farnum, each of whom has a large following. Mention of George Randolph Chester as author should have a drawing power, as he is well known to the reading public through his short stories.

MACLEAN IN LIGHT COMEDY

THERE’S GOOD ENTERTAINMENT IN FILM REVIVAL OF ‘YANKEN CONSUL’
WESLEY BARRY HAS A SUCCESSFUL ROLE

*George Washington, Jr.* Amusing Cohan Comedy and Fine Vehicles for Youthful Star

GEORGE WASHINGTON, JR., Warner Brothers' Photoplay, Author, George M. Cohan, Director, M. St. Clair, Length, 1,612 Feet

CAST AND SYNOPSIS

George Washington, Jr. ...... Wesley Barry
Dolly Johnson ................. Gertrude Olmstead
Eton Ham ........................ Charles Conklin
Robert Conklin .............. Edward Phillips
Senator Belgrave ............ William Courtright
Senator Hopkins ...................... Otis

Concoma, anarchist leader, steals the private records of a Senate Investigating Committee, the loss of which threatens the political fortunes of Senator Belgrave, whose daughter the Count wants to wed. Belgrave, an aging George Washington, Jr., and his friend Hopkins trail the anarchist. After many ventures the documents are recovered and Senator Belgrave's career is saved.

By GEORGE T. PARDY

HERE is a very amusing comedy which ought to pile up good box office records at most theaters. Of late Wesley Barry's pictures have flown rather wide of the entertaining mark, because the star, a growing youngster, has proved a hard subject to fit out with a suitable part. But this Cohan attraction is cut from a sort of cloth altogether. He is equipped with the like of him and should go far toward patching up his reputation as an amusement-provider, which has been shot full of holes through his last fifty-six films.

You can always trust a Cohan comedy to provide plenty of action and zippy farcical situations, and George Washington, Jr. is no exception to this rule. Juvenile patrons, in particular, will enjoy this merry-go-round of clean fun and wax enthusiasm over Wesley, who is, after all, as much of a kid as he used to be, but still possesses that keen sense of dramatic and humorous values which formerly established him as a screen favorite, and which gives his talents to the best possible advantage.

Nor will the grown-ups fail to respond favorably to the feature's good humored fooling. They, too, will find the picture's perquisite of historical facts, and sympathize with the young hero, even if he is compelled to abandon the character of a "boy who never told a lie" in order to circumvent the rawwals who threaten to ruin his father's political fortunes. There is some effective melodrama of a distinctly Cohanesque flavor, the sort of thing that you don't take quite seriously, but nevertheless puts the thrill over, despite the background of comic relief.

Young George and his pals have a mostlec-tic time in the anarchical airl and their adventures on that occasion are of a decidedly lively description, ending up with a free-for-all hury-bury of a scrap in which the roughnecks meet dire disaster. It is all fully good comedy, effectively directed and entirely free from faults.

Wesley Barry plays the role of Young George with pleasing vivacity and not a trace of camera anxiety. He never wile a moment, doesn't pose, and gives a performance which will win him many new admirers. The excellent support is a factor contributing strongly toward the picture's success. Charles Conklin, cast as the colored servant, Eton Ham, gets his stuff over in ratting style. William Courtright, as the papa of the complex papa, Otis Harlan scores in the part of the other Senator, and pretty Gertrude Olmstead radiates charm in the feminine lead of Dolly Johnson.

There is a vast amount of fine photography in evidence, the water caravan scenes in the picture's first stages, are beautifully filmed, exteriors and interiors are equally well handled and the lighting is clear and distinct. For plot, it makes it clear that this is one of the sparkling, fast-moving comedies which have made George Cohan's name famous in the amusement world. Also, it is a picture that at his very best as a fun-maker and hasn't a dull moment in it. The cast as a whole is well worth advertising largely, most of the players being widely known and admirably popular.

* * *

**TOM MIX PLUS GREAT STORY**

_Humor Romance and a Few Thrills Make First Rate Box Office Picture_

LADIES TO BOARD. Fox Photoplay, Author, William Dudley Pelley, Director, Jack Blystone, Length, 6,112 Feet

CAST AND SYNOPSIS

Tom Fairfax ........................... Tom Mix
Edith Oliver ................. Gertrude Olmstead
Buck McGinnis ............ Rosemary DeCamp
Dolores Rousse ............. Aline McGlothin

Tom Mix is left as an inheritance, Anastasia McFarland, the old lady who saved his life. Leaving the ranch and going east to take charge of the horse, Tom is soon well liked by the inmates, Mrs. Carmichael, an old woman, is the stately matron of the house. To work in the home for her support. Her son's neglect makes her very unhappy. Tom decides to break from home to Boston, he breaks into a farewell party Carmichael is giving. Tom temporarily blinds the artist who solves doling as a result and repent. Tom takes him home to his mother, by Tom's pretty Edith, the nurse at the Home, for herself.

By JOSEPH SCHANK

TOM MIX and a corking good story! That, in a nutshell, is "Ladies to Board." At the picture's close you can promise them the limit in entertainment without any fear that anyone in the audience will go away disappointed. Humor? Plenty of humor. Some of it? Romance? Enough to season the picture. And then some besides that. An artist's party with dancing girls attracted from banks of flowers on the table is one of the attractive scenes of the picture.

The story is clever to the point of being fascinating. The plot is that of the good fortune of the world's oldest and most remarkable gorilla. There are a couple of "human fly" stunts, and the whole thing is notable for the iron of a skyscraper ten stories high. Get a man to climb the highest building in your town bearing an appropriate legend on his back.

Other ballyhoo may be used effectively in exploiting this picture—ballyhoo that invariably work in exploiting a picture tie-up with cowboys, horses and lariats.

The name "Ladies to Board" is a good one to play with in publicity and advertising matter. An effective teaser campaign in the newspapers will help to put this picture across for a blue ribbon box office triumph.

**MIX PLAYS A FOREST RANGER**

_Fox Star Has Virile, Romantic Role in 'Eyes of the Forest'_

EYES OF THE FOREST. Photoplay, Author, Shannon-Phelps-Fox, Director, Lambert Hillyer. Length, 4,408 Feet

CAST AND SYNOPSIS

Bruce Thornton ................. Tom Mix
Muss Miller .................. Ruth Meiller
Harlan ...................... Edd Johnston
Hogan ............................ Buster Gardner
Sheriff ......................... Jack J. Clark
Fife .............................. Dr. Jerry MacGinnity
Horgan ....................... Tom Lingham
Fife ......................... Jack J. Clark

Bruce Thornton, Government Forest Ranger, while patrolling in his airplane, is forced to descend by hostile timbermen. He finds Ruth Meiller hiding in the forest from her husband, who is suspected of killing her stepfather. Through Bruce's efforts Horgan is convicted of the murder. Bruce arrests the timber thieves and wins Ruth.

By GEORGE T. PARDY

AS is the case with most of Tom Mix's pictures, the spirit of adventure and lure of story action dominate "Eyes of the Forest." It should rank as a good box office attraction for the neighborhood and smaller theaters and give entire satisfaction to the manysignature where this star is a pronounced favorite.

The Mix fans always expect Tom to distinguish himself by successive feats of agility and daring, and they won't be disappointed in the present instance. He is as busy as the proverbial bee all through the picture, and is frankly magnificent and offers a story with a refreshing flavor of originality.

The sturdy men who guard the government forest reserves haven't been over-excited on the screen, yet their jobs are definitely of the strenuous variety, bringing them in constant contact with perils of the woods and air, and the public is interested in their worth and curious to know more about them.

There is one certain news value attached to this feature, which has a California forest ranger for hero, is crammed with exciting details and presents a pleasing blend of romance and adventure. Spectacular events come thick and fast, such as when Bruce Thornton makes a lightning getaway down a yawning chute from a cliff, and his long-distance plane to rescue Ruth from a ruffian's clutches and thrashes the latter soundly. It is hardly necessary to state that Mix's well-known steed—Tony—plays an important part in the baffling of his master's foes; no Mix picture would seem complete unless that supernaturally intelligent animal had a hoof in the game, so to speak.

Take it all in all, it is a five-reeler to be safely depended upon for an hour of gingery amusement. Tom Mix more than earns his salary as a high-priced star, giving a satisfactory day's work, a clean-cut and dashing Bruce Thornton. Pauline Starkie is a prettyly engaging Ruthie. Musc Manier, Sid Jordan, a guile and repent Wilian in the part of the real blacked support provided by others of the company.

The photography is rich in beautiful experiences, the four-guns getting and the impressive, the air shots, filmed with startling effect, and clear lighting adds to the picture's artistic appeal.

Yet I am explaining true to form in the line of containing everything which has gone toward the winning of approval for Tom Mix, the additional attraction of a plot which is altogether outside of the ordinary. Play up the good work of the star, featuring him and Pauline Starkie, and dwell upon the dangers and romantic atmosphere attending the state of California.
More favorable comment from exhibitors is sent in to the trade papers on these comedies than any comedies made

HAL ROACH presents

Our Gang Comedies

Two Reels Each

Read what just a few of the others say

"The best comedies we have run."—J. G. Quincer, Cozy, Wadena, Minn. (Amusements).

"They surely go well here. 100 per cent. in every respect."—H. B. Lindblad, Grand, McIntosh, Minn. (Amusements).

"Best comedies on the market."—Iver Johnson, Star, Blair, Wis. (Amusements).

"These comedies are great."—H. H. Retz, Strand, Lamont, Ia. (Ex. Herald).

"The best two reelers we can get."—A. C. Lloyd, Broadway, Canby, Minn. (Amusements).

"Better than any two reel comedy I have yet tried."—Chas. Lee Hyde, Grand, Pierre, S. D. (Ex. Herald).

"Our patrons like them very much."—A. Schraut, New Amuzu, Spring Valley, Minn. (Amusements).

"Head and shoulders above 99 per cent. of all the comedies made."—F. L. Smith, Bijou, Huron, S. D. (Amusements).

"They surely enjoyed the Our Gang Comedy from the noise they made."—T. R. Jessee, Idle Hour, Humphreys, Mo. (Ex. Herald).

"All of them are good. They will make many friends for you."—Ray McMinn, Capitol, Superior, Wis. (Ex. Herald).

"All I have run are good."—C. A. Kelley, Rex, Custer City, Okla. (Ex. Herald).

"We've used six and all were good."—H. H. Billings, Pleasant Hour, Pine Island, Minn. (Amusements).

Pathé Comedy TRADE MARK
Pathéserial

It stands as far above other serials as the Eiffel Tower does above the roofs of Paris. It has everything.

"Of a Man"

by Emerson Hough

(Author of "The Covered Wagon," "North of 36," Etc.)
SOME married people can bill and coo through fifty years of married life. Others begin to battle from the moment they say “I do.” They can discuss the weather and get into a fight.

Such people are funny to all but themselves. It remained for Hal Roach to bring out the comicality in motion pictures.

Tewksbury Spat, not beautiful but dumb; Mrs. Spat who can scratch her head at any time and get splinters; Ambrose, her brother, the bellicose boob,—they are getting to be household words.

Mr. J. Tewksbury Spat
BURR FILM WELL DIRECTED

‘The Average Woman’ an Entertaining Feature With Cast a Special

THE AVERAGE WOMAN. C. C. Burr Photoplay, Author, Dorothy DeJagers, Director, W. Christy Cabanne, Length, 6,000 Feet.

CAST AND SYNOPSIS

Sally Whipple — Pauline Garon
Rudolph Van Alten — David Powell
Bill Brennan — Colton Carpenter
The Lawyer — William Austin
Colleen Crary — William Tooker
Mrs. La Rose — De Sada Moors
Judge Whipple — Burr McIntosh

Van Alten, secretly proprietor of a fast sporting resort, attempts to win the affections of Sally Whipple. She falls in love with Jimmy Monroe, newspaper reporter. The resort is raided and Sally, hurt there by Van Alten, is shipped off. The girl’s name is finally cleared. Van Alten is slain by Jimmy. Mrs. La Rose, Sally and Monroe are united.

By GEORGE T. PARDO

THIS Burr production stands well above the average picture in point of entertaining value, a fact which offers the screen unusual lines. If there is a lack of logic here and there such faults are barely noticeable, thanks to the masterly direction of Christy Cabanne, and the clever work of the carefully selected and distinguished cast. The “Average Woman” can be listed as a feature possessing popular appeal and likely to be a money-maker.

It is a trifle difficult to accept the villainously scheming Van Alten as a reflection from actual life, but as part of the story he is a realistic and boss of a notorious sporting resort. But once you stop trying to view that somewhat stagey gest from too practical a standpoint and look around as if he is represented on the screen the story begins to get a grip on one’s imagination and holds it to the finish.

The threads of the narrative are woven into a variety of complications. Van Alten’s passion for Sally Whipple, the jealousy of Mrs. La Rose, the romance between Monroe and Sally and the introduction of the laboratory which seem to threaten discreditable revelations concerning the girl’s dead mother, are all merged into a dramatic mix-up which is ripe for suspense.

Mr. Cabanne’s excellent directorial judgment is early made manifest by his skill in preserving continuity intact in the case of a plot which turns around so many unexpected corners. In the hands of a less gifted or inexperienced producer the filming of such a tale might easily result in a sort of disconnected situations as hard to disentangle and understand as a Chinese puzzle.

A particularly thrilling scene is that in which Van Alten lures Sally to his den and produces the documents which seem to smite her mother’s memory. The raid on the place and the killing of Van Alten by the average Mrs. La Rose are episodes crammed with tense action, while the happy termination of the romance between Sally and Monroe comes as a result, probably not in a sort of disconnected situations as hard to disentangle and understand as a Chinese puzzle.

Pauline Garon is the Sally of the production and is physically charming as well as thoroughly convincing in the emotional upheavals of her role. David Powell is as convincing a conscientious, talented actor could be in the part of the lover of Van Alten. Harrison Ford is a likeable lover, and the work of the remainder of the cast is on a par with that of the principals.

The tinting and general superior grade, including many admirable interiors, in which deep sets are cleverly utilized and good close-ups of the leading players. The tinting of the aerial material, such phrases as—“Are You an Average Woman?”—“Is the Average Woman of the Twentieth Century Much Different From her Ancestors?”—“Is the Average Woman?”—are suggested as catch lines. Play up the cast, which can lay measurable claim to being considered an all star aggregation, and dwell upon the story’s emotional power and originality.

STAGEY AND UNCONVINCING

‘The Next Corner’ Offers Poor Entertainment For Intelligent Audiences

THE NEXT CORNER. Paramount Photoplay. Author, Al Rohnam. Director, Sam Wood. Length, 6,985 Feet.

CAST AND SYNOPSIS

Robert Maury — Convoy Tarkin
Elsie Maury — Dorothy Mackell
Don Arturo — Don Chandler
Ricardo Cortes — Elise Mcintosh
Countess Longueval — Renee Radzins
Paua Vila — Dolores Conder
The Stranger — Bernard Scigel

Elise Maury becomes entangled with Don Arturo during a raid on a notorious resort. She writes Robert, confessing all. Arturo is killed. Elise is caught and sent to the penitentiary. When her letter turns up in the possession of Serien, Arturo’s brother, he tries to save Elise for his love, is killed and finals himself. Elise gives Robert the letter. It contains only a single line: unsubmitted. Arturo reappears and tells him all. He forgives her. They start life anew.

By GEORGE T. PARDO

AN unintentionally funny melodrama, which might have made an impressive intelligent audience. Its box office value is decidedly doubtful, although it may serve as a stop-gap attraction in houses where the bill is chauvinistically slanted. The next comer as up to the average standard of Paramount pictures would be paying a poor compliment to the Famous-Lasky studio.

Artistically, there is nothing to condemn. The photography is excellent, handsome sets abound and money has been lavishly spent on the production. Also, there is a fashion display of feminine garments which will probably catch the fancy of women patrons.

But luxurious settings, good photography and creditable acting are not in themselves sufficient to fill the requirements of an up-to-date photoplay feature. Where, then, is the thought and sympathetic interest are missing, a film’s entertaining power must be marked at zero.

None of the characters are true to life. They walk around like unrounded skeletons dug out of some cheap, old-time melodrama. It is impossible to arouse sympathy for a wife so easily led astray, or a husband who accepts her excuses so conveniently. True, she stops short of actual adultery, but through no sense of outrage thrusts on her part. Folks simply don’t behave like that in real life, unless they belong to society’s lowest strata and then, the man probably will use gun or fists on his erring spouse.

Why let a director’s parts, consented to appear in such a foolish role as that of foster-brother Serafin remains an unsolved problem. Most of the time he merely walks around wearing an expression of call-like longing, finally slamming himself into eternity with the aid of a six-shooter.

Conceivably, the production is cleverly bulked up and probably does as well as anyone could under the distressing conditions, which isn’t saying much. The camera work portrays the giddy wife, posing in a variety of superfluous close-ups and wearing many magnificent gowns. The support is worthy of the principals.

There is little to exploit outside of several important names in the cast, the fine photography and handsome gowns. Don’t play up the story, unless you wish to risk disappointing your patrons.

COMPARES EAST AND WEST

‘Marry in Hate’ Appealing Domestic Drama With Greenwich Village and Western Atmosphere

MARRY IN HASTE. Goldstone Photoplay, Author, Jean Dyugand, Director, Duke Worne. Length, 5,000 Feet.

CAST AND SYNOPSIS

Wayne Sturgis and Maury Fairbanks
Joan Precott — Dorothy Revier
Jack Boggs — William Seigle

Wayne Sturgis of Wyoming, visits New York, meets and weds Joan Precott, art student, earning his way by doing odd jobs. Wayne on account of the marriage. They live on a small farm, where the hard work brings disillusion, unhappiness and ill health to Joan. Trouble also arises because of the jealousy of a woman by a neighbor, Carson Brett. Wayne struggles desperately to make good and wins some much-needed money by staving three rounds with a champion pugilist. Joan makes love to John but is repulsed. In the finale the father forgives the young couple, who find happiness with each other.

By GEORGE T. PARDO

This picture should do well in the state rights market. It registers as a domestic drama of considerable heart appeal, presenting a vivid contrast between the Bohemianism of Greenwich Village and the Western atmosphere of Wyoming, and a lively and exceedingly realistic, movie fight thrown in by way of variety.

The city girl who follows a marriage trail to East and West and a high time getting accustomed to her new surroundings is no new figure in screen plots, but in this instance the author has managed to make that amount of sympathy, nor does the well-meaning chap who weds her, fail to excite a generous amount of pity, when his wealthy father disowns him but the he buckles down to a stern battle for existence.

The familiar adage—‘Marry in haste and repent at leisure’—as applied to the Cast—acting is adapted, comes pretty close to proving a better truth in the case of the young wife and Director Duke Worne makes the most of his material, while showing the growth of discontent in the bride’s heart during her rough experiments in household drudgery. The love triangle is completed by introducing the usual seductive villains, who appears his flirtation with the wife and then moves in to the open.

But it all works right out in the end for the best. It is, a conventional story of happiness being attained, with the hero’s male parent doing the agreeable at last and taking daughter-in-law into his good graces. The boxing bout between a champion pugilist and the hero, whereby the latter annexes a few welcome dollars to help him along, is a well staged affair, packed with sensations and a mighty nifty imitation of the real thing in ring arguments. It will catch the fancy of the sporting element and add to the feature’s popularity.

William Fairbanks is the hero and his portrait of the sturdy young Westerner convincingly sincere. As a fine athlete he leaves no one to be desired, which is a tribute from the dramatic standpoint his performance as Wayne Sturgis may be listed as his best contribution to the screen. Dorothy Revier figures as a very charming heroine and adequate support is given the principals by the rest of the cast.

The picture is well mounted in several snappy Greenwich Village scenes, impressive Western exteriors and many excellent close-ups. The lighting throughout is clear and effective. The title can be advantageously utilized in exploiting the film. Make it clear that this is a story of contrasts between East and West and an interesting picture of the sporting continpant by dwelling upon the glove battle and play up William Fairbanks. The latter has a fan following and the names of Dorothy Revier and Gladmen James are also worth mentioning.
USE A BATHING SUIT LOBBY BALLY

“Olympia Mermaids” Offer Tie-Up Possibilities With Athletic Societies

Because the Olympic matches are to be held soon and because great care was exercised in the filming of this—it is a Big Little Feature and can be exploited.

Ballyhooing Your Short Subjects

SHORT SUBJECTS furnish material in plenty for ballyhoo with snap and freshness because they are condensed, novel, and have many original ideas. A feature gets its best advertising by word of mouth—the theme is often too complicated to put over by a ballyhoo. Not so your short subject. Gagmen work constantly, filling a two-reeler with original twists. Use those gags and exaggerated types of comedians and stop racking your brain, thinking of ways to exploit your features.

** ** *

TAKE the comedy on your right. Why not have a man go through the streets with a bulge on the side of his face—tied up with a rag just as the last picture shows. Without any sign he’ll attract attention and arouse curiosity. Next time he makes his rounds he can wear a sign "It’s coming out tonight at the__________Theatre." Another ballyhoo idea: Get your motorcycle dealer to loan you one with a side-car (it will be advertising for him too); rig up cardboard wings and propellers; the man can do stunt driving, lifting the front wheels as though he were trying to take off; a sign can read: "If you don’t believe it can be done come around to the__________Theatre tonight and see for yourself."

** ** *

THE tie-up is with your local high-schools and if you are in a university town the college, of course. Through your mail campaign you can tell them they can get some new pointers on the game in watching the Castoria Eleven in "The Half Back of Notre Dame." Another tie-up is suggested by the use of a melon in the film. Tie-up with the fruit stores using a sign reading something like this: "See what happens when a melon is substituted for a football."

** ** *

THE Grantland Rice "Sportlight" on the left will appeal to all types of audiences. His sport columns are syndicated and familiar to all the men. The women can be appealed to because the whole picture is about women in training for the Olympic matches. If you are in a town near a beach, so much the better. You can promise your patrons that they’ll learn more about swimming strokes, from these under-water pictures, than they could learn in a whole year at a school.

** ** *

TIE-UP with lobby ballyhoos of borrowed wax figures, dressed in bathing costumes—and at the department stores where bathing attire is now being shown for summer resort wear.

A COMEDY REAL EASY TO BALLYHOO

The Stills of Pathe’s Comedy "Half Back of Notre Dame" Suggest “Live” Tie-Ups

When you see this Pathe comedy at your exchange almost every inch of the film will suggest ballyhoo—the most novel ideas are presented to you in the text.
Short Subject Tie-Up With Publisher Success

Judging from the inquiries addressed to Frederick Melcher, managing editor of Publishers Weekly, the plan of exhibitor co-operation, whereby a list of volumes dealing with the current “Chronicles of America” release is carried each month in this official organ of the publishing industry, is being followed through with greatest success. By this arrangement the exhibitor is enabled to approach his local book-sellers and librarians and arrange with them for a display of the volumes dealing with the subject he is presenting on the screen at the time.

Mr. Melcher recently wrote Yale University Press, the producers of the “Chronicles” series for Pathe, as illustrative of the way the idea is getting over:

“I had a letter this morning from the public library of Tacoma, asking me to send them a complete file of the lists of historical books which we have been issuing in connection with the Yale files, and the librarian says, “We have had a lot of correspondence with the leading picture managers here the possibility of getting these films for local use.”

“I also had a call for a duplicate file to be sent to the University Library of Iowa City.”

**The Bill Collector**—Grand-Asher

Quite good: 2 reels

Joe Rock is the ambitious bill collector in this two-reeler. But after passing the ridiculous tests—such as trying to withstand the kick of a wooden leg and getting his foot in the crack of a door before it slams shut—he doesn’t make a howling success of the job.

Yet moving vans have other uses than collecting furniture. And the way the league of down-trodden husbands use the van to get out for the night provides most of the comedy.

**Political Pull**—Pathe

Mistaken identity: 2 reels

The Spat family are at it again. Their latest family war is the result of brother’s political ambitions. He invites the governor to dinner and the excitement in dressing for such distinguished company is terrific. Mr. Spat isn’t successful in his attempt to get his brother-in-law’s shirt suits but the scene will be successful in getting a good laugh from the audience.

A high-hatted stock salesman (selling stock of a brick factory) arrives; is mistaken for the governor; wined and dined and gets brother’s signature on a stock certificate before the mistake was discovered. The unwelcome visit paid by the widow next door and her young “brat” who likes to see comedians and prize-fighters helps complicate things and make the situations more laughable.

**The Rivals**—Universal. A slap-stick comedy that develops plenty of action after getting off to a slow start. Can be relied on for a few laughs.

**Paris Lights**—Educational. A last moving bright little comedy of Gay Paree. The old gags and a few new ones. Makes a good program spot after a heavy feature.
Exhibitors Trade Review

Screen Snapshots No. 9—C. B. C.

A goodly amount of comedy has been included in Screen Snapshots Number Nine.

First, and foremost, there is Harold Lloyd who climbed all the way to a high roof, and did some of his special stunts for the Screen Snapshots cameraman. The stunts were also photographed in slow motion to show how they’re done!

Then there is pretty little Pauline Garon, who dreams she went to have her picture taken! She has a most amusing time of it with the photographer, and finally gets entirely out of focus. After that she decides to wait awhile before she has some taken, really.

Eugene O’Brien, being a fine horseman, shows why he agrees with the chap who said “My Kingdom for a Horse.”

Screen stars in California haven’t the “Vest Males Have No Bananas Blue.” George Beban, Mildred Harris, Marjorie Daw, Catherine MacDonald, and Carter De Haven, give out oranges to the poor.

Bette Blythe, gives a few hints on what the ladies should, would, and can wear.

And Alma Rubens shows why kiddies at hospitals call her “Lady Santa Claus” — because she always finds time to bring a little cheer into their lives.

* * *

Pathe Review No. 7

Entertainment and education

Pathe Review No. 7 presents “Catching the Wily Red Snapper,” an action sequence laid in the Gulf of Mexico; “What is Water?” a Popular Science offering; “Dancing Double,” featuring Master Thornton Ward; “The Kingdom of Snow,” a collection of picturesque winter scenes; and a Pathetcolor presentation, “The City of Huenegus.”

* * *

The Man Pays—Pathe

Dippy Deodals

The monk’s at it again.

This time the difficulties of married life is the theme and the animals are shown in a dandy court room scene with the monkeys doing some fine impersonations. A feature is the miniature town which forms the setting. A human interest plot.

Safe to book this one on any program.

* * *

‘Peter Stuyvesant’—Pathe

Chronicles of America

Peter Stuyvesant” depicts the dramatic events leading up to the surrender of New Amsterdam to the English. This is one of the most colorful subjects of this series of historical dramas released thus far. Against the quaint background of the Dutch settlement on the Hudson in 1653 and amid the luxurious settings of King Charles II’s court in London, the action of the story takes place, with a wealth of thrilling incidents and interesting details in life in that period. The production was directed by Frank Tuttle and presents William Calhoun in the title role.

The staunch patriotic American will delight in these series and mothers and teachers will be your allies in making these series popular with the children. Which doesn’t mean that they are merely instructive. Just the thing for that “all about special program.”

* * *

‘Tin Can Alley’—Grand-Asher

Good comedy

Return good for evil, that’s Sid Smith’s motto. And he surely gets the evil. Can he have been inspired by Buster Keaton’s frozen face and freak get up? Anyhow he reminds you of no other person in this. He’s a preacher, free lance so to speak, living in a very, very rough neighborhood. First he aids some thieves in getting away with a safe, all because of his willingness to help. Then when he conspires a weeping bushom lassie, said bushom lassie’s laddie strolls along and resents such interference. In the end they both land on him. That’s “human appeal” note!

At his revival meeting he’s just thr-illed because of the enormous attendance. He doesn’t know that the reason for it is that he happened to slip in a pool of bootleg stuff, as it was being emptied into a sewer, and smells like a walking saloon, but your audience will be-in on the secret—and will be sure to enjoy the situation.

‘Easy Work’—Universal

Matrimonial fun

Slim Summerville and Bobby Dunn in a marriage opus that doesn’t prove anything but makes us laugh and so its purpose for being is fulfilled. Bobby is tricked into marrying an old maid called from the lists of a matrimonial agency. Strange to say the marriage is not a happy one. The end come with Bobby going after his friend Slim who arranged the marriage, with a gun.

Good for a number of laughs.
The Exploiting Urge—Its Ills and Its Benefits

By MICHAEL I. SIMMONS

THE only exploitation that is worth-while—the only publicity that will bring you lasting profits—the only advertising that bespeaks success is that founded on absolute truth. Any other is unsound and with it you cannot last. Truth cuts both ways—and an exhibitor must adopt an exploitation policy that will not wrongfully reflect on his theatre reputation.

Frist of all—put your house in order. See that you are doing everything in your theatre along the best and most improved methods—everything may not be as you would most like it to be, for there may be a multitude of things you could desire—but be sure that your theatre is the very best you yourself can make it. Work as hard as you know how to make it so.

Then tell the people about it. The amusement seeking people are intelligent. Mark that. They are intelligent people. And the exhibitors have done wonders to make them so. Intelligent people will not submit to having anything put over on them. Always remember, you can only "get away with it" once.

Again, the amusement seeking people are eminently fair, if only they know the true facts. Sometimes they are a bit slow in arriving at a conclusion, but in the long run, if an exhibitor proves through his exploitation that he is telling them the truth in everything he says about his theatre and his productions to get them to his playhouse, he can always be assured a true representation from his community for the type of product he presents.

The fundamental purpose underlying all publicity is to educate the people to believe in the sincerity and honesty of your organization—your theatre. When you gain the complete confidence of the whole people of your town, fifty per cent of your troubles are over.

Exploitation in its ultimate sense means the actual relationship of our theatres to the people—and that relationship involves far more than saying—it involves doing. Therefore, don't simply say something, do it. Render the best possible service. It doesn't cost money to be courteous. It doesn't cost you a cent to insist upon having your ticket seller smile and say, "thank you" when she takes your patron's money, even before they see your product. It doesn't cost you much more to have a clean theatre, clean attache, clean everything.

It doesn't cost money to give serious and thorough attention to complaints. It doesn't cost money to present a genial, well-met personal attitude towards your patrons. Meet them with a smile and send them away happy, is always a good slogan to remember.

It doesn't cost money to co-operate with merchants in exploiting big pictures. It doesn't cost money to call on your newspaper friends every so often and have a personal chat with them—when they are not too busy.

If people feel that your real spirit is one of the worth-while kind—instead of being hard-boiled, harsh, indifferent, or irresponsible to their desires and wishes, they will or publicity can be decided upon as the best. One may prefer newspapers, another bill boards, another window displays, another the presentation while another may think lobby display, and so on down the list. They are all good. Use each and every one of them in proportion for your specific community. But whatever you do—be careful that you have analyzed your situation properly and proven to yourself that what you do is helping you and your theatre.

HERE is the best rule to keep in mind when you are planning exploitation. Will it bring the people to my theatre? I say to the theatre. After they get there, is your house attractiveness should bring them inside. First of all get them to the theatre.

To better prove this idea, allow me to choose what is among the best exploitation ideas of the past year. It was a contest idea and not much different from the average contest, except, however, that it brought people directly to the theatre, after which they went inside and the box-office record of the theatre went smash.

J. F. Clancy, manager of the Poli Theatre at Hartford, Conn., pulled it off. Here is what he did. He was to play Mary Pickford in "Pollyanna" during a school holiday week, and his best bet was to interest school children. "Pollyanna" lent itself wonderfully for the purpose. He had drawn up a picture of Miss Pickford in the character she played in the production, had the picture printed, and mailed it on a piece of paper with rules and regulations for the contest, giving three prizes of $25, $15 and $10 for the first three winners.

He secured the permission of the board of school officials to hold the contest among the school children in which school rooms they taught drawing. The child who could draw the best Mary Pickford Pollyanna sketch was to get the prize. However, every school teacher chose the five best from her particular room. The principal of the school building chose the ten best from those the teachers had picked and then a committee of citizens picked the three best from the choice of the school principals.

But that's where most contests end. Not so with Clancy's. He had every teacher from every school room send all the drawings to the office and had them mounted on separate cards for his lobby display. And this is what it did.

Every child that had drawn a sketch was so anxious to have its mother and father and brother and sister see how much better she could draw than Mary, Ellen or Jane, Tom, Dick or Harry, that the display in the Poli lobby was a sensation the whole week.

That's the best kind of exploitation. The kind that brings them directly to the theatre and the kind that pays best.
BALLYHOO POSSIBILITIES GALORE IN COSMO’S ‘GREAT WHITE WAY’

A RED-HOT boxing scrap. A fire in a concert hall. A horse race on a metropolitan track. These spectacular incidents a story of love and conflict; move and counter move; of high purpose and villainy; a romantic and happy ending. Similes The fire in the coal, in a way it is. But in this case, a review of the potent possibilities for high caliber publicity in this fascinating picture produced by Cosmopolitan and released through Goldwyn-Cosmopolitan.

Talking about the boxing incident, we are reminded of a float we once saw in a magnificent Liberty Loan parade. There was a long line of floats. Georgeous, attractive, affairs. Battleships, gun carriages, diaphanous creatures in dancing pose, aeroplanes, monster floral pieces, war scenes, and many other interesting features.

Suddenly, from far down the line came a clanging bell and the sound of a great rattle of apparatus from the spectators lining the streets. We craned our necks and strained for a look and when we caught a glimpse of the object in question, we too commenced clapping enthusiastically. The float depicted a boxing ring set up with regulation posts and ropes, inside of which posed two contestants stripped in true pugilistic fashion.

Without a doubt this float was the most popular attraction of the whole parade. People kept running alongside it for blocks. And therein lies the moral of the tale.

The mere mention of the word boxing makes for immediate attention almost in any part of the country. America has established boxing traditions which are the envy of all mankind. The wise showman will use this fact as a basis for exploiting his picture, the ballyhoo float being simply a single suggestion from a long range of possibilities.

The horse race incident suggests an alluring bally in the form of a rider dressed up as a jockey riding through town, signs being draped on the flanks of the animal to show the name of the theatre and the attraction. Exploitation stunts of another kind are by no means lacking. Inside scenes of a newspaper office suggest tie-ups with local dailies. The concert hall gives an opportunity to hook-up with the fire department, and is also strong in ballyhoo possibilities, the essence of which needs very little imagination to conjure.

Last, but not least, there is the supreme element of realism which has been achieved in the picture, and which offers many stepping stones for free newspaper publicity by virtue of the many prominent persons brought into the picture. Among these are, Tex Rickard, dean of American boxing promoters; Irvin Cobb, well known literary light, H. C. Witwer, author of the story; Arthur Brisbane, editor extraordinary; Bugs Baer, jazz-lingo humorist; Damon Runyon, sporting editor of the New York American; E. Mason Hopper, director of the production, and many others.

* * *

TICKETS FOR USED PROGRAMS
GIVE CHECK ON ADS

The management of the Five Points Theatre in Birmingham issues a Forthnightly Program in which the daily programs of the theatre are listed. The Five Points is a suburban picture house and distributes its programs from house to house in its own territory, and in order to see how much the programs are used one ticket is issued for every program turned in at the box office the day after it is no longer useful. This gives the theatre a check on this method of advertising.

* * *

FIVE FOOT SHELF GOES BIG IN BROOKLYN

Inexpensive Street Display Turns Onlookers Into Patrons

A n exploitation stunt which was exceedingly attractive, and at the same time very inexpensive, proved to be a good business getter for “A Chapter in Her Life,” at Joelson’s Parthenon Theatre, Brooklyn, N. Y.

Murray Weiser is the enterprising showman in charge of this popular Sidewalk house. He has worked in close co-operation with the Universal forces on many pictures before this. He is one of the men who make real use of the many good exploitation stunts described in Universal pressbooks.

Weiser figured his neighborhood wanted something “strong” to make them for “A Chapter in Her Life.” He told Joe Weil, Universal exploiter, and you get them coming.

Weil prepared the “Kick” in the form of a Five Foot Shelf of “Look!” in the accompanying picture.

Two banners were painted. The first read: “Do You Recognize A Chapter in Her Life?” Below this, Murray Weiser placed his shelf. On it were articles which represented chapters in a woman’s life; a nursing bottle, a rag doll, school books, powder puff, high-heeled slippers and silk stockings, cigarettes, a watch and clock glass, marriage rings and certificate, men’s socks and darning material and last, another nursing bottle.

Below this was a banner reading: “No Woman Should Miss, Every Man Will Enjoy: A Chapter in Her Life.”

The entire display cost Weiser $1.65. It drew crowds and became the “gossip” of the neighborhood. Weiser was immensely pleased with it and is recommending it for Joelson’s other houses.

* * *

ARTISTIC LOBBY BRINGS ‘EM IN

Manager Beckman of the Rialto Theatre in Wenatchee, Wash., gave his theatre a very simple but immensely attractive lobby display for the showing of Cosmopolitan’s “Unseeing Eyes” for its premiere in the Northwest, by the use of paintings of pine trees.

The ticket booth was enclosed in an imitation log-cabin, the logs of which were heavily encrusted with snow. Over each of the four doors were placed beaverboards, which served as a background for the display.
February 23, 1924

‘AFTER THE BALL’ BALLYHOO STARTS FOR COAST

Merry Minstrels on Well Equipped Truck Will Serenade Country

THE “After the Ball Minstrel Car,” consisting of a big auto-truck fitted up with living accommodations for the merry minstrels in addition to a piano with brass-band attachments to accompany the singer, left the Capitol Theatre, New York, with an appropriate send-off, enroute for Los Angeles and return.

William A. Quick, in charge of the wandering minstrels, received his training with the Alton Glass, Miriam Cooper and Edna Murphy on the cover.

The minstrel car is making its first stop at Philadelphia and is routed to be on the road until the latter part of next September. The opening performances were given in front of the Capitol Theatre and on Seventh Avenue between 48th and 49th Streets, New York, where the occupants of three big film buildings had first chance to enjoy the concert.

If Mr. Quick “goes over” half as well on the road as he did with the men who packed the “film-curb” in front of the Film Booking Offices, he should be booked for the Metropolitan Opera House when he returns to Broadway.

** **

EFFIGY ATOP OF STACK PullS FOLKS TO LLOYD FILM

A towering smoke-stack standing 125 feet in the air, easily the highest point in the town, was utilized by the Monarch Theatre of Georgetown, Tex., as the basis for an effective and out-of-the-ordinary exploitation stunt in behalf of its showing of the Family feature comedy, “Safety Last,” starring Harold Lloyd.

A life-sized dummy, dressed up to resemble Harold Lloyd, was fastened to a staff which projected out of space from the top of the smoke-stack. Around the rim of the stack was draped a monster banner, bearing in gigantic red letters the title of the picture, “Safety Last.” And up went box-office receipts.

MANAGER INVENTS SHOE NAME AND WINS TIE-UP

Norma Pumps was the name Howard Waugh invented for a line of ladies’ shoes. He used it for the wedge in selling one of the biggest stores in Memphis the well-known co-operative idea when “Ashes of Vengeance” was slated to play at the Palace.

In addition to giving them a good name for a new brand of shoes, Waugh gave them a half-tone portrait cut of Normal Talmadge with which to decorate the several hundred tack-cards which the store had printed at its own expense and distributed over town without any further effort on the part of Howard. This in addition to a big window display put the box-office on velvet.

COOGAN CONTEST BOOMS PANTAGES BUSINESS

Appearance of Entrants on Screen Arouses City-Wide Interest

THE Jackie Coogan Contest which was staged by the management of Pantages Theatre at Kansas City in connection with its engagement of Jackie’s first Metro picture, “Long Live the King” was so successful that Pantages patronage has taken a leap skyward as a result.

The plan of the contest was to find the boy or girl who most closely resembled Metro’s famous little star. Eight prizes were offered ranging from a silver loving cup and a Jackie Coogan suit to a Jackie Coogan cap and free tickets to see “Long Live the King.” Moving pictures of all the contestants were taken on the stage before the audience and from this film the judges later made their awards. The pictures were thrown on the screen during each performance, arousing tremendous popular interest.

Large circulars, each bearing a coupon were printed and distributed by the thousands throughout the city. It bore enough printed matter to explain the nature of the contest and several cuts from Metro’s famous production. Mothers and Fathers who wanted to enter their children in the contest had to fill out the coupons and hand them in to the theatre. There were several hundred contestants.

All the Kansas City papers picked the contest up and it became a city-wide affair. “Long Live the King” went over to great business.

“Long Live the King” was directed by Victor Schertzinger from the story by Mary Roberts Rinehart. It was adapted by C. Gardner Sullivan and Eve Unsell. It was photographed by Frank Good and Robert Martin. J. J. Hughes was art director and William Van Brincken was in charge of research. It was made under the personal supervision of Jack Coogan, Senior.

** **

TEN DOLLARS FOR AN OPINION

The above was one phase of the campaign for “Stephen Steps Out,” at the Strand, Birmingham. Through the “Feature Films Committee,” every school and Boy Scout troop in the city received a mimeo announcement of the contest, signed by the secretary of the B. F. C. All that was required was an opinion not more than fifty words. The best opinion received the ten dollars. This stunt proved a capital affair for the Strand.
NAVY HELPS PUT OVER 'THE HUNCHBACK'
Recruiting Boards Show Display and Attract Unusual Interest

Several novel exploitation angles were executed by A. J. Sharick, Universal exploiter, in connection with his effective campaign for the showing of “The Hunchback of Notre Dame” at the Savoy Theatre, Ashbury Park, N. J. Besides the various stunts supplied him by the Universal’s “Hunchback” exploitation department, Sharick put over many ingenious ideas of his own, which resulted in a record run at the shore resort playhouse.

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

The Universal exploiter arranged with Steinbach’s (the leading department store) to give a theatre party to the members of the establishment and the most important Universal district managers.

The week the show opened, on Friday, a fine window display and a stand-up sign with the words “Universal’s ‘Blinky’ at the Bunny Theatre, 147th Street and Broadway, New York, the management tied up with a U. S. Army exhibit of trophies captured in the late war. The stunt brought extra business.

Busch, Patsy Ruth Miller in ‘Name the Man!’ the exciting love drama from the pen of Sir Hall Caine presented in a gorgeous program of usual theatrical and workmanlike manner, and what he left undone was hardly worth doing.

“F. J. I. C. Room.” Stars of the Star-Journal show were put on display in the school of drama, in their usual theatrical and workmanlike manner, and what he left undone was hardly worth doing.

A dignified street ballyhoo was furnished by the local Chalmers Motor Car agency which featured their special sedan driven by an attractive girl. A sidewalk sign, which, laden with pretty girls, told the world, via a sign on each running board, that “Gloria Swanson in ‘The Hunching Bird’ Drives a Chalmers.”

WALKOVER SHOES DO THEIR BIT FOR ‘TRILBY’

The cannon shot fired at Lexington that was hailed as the beginning of the end has nothing on one little tie-up consummated at Brockton, Mass., that has been hot-footed throughout the country. Walkover shoes have walked over the county and their pedestrian rhythm has kept perfect time with window displays on First National’s ‘Trilby.’ The latest seekers after Andre Lafayette’s shoe size hailed from San Francisco where the picture played at Loew’s Warfield Theatre.

One of the most curious coincidences lay in the fact that Ray Coiffin, Richard Walton Tully’s publicity agent, in visiting the theatre discovered an attendant who, he said, was an exact double of the young French woman, by having the name of the girl, and the same type and color of hair.

She was promptly cast for the role of Cinderella. She was put in a limousine decorated with “Trilby” and “Andre Lafayette” signs and photographs and while the copy never said so, the obvious implication to passersby was that she was Andre Lafayette.

MILITARY BALLYHOO

During the showing of Universal’s “Blinky” at the Bunny Theatre, 147th Street and Broadway, New York, the management tied up with a U. S. Army exhibit of trophies captured in the late war. The stunt brought extra business.

MYSTERY TEST STIRS PATRON INTEREST
Newspaper and Six Business Houses Join in Exploiting Film

Residents in Pueblo, Colorado, enjoyed a real mystery test the week that “The Man from Brodway” was being shown by the New Majestic Theatre in that city. The Pueblo Star-Journal joined with the New Majestic and six important business houses in putting on an advertising stunt. The newspaper announced on the Saturday before play date that rewards of cash and orders in trade would be paid to any person who identified “the man from Brodway’s.”

At the noon hour when the crowds on the street were at their height a man dressed in character was seen. A newspaper boy said that the man was known by those keen-eyed persons who had seen J. Warren Kerrigan in the leading role of the picture, mingled with the passersby in front of stated business houses.

The first person who recognized the stranger and who addressed him, “you are the man from Brodway’s.” For the first time in the history of the New Majestic Theatre, the Star-Journal won the reward which was handed to him by the stranger. A different man was given “the man from Brodway’s” each day. The rules as published by the Star-Journal were:

No professional detectives are barred on Mondays. (The copy is played down as Monday.) They will be barred on days thereafter.

One person will be eligible for more than one award.

“You must be more than six years of age.”

“You must be inside the place of business offering the reward for recognition.”

“Employees of business houses donating rewards.”

“Hotel employees of Majestic Theatre employees are barred.”

Other exhibitors playing “The Man from Brodway’s” will find this an exciting publicity stunt and one which their local newspaper and business firms undoubtedly will be glad to join. The awards for recognition were comprised of cash trade credits or articles sold by the stores. It is a stunt that involves practically no outlay of expense and it is particularly adapted to “The Man from Brodway’s” because the picture is one of thrilling mystery.

COLLEGE PROFESSOR HELPS WITH THE MAILMAN

James F. Powers, manager of the Bijou Theatre, New Haven, Connecticut, pulled an exceptional stunt on the F. B. O. release “The Mailman” and the problems, especially living wages, the mailmen must meet. Among the speakers obtained by Powers were Prof. Henry Hinsley of Yale University. Postmaster Birely of New Haven, Hon. Thomas Reilly and ex-Postmaster Major Aeolmm, who was in charge of all mail in France during the World War.

GOING UP IN GOOD TIE-UPS

Shotgun stores, elevators, airplane, propellers, everything that suggested the “Going Up” from “The Mailman” and the problems, especially living wages, the mailmen must meet. Among the speakers obtained by Powers were Prof. Henry Hinsley of Yale University. Postmaster Birely of New Haven, Hon. Thomas Reilly and ex-Postmaster Major Aeolmm, who was in charge of all mail in France during the World War.
PHONE-NUMBER TEASER CREATES INTEREST

Manager Completes Unique Campaign With Many Window Tie-Ups

If there are any communities where the popularity of the novel, "West of the Water Tower," has not penetrated in advance of the picture, local exhibitors who have booked the production might profit to follow the campaign of Howard Price Kingsmore for the Howard in Atlanta.

It seems that Atlanta was one of the few towns of importance where the Homer Croy novel had not been actively pushed in the bookstores, so Kingsmore used teaser as the basis of his drive to popularize the picture's title. For three days he ran short, snappy teases in each paper daily. All were different, and "What Happened 'West of the Water Tower?'" is a fair sample. On the third day, each paper carried the line, "For Information on West of the Water Tower' Call Ivy 5593." That is the Howard's number, and the curiosity of readers had been so aroused by that time that the phone was busy all day long, telling them of the selling them of the stars in the picture and an inkling of the story.

Meanwhile, many window tie-ups had been effected and the usual ballyhoo lobby display had attracted a world of attention. Co-in-cident with the close of the teaser campaign, 4,000 homes were circularized with a snappy talk on the picture. At a special screening for five hundred guests on Sunday afternoon furnished the climax of the campaign. The result of it all was close to record business, whereas the outlook, on account of the fact that the title had meant little or nothing to Atlanta, had been anything but encouraging.

POTATOES-PLUS-NICKEL STUNT FILLS PICTURE HOUSE

The opening of the West End Theatre in Birmingham, Alabama, was a benefit for the children of that community because Grover Wise, the manager, who knows that many of his best customers will be children gave them the treat of their lives.

Every little boy and girl was urged to ask mother for a nice big potato and a nickel. Armed with these they flocked to the theatre on opening day and each bought their potatoes in baskets and paid their nickels to the cashier for a ticket, went in and viewed the show. Any child, 14 years of age gained admittance this way.

The opening took place on New Year's Day and the potatoes brought by the children were distributed to the children of the orphanages around Birmingham. There were about two thousand of these potatoes, every one of them in perfect condition, and when they were piled in the lobby in baskets they made a most impressive picture.

With this stunt Mr. Wise introduced his theatre to his patrons and during the two weeks which have followed he has been confirmed in his belief, that it is lucky to begin the new year by giving and receiving presents.

'BIG BROTHER' HOOKS UP WITH WELFARE MOVEMENT

Manager Charles A. McFarland, of the Queen Theatre, Houston, Tex., took advantage of the big exploitation value which lies in the fact of operating with the Big Brother Movement in connection with showings of Paramount's "Big Brother," and his local campaign may well be taken as a model by other exhibitors.

The picture played the Queen the week of January 6. To be most effective exact, it opened Saturday, January 5. On Thursday McFarland attended the regular luncheon of the Rotary and Kiwanis clubs, both of which sponsor the Big Brother Movement in Houston. Each member promised to take one or two "little brothers" to the picture.
**ExpoIitaton Ideas**

The street were at their height a man dressed in ordinary business clothes but whose identity would be known by those who had seen J. Warren Kerrigan in the leading role of the picture, mingled with the passersby in front of stated business houses.

The first person who recognized the stranger and who addressed him, "you are the man from Brodney's, I read about you in the Star-Journal," won the reward which was handed to him by the stranger.

* * *

'Three Ages' Stunt Almost Creates Riot

THREE AGES played recently at the Crown Theatre in Mobile, Ala. D. Haug, exploitation representative, was in the town at the time and so was a local football match. So Haug got an idea. He got a tall boy and dressed him in a white nightshirt and long white stockings and set him to walk along the important streets of Mobile in a barrel. The huge crowds, collecting for the game, saw the boy and began following him. Then he proceeded to the football grounds. The excitement that greeted his appearance was deafening. When the game was over he left with a large crowd following him. He led them directly to the theatre where the lobby loudly proclaimed the showing of "Three Ages."

* * *

Smashing Display for 'Flaming Youth'

Arthur Swanke, who designed all his own sets at the Rialto and Mission Theatres, El Dorado, Ark., and who, during the past year has had more offers of jobs than the average man gets during a lifetime put together, is working on another smashing display during the run of First National's FLAMING YOUTH.

The completed design gave the impression of the title in flaming letters on the panels on each side of the entrance. The design was portrayed with a pale yellow background with the title letters in small roto cutouts. The lady in the glass was painted in black. The flaming effect on the title was done in red, yellow and white.

* * *

**Motion Picture Carnival Tie-Up**

The Selznick Distributing Corporation made an effective tie-up with the Motion Picture Carnival at the Hotel Plaza on the evening of February 13. Betty Compson, starring in Selznick's WOMAN TO WOMAN, acted as one of the patronesses of the affair, and this fact was made use of by the mailing out of ten thousand cards to a select list, in which advertising was given both to the Carnival and to Miss Compson's connection with it and appearance. In addition, Hirsfeldt, Selznick's art director, volunteered his services and spent the evening making sketches and caricatures of stars and other prominent people, the proceeds all going to swell the fund for charity.

* * *

'Man from Brodney's' Seen on Street

Residents in Pueblo, Colorado, enjoyed a real mystery test the week that THE MAN FROM BRODNEY'S was shown at the New Majestic Theatre in that city. The Pueblo Star-Journal joined with the New Majestic and six important business houses in putting over the advertising stunt. The newspaper announced rewards of cash and orders to fortunate persons who identified "The Man From Brodney's."

At the noon hour when the crowds on

---

**Plans Hook-Up on 'Song of Love'**

Picking up a dead one and bringing it back to life is the campaign that First National has successfully inaugurated on its forthcoming release, SONG OF LOVE starring Norma Talmadge. Coincidently with the release of the picture an exploitation campaign, countrywide in scope, is being made on the song of the same title which was the hit of "Blossom Time" two years ago. Leo Feist & Co., the publishers, are getting behind the song and pushing it.

Despite the fact that "Blossom Time" has left Broadway it is pointed out that several companies are still on tour in this musical operetta which was one of the most successful of the last ten years. Consequently the song is expected to have a ready reception throughout the country, especially when tied up with a picture like the forthcoming Talmadge production.

* * *

**Essay Contest Proves a Winner**

A prize essay contest sponsored by C. Floyd Hopkins of the Victoria Theatre, Harrisburg, Pa., boomed the theatre's showing of Pathe's Chronicles of America picture entitled JAMESTOWN. Mr. Hopkins received the wholehearted cooperation of the Harrisburg Telegraph. A week previous to the "Jamestown" screening, the Telegraph ran stories announcing the coming contest and giving all the necessary qualifications for contestants. The contest was declared open to all High School boys and girls. A special admission price of ten cents was adopted for the entire week. A ten-dollar gold piece was the award given for the best essay.

* * *

**Open Letter Is Really Clever Ad**

There appeared recently in an El Paso, Texas newspaper, a glaring advertisement in the form of "an open letter to practicing physicians of El Paso" in which the doctors were requested to come to the Palace Theatre to diagnose and prescribe for Harold Lloyd who was suffering from a delightful malady known as WHY WORRY. The ad was well written and was unusual enough to catch the eye and attention of a great number of persons who followed the advice given in the paper and crowded the Palace.
the machine looks very much like a victrola, the screen being super-imposed within a shadow box which permits of well defined projection in any sort of natural or artificial light.

Treating Picturola more specifically as an advertising aid to showmen, the first thing that stands out is that it delivers its message as clearly and comprehensively as the facts given in a newspaper or magazine advertisement. Which is an important essential, when one considers the oft-mentioned complaint that patrons register on having straight moving picture entertainment interrupted in order to make screen announcements of future attractions.

PICTUROLA—placed in the lobby—can give the highlights of the program for today, tomorrow or next week; it can also tell what a wonderful theatre you have—cool in Summer, warm in Winter, delightful at all times—what fine pictures Paramounts, First Nationals, Pathes, Universals or Metro Goldwyn’s are now showing.

The perfect silent salesman, some have called it, and perhaps that appeal is as pertinent as any one can think of. Undoubtedly it has the selling punch with which a real novel ballyhoo is usually identified. For another thing it characterizes the three important principles of advertising. One, it attracts attention. Two, it holds the interest. Three, and most of all, it gives the urge to buy.

No advertisement, whether ballyhoo, printer’s ink or electric sign, could do more.

The machine is being merchandised by the Picturola Corporation, of 383 Madison Avenue, New York.

**PATHE** is using a constructive method in paving the way for free newspaper publicity for exhibitors who have booked “Vincennes,” the third picture to be released in the series of thirty-three “Chronicles of America.” A letter written on letterheads with the Yale University Press imprint has been sent to newspapers in such towns as are going to show the series in local theatres, giving the story of the picture in an impressive, edifying manner, thus making it easier for the exhibitor to approach the editor for a newspaper tie-up when the former is ready to show the film.

ONE of the most striking cases of free postage direct-mail advertising was effected by the Boston Theatre of Boston, when F. B. O.’s “The Mailman” played that house. A herald, measured to go into an envelope without folding had on one side the highlights of the film, and on the other side a message concerning the activities of postal employees for a better wage. In this way 160,000 were delivered by mailmen while making their regular rounds. There is a sound thought in this for other exhibitors.

**AN** experiment in encouraging the public to express its views and desires in the matter of choice of pictures for its entertainment was recently tried at the Madison Theatre, Kunskey’s big first run house in Detroit. The management of the Madison booked “The Ant,” the first of the “Secrets of Life” series of microscopical pictures, first seen in Detroit branch of Educational Film Exchanges, Inc. Manager Houle, of the Madison, was somewhat skeptical regarding the reception of these pictures by his patrons, and in order to get their viewpoint, arranged with the manager of the exchange to run a trailer on the reel requesting the patrons of the Madison to express their opinions on the subject. The trailer also asked the patrons to let the management know if they would like to see the balance of the series or to select pictures at the theatre.

The responses from the public were surprising in their number and enthusiasm. Letters poured into the theatre, expressing their appreciation of the reel seen on the screen and urging that the series be continued.
10,000,000 Zane Grey fans are asking today:

"Have you got 'The Call of the Canyon'?"

In every town in the land they're asking. "The Call of the Canyon" is Zane Grey's latest book—just out. Every bookstore is heavily stocked, selling it like hot cakes.

The smallest sale a Zane Grey book ever had is 2,000,000 copies. That's 10,000,000 readers. "The Call of the Canyon," one of his best, will shoot well over that.

Every Zane Grey fan knows Paramount has made a great picture version of "The Call of the Canyon" under the author's personal supervision.

Are you cashing in on this greatest tie-up ever by booking

Zane Grey's

"THE CALL of the CANYON"

With Richard Dix, Lois Wilson and Marjorie Daw


A Paramount Picture

Produced by

FAMOUS PLAYERS-LASKY CORPORATION
Tried and Proved Pictures

REVIVAL WEEKS

THE Central Square Theatre of Waltham, Mass., is blazing the great revival trail. Talk about booking Tried and Proved Pictures. Here is a theatre that makes them all look up and take notice by staging an entire week of Tried and Proved Bookings. And they advertise them as "the season's greatest pictures." The revival week is a gem of an idea. It is the sort of thing that catches on immediately with the public. It is a community idea that makes for greater intimacy between the theatre patron and the theatre. Saturday is the big day during such a week and the Central Square Theatre chose Warner Brothers' Production, "Where the North Begins" as the attraction on this particular day.

LARGE BOOKING RECORD FOR BURR FILM

State Rights Exchanges Buy 'Three O'Clock in the Morning'

ALTHOUGH "Three O'Clock in the Morning," the C. C. Burr Film featuring Constance Binney, has only been on the market a few months it has already earned its place among Tried and Proved Pictures. And here is the token by which it attains that distinction. It has been booked one hundred per cent solid. It has been taken on by every state rights exchange from the East Coast to the West.

Apparently the news traveled rapidly that "Three O'Clock in the Morning" was a real audience picture, otherwise how can one account for such rapid and such solid booking? The successful exhibitor knows his audience and knowing it he is not long in deciding whether a picture will suit him or not. Apparently a great number of them have found that this one fits the bill perfectly.

And it is not difficult to understand why. In the first place the film marks the return of Constance Binney to the screen after a rather prolonged absence and presents her in a part that she fills to perfection. As a very jazzy woman, living in the jazziest of jazz ages, surrounded by jazzy friends and jazzy music, she is the very embodiment of irresistible, unrestrained youth. As such she dances and acts her way through a story that is at one moment light and frivolous, at the next heavy with imminent tragedy.

And there is a tremendous demand for this sort of thing at the present moment. Now that the one time all absorbing flapper chatter has ceased to a considerable degree, the public attention has been turned to flapper pictures which is probably one of the many reasons for the very evident interest in "Three O'Clock in the Morning."

* * *

AUDIENCES ENTHUSIASTIC OVER 'ONE WEEK OF LOVE'

There is still a bright spark of romance in American audiences. Conviction on this point is based on the fact that "One Week of Love," a Selznick Tried and Proved winner, is immensely popular with patrons. The firm, featuring Elaine Hammerstein and Conway Tearle, has been on the market for a very long time and showman in all parts of the country are booking it and finding it just fits the bill.

Survival of the Fittest

Securing and keeping the goodwill of patrons!

This is the primary consideration of every exhibitor, and probably everyone would give a great deal to know just how it might be done.

The shortest distance between two places is a straight line.

The simplest method is to give the patrons what they want. Every time an audience goes away satisfied with the picture presented for him, the theatre has made that many more friends.

No exhibitor can ever be one hundred per cent sure of getting just the picture his audience wants, but he can come very near it by giving them what other audiences have approved.

"How can I know which pictures are?" asks Mr. Exhibitor. Simple enough. Tried and Proved Pictures.

Tried and Proved Pictures are pictures that have gone through the mill of public criticism and have come out clean. They are pictures that have made money and friends for others. They will do the same for you.

Tried and Proved Pictures represent the experience of old age. Youth makes mistakes which old age has learned to avoid, through experience. In the same way Tried and Proved Pictures represent the experiences of other exhibitors who have experimented for you and seeded out the real box office attractions.

EXPECT SOON TO REPORT 100% BOOKING

Practically Every Community in the Country Has Had 'Dr. Jack'

If a picture's good it doesn't matter how old it is. That has always been the contention of the Exhibitors Trade Review concerning 'Tried and Proved Pictures' and the idea is rapidly catching on with exhibitors as well as producers. Daily there are received more convincing reports on splendid business on old pictures which substantiate and further emphasize the claims made for them.

Here is another notable case: Harold Lloyd's "Dr. Jack" was released by Pathe in November, 1922, and reports of lively engagements still pour into the home offices. The latest one indicates that the long sought after but as yet unattained goal of "one hundred percent distribution" for an individual picture, is about to be realized. "Dr. Jack" is the film in question.

A special campaign launched last November in behalf of this production has resulted in a tremendous volume of distribution.

Steps were taken during the course of this intensive campaign to meet conditions in all centers of population, no matter how small and irrespective of location, with the result that even communities of 200 and 300 residents are now enjoying presentations of "Dr. Jack" in their local show houses.

* * *

BUSINESS ON 'WHITE SISTER' STILL GOING STRONG

Reports from exhibitors in various parts of the country would tend to indicate that in "White Tiger" with Priscilla Dean, Universal has found a picture that has the sort of appeal that makes for a popular picture. Owners and managers of houses at which the film is showing or has just finished seems to be delighted with the results.

The manager of the Park Theatre in Austin, Minn., considers that in this film Priscilla Dean outdoes herself while of the story he says, "It is a real picture which draws well and pleases. The star does great work and is ably supported."

Another exhibitor in Wisconsin Rapids, Wis., also writes to say that the picture did splendid business for him which he attributes to the fact that it is one of those pictures which starts out ambitiously and continues to hold the suspense.
FACTORY! and PROVED PICTURES

SIECO-CoNDY Released by Selpuiick

BRIEF: Young Marie Calender is left a fortune on condition she marry the man of her choice. This person is a young man very much in need of immediate funds. Disguised as an old woman she submits his promise to marry her in return for which she gives him the necessary sum of money. She gradually grows younger till she finally reveals herself as a young girl, having ascertained from her husband that he loves her only.

NORMA TALMIDGE was made for comedy parts, and probably one of her best is "She Loves and Lies" released June 16, 1923. The three different roles which her impersonations call for allow splendid opportunity for this very popular star to show what she can do. And she does it so satisfactorily that she puts the film over with a bang. Which is precisely the reason why bookings are still plentiful and every wise exhibitor who hasn't yet shown it, is anxious to do so.

Fine clothes, brilliant scenes, rollicking comedy and soft romance are some of the answers to why it has achieved the popularity it has. Assisted by Royalty-Fordy Norma Talmadge. You will have made a real wholesome comedy out of this bit. The sort of thing you can take mothers, children, sisters and sweethearts to. Houses with family parties will find they have the sort of thing that just hits the spot.

All you need to put it over is some real exploitation. In the first place Norma Talmadge's name should be made as prominent as possible because she is a real drawing card. The lobby can be arranged to create the necessary urge by the use of cut-outs of the two stars and stills showing scenes from the picture.

There are fine possibilities for several tie-ups with beauty shops on hair goods and cosmetics where the dominating theme would be the effect of make-up to bring out or disguise a woman's charms.

You might also arrange for a ballyhoo getting two girls who look alike and dressing one in becoming clothes fitting to her age, and the other like an elderly lady. They should walk along side by side wearing a sign across the backs of both which reads: "We are both Norma Talmadge." You will understand better after you have been to the ........ Theatre and seen 'She Loves and Lies'.

The scenes in which the actress appears in her elaborate clothes will also make excellent material for women's shop tie-ups. All sorts of interesting tie-ups can be arranged with stills of Miss Talmadge serving as background and fitting catchlines tying-up with the showing at the neighborhood theatre.

WAY DOWN EAST

Small Town Life Released by United Artists

BRIEF: A young girl from a small town goes to visit in Boston. She is betrayed by a man who later tells her they are not really married and leaves her. She goes away from home and after her child dies secures a position as a domestic. When her past is discovered she is discharged but the young man follows her and she finds happiness in marriage with him.

WHEN a picture succeeds in making an impression that lasts over a period of almost three years, and continues to live actively in the minds and conversation of those who saw it, it must have unusual merit. Yet such a record is truly the claim of "Way Down East," the D. W. Griffith production which created a sensation when it was first released in 1921 and is still being talked about as one of the outstanding pictures. Not only are all those who did not have a chance to see it before making a special effort to get somewhere where it is showing now, but people who have already seen it are going again.

Probably the most talked of feature of the production is the spectacular ice float scene which is one of the finest things that has ever been done on the screen. And added to that is the humaneness of the story. It concerns homely folks and is the sort of thing that might happen to anybody, any time. It is this element of intimacy, together with the spectacular features, that makes the film so popular.

What's more it has almost limitless exploitation possibilities. In the first place the names of D. W. Griffith and of Lilian Gish are both of immense value in getting the picture over to the public. Then there is the attractive lobby to be considered. This can very easily be arranged by the use of a plentiful supply of stills from the picture. These in themselves are sufficiently interesting to arrest the attention.

A very humorous touch is supplied by the small town gossip which-ever last wagging tongue does no end of harm. Using this theme a very interesting ballyhoo can be arranged. Get a young woman, not at all attractive looking, and dress her like the gossip in the story. Also arrange for a dozen or more small boys to accompany her. Let her walk through the streets in the mewing manner affected by the story gossips, and have the boys follow her. You will find that she will soon have a large crowd walking after her, and that she is attracting a great deal of attention. This is the time for the youngsters to hand out handbills announcing the coming of the production to your theatre.

Evidence!

What the Other Fellow says about

D. W. Griffith's

"THE WHITE ROSE"

After he has tried it at his box-office and it has proved a money-getter what YOU should consider when booking film for YOUR theatre.

"One of the very best pictures ever produced and a picture everybody should see," says William Noble, of the Empress, Oklahoma City.

"A beautiful picture well done in all ways, and that makes you friends," said Jack Tiller, the Temple, McCook, Neb.


UNITED ARTISTS CORPORATION

CROWDS HOUSE DESPITE SNOW AND EXTREME COLD

Despite unusually cold weather which generally keeps the crowds at home, "Brass," a Warner Brothers' Tried and Proved Picture, did splendid business during its recent run at the Rainbow Theatre in Mahomet, Minn. Patrons who came through the cold and the snow felt fully compensated, according to the statement of the manager, for the picture was one they would not have cared to miss.

The advantage of owning a theatre in a small community is that you can get the general opinion very easily, and in this instance the patrons expressed themselves as thoroughly enjoying the picture which they considered superior to the book.

Are you looking for a picture that you can Ballyhoo successfully—and cheaply?
Then, by all means book

"What Fools Men Are"

It's a gem. Ultra-modern comedy drama, teeming with sprightly incident and frisky situation; there's lure and thrill in every frolicsome reel of it.

We Give You Free
—yes, absolutely free, for you to ballyhoo it with,

Special Dunce Caps
—conical dune caps like those that are used in the little red schoolhouse. Made of heavy cardboard, black with picture-lettering, reading: ASK THE WOMEN WHAT FOOLS MEN ARE.
They come to you flat for you to have your theatre name and dates imprinted in space left blank for that purpose.
Run a slide on your screen stating that you want 25 or 50 boys to see the show FREE. This will get a big response. Have the boys wear the dunce caps and parade around town. They'll make a great ballyhoo and get the show lots of publicity.
Book the picture from SELZNICK DISTRIBUTING CORP. Then write us direct. And we'll ship you any number of dunce caps you ask for FREE.

TRIED AND PROVED PICTURES

Looking Into the Future
With International News Reel

THE usual impression in thinking of a Tried and Proved attraction is that of something which has gone before; something which has established itself in the good graces of the movie public; yet, something, though marked with the stamp of high quality entertainment, is essentially older than current attractions.

In this respect International News Reels present a peculiar paradox. The news reel can qualify only by presenting the very latest; the very liveliest, the very "timeless" news of the day. How then could it meet this specification and still be called a Tried and Proved film?

Simple enough. It qualifies in the realm of Tried and Proved films as a service. That's the important point. A Tried and Proved service. Something that has made its appeal to the public on the basis of its past and present records. Something synonymous with Gillette razor blades to the self shaver and Campbell Soups to the housewife. That's what the news reel is to the theatre patron.

Late, pithy, full of human interest in its appeal. Yet, Tried and Proved as an institution.

From all indications, judging by the schedule lined up by the International News Reel, the year of 1924 promises to be one of the most prolific in good news reel stories of recent years. For one thing, this is presidential-election year. There will be conventions of the two big political parties. Subject to say these will be covered by International from every possible angle.

In the Summer of the coming year the U.S. Navy's monster airship, the Shenandoah, will fly completely and over the North Pole. It will be the first time in history that this amazing feat will be attempted in the manner described. Folks the country over will await with intense interest all news concerning the daring venture—particularly picture news. They'll get it in International News Reel.

A non-stop flight across the Atlantic is also being projected with an almost sure prospect of International cameraman aboard.

Perhaps one of the most important news reel projects of the year is the contemplated expedition of Captain Ariel Vargas, camera man extraordinary, the story of whose strange adventures are now appearing on a two-page spread in all the Hearst Sunday papers. Just where this expedition will go has not yet been decided.

Whatever Captain Vargas will do, or wherever he goes probably will be of sufficient interest to tickle the palates of the most fastidious news reel patrons, judging simply by his past exploits. It is the case of a Tried and Proved camera man with a record of daring, venturesome achievements concerning whom the story will reach twenty million people through the Sunday supplement feature already mentioned. As an advertisement this offers a tie-up sufficiently significant in its import to need no further explanation.

What sort of reading this story makes may be judged by a few of the exploits catalogued here:

Since 1919 Captain Vargas has covered 250,000 miles. Before that he had been a photographer in the great war and had enjoyed only a week's rest in America before he was sent out again in 1919 to "shoot" the exciting events that were then happening. His zig-zagged all over Europe, Africa and part of Asia, he found in May of that year that the fighting in China was the most stirring thing that was happening. He was soon at the front with the troops of Dr. Sun 'Tat Sen with the bullets dropping as thick as rain drops and the men dropping by the hundreds.

The great eruption of Vesuvius in May 1921, found the camera man close at hand. Almost roared by the heat and stifled by the belching flames Captain Vargas managed to get directly over the fuming crater within a distance of a hundred feet, and with his long distance lens made a picture of the eruption that looked as though it had been taken at a distance of only ten feet.

Taking film of charging tigers, Bolshevik uprisings, Korean religious riots, Hindu methods of crushing the necks of criminals with bamboo bars, are only a small part of the rest of his unusual adventures.

Now, one can see what elements creep into International News Reels that make them Tried and Proved.

INTERNATIONAL NEWS

The Tried and Proved News Reel for Every Program Every Week

Great Happenings Are In The Cards for 1924—

INTERNATIONAL Will Have Them All


First Everywhere WITH THE CAMERA
First Everywhere WITH THE REEL
Tried and Proved
The Best INTERNATIONAL NEWS

Made by International
Released by Universal
GREAT TITLE
It Gets Them In Now and Always!
“RESTLESS WIVES”

will get 'em in—and keep them coming in. Story read by hundreds of thousands in Ainslee's Magazine.

Restless Wives
UNUSUAL CAST TIMELY THEME BIG SETS

Packed to the brim with exploitation angles and backed by a big publicity and advertising campaign that starts now.

BOOK BURR'S NATIONALLY ADVERTISED BIG 4 NOW

RESTLESS WIVES
"YOUTH TO SELL"
"The AVERAGE WOMAN"
"END ME YOUR HUSBAND"

Have you booked the Burr Specials
"Three O'clock in The Morning"
and
"The New School Teacher"

Burr Pictures, Inc.
133 West 44th Street,
New York City.

Released by the best Independent Exchanges everywhere!

TRIED AND PROVED PICTURES

IN THE BOX OFFICE HALL OF FAME
A Selected List of Features With Exceptional Box Office Records Plus the Reason They Are Proven Winners

Paramount
“My American Wife”—Released February 11, 1923. Sport Romance. Reviewed February 9. BECAUSE Gloria Swanson appears in it in a role that will thrill and satisfy her most ardent admirers.

Universal
“Hunting Big Game in Africa”—Booked 4,621 times. Adventure Film. Reviewed February 9. BECAUSE there are enough exploitation angles to make it a winner anywhere and it is an entirely unusual picture.

Selznick
“A Woman of No Importance”—Flouted Conventions. Reviewed January 5. BECAUSE Oscar Wilde’s play is known throughout the world as one of the cleverest ever written.

Griffith
“Way Down East”—Released August 21, 1921. A Story of Plain People. Reviewed February 23. BECAUSE it features Lillian Gish, an exceptionally capable and popular star, in a highly sympathetic and entertaining role of the type the public swallows whole.

*B * *
‘The Great Impersonation’
Mystery Drama Released by Paramount

BRIEF: An Englishman and a German, one time students at Oxford, look so much alike no one can tell them apart. The German becomes an army officer and is in Africa when the Englishman arrives and stops at his camp for shelter. They drag him and presumably kill him, whereupon the German goes to England and assumes his friend's position. The plot is finally discovered and the rightful owner restored.

On October 9, 1921, Paramount released “The Great Impersonator” and from that date on owners of large theatres and small theatres have been producing real business on the film—a fact like that speaks for itself as an indication of the value of this George Melford production as a box office attraction.

In casting the film the director selected James Kirkwood and Ann Forrest to head the list of players who would portray the various roles of the E. Phillips Oppenheim story, and be chosen well. No element of mystery or intrigue goes unmarked in the interpretation of a story that is full of big scenes emotionally and scenically.

The highlight in the plot is the exact similarity in appearance between two of the characters. This suggests a ballyhoo stunt that will get the public attention immediately. Get two men who closely resemble each other, dress them exactly alike and have them walk through different streets in the same neighborhood. Plan to have them do the same things to center attention on them but never let them be seen together.

Then in the papers run a "personal" ad announcing that Mr. So-and-so is anxious to get information about “The Great Impersonator” who is going about town mimicking him in every detail of dress and in all his actions. Anyone having seen the man or who can give any information about him is asked to get in touch with the Theatre. When patrons phone or call the box office agent can then tell him of the picture and urge him to come to see it.

Just as Big in the Small Towns

“It broke all box office records," report The Casino Theatre, Canaan, Conn., The Princess Theatre, Sausalito, Calif., Ditman Theatre, Brownsville, Tex. And these are only a few of hundreds of such reports from small town exhibitors on the box-office power of

MERRY GO ROUND

Universal Super Jewel with Mary Philbin, Norman Kerry and George Hackathorne Directed by Rupert Julian

The biggest sensation of the year! Go to any Universal Exchange for “Merry Go Round"—then cash in on the year’s biggest bet!

Try Any of These on Your Box-office!

THE ACQUITAL
A LADY OF QUALITY
THUNDERING DAWN
Universal Super Jewels

THE DARLING OF NEW YORK
DRIFTING* WHITE TIGER
A CHAPTER IN HER LIFE
Universal Jewels

Universal Pictures
Corporation
CARL LAEMMLE, President
Tried and Proved Pictures Easy to Ballyhoo

In the Warner Brothers' Collection of Tried and Proved Pictures there is not one that does not lend itself readily to original and clever ballyhoo. Exhibitors are constantly trying new street stunts and reporting that this method of advertising is the most spectacular and interest arousing of any. The press sheets on these pictures outline numerous clever plans for this method of exploitation.
Ray Earns Commendation for Achievement
‘Myles Standish’ Ranks Among Better Pictures of Day

There can be no doubt as to the merits of this film Charles Ray has produced. As the critic for the Washington Herald says: “Charles Ray has earned the commendation of those who are seeking for better pictures by crowning his achievements with a production based upon Longfellow’s poem ‘The Courtship of Myles Standish,’ America’s first love story.” The Pittsburgh Press assures its readers that

Not in many a day has a motion picture star achieved such a notable success. Ray thrilled with wonderful pantomimic skill and acting. The production is complete in every way and handsomely staged, as well as directed by Frederick Sullivan in a way to impel high admiration for its brilliance.

The New York Tribune gives Charles Ray credit for having made a splendid picture. “The storm is the best one we ever saw on the screen, and one of the biggest thrills we ever got came when John and Priscilla were chased by Indians.” So says this reviewer and adds, “To us its freedom from all movie bunkum is its real charm.” The New York Times reviewer while hailing it as a compelling and effective picture, takes exception to “Some of the sequences where there is not enough action and too much posing.” However, he says:

Ray is an artist, a film producer who clings to his art, an actor of

W. RISTLETS to match one’s sleeveless evening gown! That’s the chic note Edith Shannon sponsors in the new Preferred Picture, “Daughters of the Rich,” in which she stars.

生产图解和评论

生产图解和评论

在本月发布于您在凝胶数据中的所有当前和即将发布的生产，未来发行将列出与发行商姓名。在下面的列中是所有当前生产的高灯观点。
**Current Productions (Continued).**

<table>
<thead>
<tr>
<th>Feature</th>
<th>Star</th>
<th>Distributor Length</th>
<th>Reviewed</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>JANUARY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>After the Ball</strong></td>
<td>Glasson</td>
<td>7,660</td>
<td></td>
</tr>
<tr>
<td><strong>Agent of Desire</strong></td>
<td>Special Cast</td>
<td>Fox</td>
<td>8,900</td>
</tr>
<tr>
<td><strong>Big Brother</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Billion Dollar</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Boat Basin</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Bring Me a Smile</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Broadway Broke</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Chinatown</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Courtship</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Don’t Call It Love</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Exiles</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Gentle Julia</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Good Men and Bad</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Great White Way</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Heart Bandit</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Heritage of the Desert</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hitchin’ Tilly</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Hold-Up Girl</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Homefront</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Humming Bird</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Journey’s End</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Just Off Broadway</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Lady of Monaco</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Last Man Put Out</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>A Summer</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mystery Express</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Mystery Makers</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Man from Wyoming</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Miss Meeker</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Monkey’s Paw</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>No More Women</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Not a Drum was Heard</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Our Miss Jones</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Other Men’s Daughters</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pacific Palace</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Prince of a Kingdom</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Prince of Devil</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Satin Girl</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Shadow of the East</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Arizona Express</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>The Great Adventure</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Three Weeks</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Three Miles Out</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Through the Dark</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tigerlily</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tollers of the Sea</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>West of Water Tower</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>When Men Meet</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>When Odds Are Even</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>White Cat</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>You知me</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>FEBRUARY</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Feature</strong></td>
<td><strong>Star</strong></td>
<td><strong>Distributor Length</strong></td>
<td><strong>Reviewed</strong></td>
</tr>
<tr>
<td><strong>Feature</strong></td>
<td><strong>Star</strong></td>
<td><strong>Distributor Length</strong></td>
<td><strong>Reviewed</strong></td>
</tr>
</tbody>
</table>

**No Critics Thrilled Over This Metro Feature**

But Viola Dana’s Fans Won’t Be Disappointed

In SEARCH OF A THRILL is an entertaining enough story and gives Miss Dana a chance that she apparently enjoys playing, so says William Costello, reviewing the picture for the Rochester Post Express.

Viola Dana, it seems to me, is the one who gets the thrill in her new picture. At any rate, Viola regarded fright, terror, horror, dismay, panic and censure when she finds herself trapped in an Apache restaurant in Paris. The spectator, however, doesn’t get quite the same thrill. The hero is present in the cafe, and heroes have a habit of rescuing heroes from difficulties, and the odd or the odder seems against them.

Miss Bremton, reviewing the film for the New York Telegraph, thinks Miss Apell does his best with material which is not worthy of him, but of the picture itself she says: “One would think that the moving picture, with its unlimited resources for engendering surprise and spectacular emotion effects, would be the thrill of the thrill, so aptly heralded.”

Of the players she says:

Viola Dana, masquerading as an Apache, strives diligently to bring vitality to her role, but succeeds only in skimming the surface. Robert Schable, as the boulevardier, is alive and pleasantly human, and Warner Cleemane, as the didactic young author, efficient, if not distinguished. Rowena Thoby does her bit well.

The review in the Newark News we gather that the picture is a portrayal of the masculine point to the value of charity and self-sacrifice. The reviewer says:

Of course, Viola Dana, who plays the leading role, acts in her usual pleasing manner, but she is so hand-capped by her part and by her impossible materials it makes such opportunities as she may have had.

The Cleveland Plain Dealer comments on the quality of Miss Dana’s performance as follows:

Viola’s Dana gets rather more serious than usual in "In Search of a Thrill." There are not so many pranks and fewer wins of her big brown eyes and less "cutting up" all around.

---

**After a lengthy vacation, the popular "Tony" Moreno has started work at Paramount’s West Coast studio in "Budd," co-starring with Agnes Ayres.**

**Like ‘Black Oxen’ All But Casting**

May Some Leaders Say Not Suited to Roles

Recalling the original story the director has probably done as well with it for the screen as any director could have done except in the choice of his leading woman. That is the opinion of the critic of the Kansas City Star and his opinion coincides with many others.

Not that Corinne Griffith’s ability in the manner of a flapper is anything but the beginning, but it is only a case of the impossibility of her looking the part of the aristocratic Zattany of the book. However, this critic is satisfied that

The picture is not lacking in entertainment value. Every fan who reads the book will want to see it, and those who are not familiar with the story will not be critical of what it offers.

The Indianapolis Star’s critic is one who thinks “Miss Griffith does well by the part of Madame Zattany. He also points out that she wears gowns, jewels, and does every description, a fact which may please feminine fans.

Mr. Tearle is, as always, a straightforward actor. Mention must also go to Clara Bow, who is the most amusing flapper seen on the screen recently.

**The Indianapolis Star’s review** says: “It is destined to stir up a great deal of comment and cause no end of talk.” The critic of the Baltimore American arises to say that the First National attraction is a more or less skillful picturization of Gertrude Atherton’s best-seller, adding the information that Corinne Griffith makes the rejuvenated Madame Zattany seem far too young.

While the Philadelphia Public Ledger gives the picture credit for having so faithfully followed the novel, “with such high entertainment value.” The Newark News review seems more to the point than most, as follows:

The technical excellence of the production is likely to count for less in the estimation of the average frequenter of photoplays than the novelty of the theme and the manner in which it has been handled by the author and the producer.
THE MODERN THEATRE

RICHMOND, the Monumental City of the south, welcomed within its portals another monument—a monument to the cinema—with the opening on November 12 of the new National theatre.

This theatre, seating 2,000 in the auditorium and balcony, is located at the Northeast intersection of Broad and Seventh streets which is on one of the most valuable pieces of real estate in the city. It fronts 140 feet on Broad and the side extends 150 feet on Seventh street. The building is four stories high and contains 20 offices and six stores, four of which are on Broad street.

The building is of cream non-staining brick, trimmed in green, black and terra cotta. The roof is of green loudivici tile of special design. The exterior of the building has been treated for balance, beauty and symmetry.

A remarkable feature is the large marquis that extends 93 feet across the front and is 15 feet wide. The large electric sign is supported by the marquis. On the top of the marquis and concealed from view, are located 25 flood lights that illuminate the front of the building uniformly. This, together with the light from the electric sign, make the building one of the most conspicuous in the city at night.

The interior is designed and executed in the Georgian period and carries out the designs used by the Adam Brothers, two noted architects of this period. The delicate and yet prominent traceries and figures in ornamental plaster, give life and cheerfulness by the rare skill and good judgment coupled with years of experience that Mr. Vollmer, who also decorated the Capitol in New York, put in this house. The colors used are warm and friendly. The piece de resistance is the large elliptical dome over the auditorium. This has been skillfully treated by both architect and decorator, and with the concealed colored lights produces a beautiful effect.

One of the major considerations in the design of this theatre was an effort to get good acoustic properties. This seems to have been successful, both with any empty house and with it filled, for the number of people in a theatre have a marked effect on its acoustics. This problem involves the shape of the building, its volume, number of seats, material and area of the walls, type of floor covering, etc. It is fast becoming one of the paramount factors in all theatre design.

The lobby, box office, and foyer are all in marble, including the lobby floor, foyer rail, etc. The broad stairs leading from the foyer on each side, to the mezzanine, are all marble, including treads, risers, and walls. The mezzanine is marble and includes an elliptical well that opens over the foyer below, and having an elliptical dome overhead, in which are concealed lights. From the mezzanine access is had to the ladies retiring rooms, the walls of which are painted as a replica of brocade. From the ladies rest rooms there is an entrance to the nursery where children are cared for by maids and amused with a fascinating wall painted with toys, and with actual toys. There is an exit from the nursery that leads to the street without going back through the theatre.

FROM the mezzanine, access to the balcony is had through three vomitories. There are nine exits from the balcony, which has an excellent seating arrangement, as there is not a dead seat in the house. The boxes on each side are reached from the balcony and also by steps from exits on the auditorium floor.

The seating plan on the first floor provides two wide center aisles and two side aisles, there being no seats more than six seats distant from an aisle.

The predominating color used in the decoration scheme is Colonial yellow and the accessory colors are pumpkin yellow, Wedgewood green, ivory and gold.

The steam heating plant consists of two Keowee boilers using oil fuel, with a storage oil capacity of 15,000 gallons. The body of the theatre is heated by a system of fans, plenum chambers, mushroom heads, and indirect heating units. The fresh air intake is a stack that extends seventy-five feet above street level in order to get clean air. Fresh air is drawn down by two large fans and passes over the steam indirect heating coils, where its temperature is raised to the degree necessary, and it then passes into the two large plenum chambers that extend under the floor of the auditorium.

In the roof are located five large fans, four of which are around the elliptical dome, one at each of the four corners, and one separate fan located over a grill in the ceiling above the balcony. All of the fans are reversible and are controlled from the main switchboard under the stage. In cold weather the fans in the roof exhaust the vitiated air and in summer they can be reversed and draw a large volume of fresh air in from above the roof line. Offices and stores are heated by radiators supplied by the same heating plant.

AMONG the prominent features of the theatre are, of course, the beautiful lighting effects, the changing and blending of colors working in harmony and synchronized with the music. The control switchboard for these lighting effects is one of the latest developments in theatre lighting. This equipment was furnished by the Mutual Electric and Machine Co. of Detroit, Mich. It is of the pre-set type, enabling the operator to pre-set the scenes and color changes ahead without interfering with the scene in progress. The board is operated mechanically and has been designed so that productions of any nature from the smallest to the largest and most elaborate can be given. Every detail for the successful illumination of the theatre and the productions, even to the signal systems, has been carefully thought out and embodied in this switchboard.

In the projection room, the only exposed parts are purely mechanical, as all of the electrical connections and bus-bars are on the rear, which is in another room. Much credit to the design and proper installation of this equipment is due Mr. J. H. Rohs, sales manager, apparatius division, Mutual Electric and Machine Co. Mr. Rohs is an expert on theatre lighting and considers this as one of his best and finest installations.

The projection room contains three Powers 6-B projection machines, a twin are dissolving stereopticon, and a spotlight. The machines are supplied with D. C. current by two direct connected D. C. generators, which are enclosed in a fire proof room.
THE MODERN OPERATOR

On the Proper Care of and Attention to Motors and Generators

Projector experts frequently mention that there is a noticeable lack of attention paid to motors and generators in many theatres, especially in the country districts.

It is quite as essential of course, that the generator and the plant should be inspected as frequently and as carefully as the projector itself.

Many a time the bio has been blamed for defective projection when the real cause was in the engine-room.

As is the case with any portion of the theatre the generator's motor, to be feared enemy. It should never be allowed to accumulate.

Correct adjustments are also most essential. For instance, brush holders are very often adjusted incorrectly, which renders smooth running an impossibility. The chief officer in this direction is that the holders are not set too far away from the commutator.

The correct position is approximately three-sixteenths of an inch away. Failure to treat this would in the event of any load being put into the brushes chipping, and further, they will not "bed" properly.

If sparking when adjusted correctly, move the brushes back and forth until a sparkless position is located.

Another thing that if allowed to go unchecked will cause endless trouble, and that is the over-heating of bearings. Over-heating may be caused by several faults. The machine may not be properly lined up, dirty or foreign oil may have been used, insufficient oil in the well or the rings may not be revolving properly.

Bush and brush is the main trouble, and if the bearings are always kept well covered when not in use, complaints will be reduced to a minimum.

About the best advice regarding the commutator is to see that it is always clean. The most effective method of cleansing is the use of very fine glass paper. The best procedure is to hold it against the commutator while it revolves until the surface is quite smooth.

If it says "screech," the best remedy is paraffin. But use it in very small quantities. While the commutator is warm, draw the paraffin across it. Be very careful not to use too much, for an overdose would cause the machine to be slow in "exciting," owing to a film of wax forming on the commutator, that it grows cold.

EQUIPMENT NEWS AND NOTES

The Trouco Theatre Supply, Enid, Okla., has recently installed a large motion picture machine repair department in charge of ex-pe-riments made by the firm and directs its work under the personal supervision of Wesley Trout, projection engineer. A complete line of parts for all makes of projection machinery will be kept in stock. Only the best in material will be used and all work fully guaranteed.

Unusual interest was displayed in film circles of Kansas City last week in a demonstration in the Bauer building of improved Mazda Representative Lamp Unit for picture projection. An exhibition of the G. E. Mazda projector and a comparative demonstration of the new Cinephor aspheric condenser system also was made by J. C. Kroesen of the General Electric Company.

Complete equipment, including two Simplex projectors, has been purchased by the Memorial Hall of Independence from the Yale Theatre Supply Company. The sale was made by Thomas Reddy.

PROTOTYPE ENGLISH COTTAGE SCENE IN PROLOGUE FANTASY

Prologue Adds Artistic Atmosphere to Program

Audience Is Delighted With Picturesque Dance Numbers

A very effective, entertaining and artistic special number on the program at the Century Theatre, Baltimore, Md., which was staged under the personal direction of Thomas D. Sorger, general manager of the Combined Whitehurst Interests, controlling that playhouse, was "A Prologue Fantasy."

Special costumes, drops, and scenery were made and painted for the special set in which a company of five took part. In the cast were: Dorma Lee, contralto, and four children, three of them dancers. A special musical score was arranged for the production by Frank Rehsen, director of music at the Centenary and the choreographic art was by Miss Carollyn Whitehurst, who conducts an exclusive dancing school in the Monumental City.

The theatre was darkened just prior to the opening of the act and a moving slide was used to represent falling snow. The orchestra played an effective selection while the curtains parted disclosing a drop on which a snow scene was painted representing a farm house at night with lighted windows against deep shadowy woods in the background. The foreground represented a cleared field with snow on it. This drop was held with the falling snow for several minutes while the orchestra finished the selection.

As the drop rose, there was discovered on the stage (all directions from audience point of view) a set representing a half timbered room in an English homestead. As the left wall was a large fireplace; in the back drop were a door and two windows, on: on either side. At rise of curtain, Miss Lee, as the mother, was discovered with her two children; one on either side of her, seated on cushions. She was reading to them. Then the music started. The lights were perceptibly darkened and from the chimney place stepped a child dressed as a Teddy bear, who goes through the gestures of a delightful dance.

When this dance is finished another child steps from the chimney place dressed as a French doll who also dances. At the end of other dancing and music numbers, the drop with the winter scene is lowered, finishing the act.

NEW SPECIAL SCREEN NEEDS NO PATENT FRAME

Through the use of certain chemical preparations, the Premier Screen Company of Roanoke, Virginia, can accentuate the shrinkage of original screen cloth, two or three times without the aid of a patent shrinking frame.

The Premier Screen, as it is called, has a metallic surface, and, according to its manufacturer, besides eliminating glare, distortion, and flaring of lights and shadows, makes the first row of seats as desirable as any in the house.

A particular feature of the screen is that it can be washed. The fact that it does not require a patent frame is also one of the chief reasons laid to the popular acclaim which the screen has received.

Premier Screens are built to fit the theatre in which they are to be used. The Premier Company states that since no one type of screen will work equally as well in all houses, it must manufacture three different surfaced screens, to meet the individual requirements.

M. P. S. OFFICIAL URGES CLOSE EXHIBITOR CO-OPERATION

Morris H. Markowitz, a veteran member of the Fox Film Sales force, and Secretary of the Motion Picture Salesmen, Inc., had this to say when asked to explain the essential purpose of the society:

"Aside from the usual motives that prompt the members of a given calling to organize under a fraternal banner, the particular object of the M. P. S., Inc., is to imbue its members with one integral thought, and that is—closer cooperation with the exhibitor.

The principle we continually emphasize is that the modern film salesman's mission does not cease with merely sending the picture to his customer. Not until he has helped sell the picture to the showman's public has the salesman attained his objective. This can be done by working hand in hand with the exhibitor on all ideas and possibilities by which patronage may be effected; on specific methods for building good will and by squeezing every exploitation angle dry.

"The salesman is the personal connecting link between producer and exhibitor. By the intelligent use of his powers he can cement a closer relationship between them with constructive benefit to both. Following the inception of the term 'Modern Theatre' has come the 'Modern Showman.' Now we have, also, the 'Modern Film Salesman.'"

Mr. Markowitz covers the state of Jersey for Fox and has identified himself with a reputation for modern merchandising and business dealings that finds a glad hand extended to him from all sides. In transacting business, whether a sale results or not, his clients are usually left with the inspiring feeling that there is such a thing as idealism in business. Meyer C. Solomon (Selznick) is President of the M. P. S., Joe Weinberg (Universal) is Vice-president.
Modern Theatre Publicity

TWENTY-FOUR page pressbook replete with information and suggestions to exhibitors will be issued by Preferred Pictures Corporation on B. P. Schulberg’s newest Gasnier production, “Poisoned Paradise” which is scheduled for release the latter part of February.

Particular emphasis has been placed on the exploitation value in the fact that this well known story of Monte Carlo is banned in Europe because it treats too frankly of the far-famed gambling resort. The line, “the forbidden story of Paris and Monte Carlo” is played up on an unusually effective assortment of posters, newspaper ads and other accessories. Various means of capitalizing this angle for exploitation purposes are set forth comprehensively in one section of the book.

Special stress is laid on inexpensive and easily executed lobby fronts, a wide variety of ideas and illustrations being supplied. Much space is devoted to the newspaper campaign. Publicity stories and cut are included in great variety.

DESIRING to emulate the tremendous advertising and publicity campaign that heralded the Eastern premiere of “The Marriage Circle,” at the Mark Strand Theatre, Harry Charnas who handles distribution of Warner Brothers Classics of the Screen in the Cleveland, Pittsburgh, Detroit and Cincinnati territories, has come to New York, where he will confer with the home office executives.

Enthusiastic about this production, Mr. Charnas merits a campaign of like caliber for the middle west and plans to outdo himself in his efforts to accomplish it.

Both L. A. Young and W. L. Parker, heads of the Warner Brothers advertising and publicity department, have taken the matter in hand and a campaign is being evolved to embrace many novel and distinctly result-bearing ideas.

TRUART has issued a very complete and effective press book in connection with the release of the second Elaine Hammerstein production “Drums of Jeopardy,” an adaptation of Harold McGrath’s novel. As in all other Truart campaign books the material is arranged in very systematic order so that there is no difficulty for the theatre-man to find anything he requires for the successful exploitation of the picture.

The various phases of the press book material are suggested segregated so that they are readily distinguishable, making for that simplicity which should be the aim of every book of this nature.

The press book on Distinctive’s “Steadfast Heart” is an exhibitor’s help in the real sense of the word. This sparkling array of ads and copy shows just a few samples of what is available in both cut and ad forms.

THE press book on Distinctive’s “Steadfast Heart” is an exhibitor’s help in the real sense of the word. This sparkling array of ads and copy shows just a few samples of what is available in both cut and ad forms.
Why Not Now?

Why not get that new machine for your operator, your patrons and yourself?
Why not buy a new machine on our plan?
$1.00 down and $1.00 per day.
Kindly state make of machine wanted.
Fill out blank and mail with check of $1.00.

A. LUTHER CHOCKLETT CO.,
Roanoke, Va.

A. LUTHER CHOCKLETT COMPANY,
Roanoke, Va.,

Gentlemen:
Please enter my order for a motion picture machine
style, motor driven voltage cycle.
Size of screen throws
I am enclosing $1.00 and agree to pay for same at the rate of $1.00 per day until paid for.
Name Address
City State
References Address

Name of Dealer

FOR SALE
Moving picture theatre in populated Williamsburg section of Brooklyn. Weekly receipts $600.00. Rent $285.00. 600 seats. Twelve and one-half years lease. Brokers may apply. Telephone Mr. White, at Whitehall 0252.

HELIOS REFLECTOR LAMP
FOR BETTER PROJECTION
D. C. OR A. C. CURRENT

WITH AUTOMATIC ARC CONTROL

You Save

70% in CARBONS
70-80% in CURRENT

AND 100% IN CONDENSERS

OBTAIN SHARPER DEFINITION TO THE PICTURE MAKING THE OBJECTS STAND OUT MORE CLEARLY

DEALERS write for our proposition
SOLE DISTRIBUTORS

WARREN PRODUCTS CO.
265 CANAL ST. NEW YORK

Incandescent Specialists

AUSTIN CHEMICAL CO., Inc.
AUSTIN BRAND LAMP COLORING
1692 Boston Road
BRONX, NEW YORK
PHONE INTERVALE 2625

Largest Lamp Colorers in the United States

COLORED LAMPS LACQUERS FOR TOYS
AUSTIN FROST AUSTIN BRAND SOLVENT

Austin Chemical Company has perfected a new type of lamp coloring that has stood all tests and is in many ways superior to the various other lamp coloring on the market. Keith, Moss and Loew's Theatres are availing themselves of the use of the Austin Chemical Service.
A distinctive feature of the new coloring is that it is positively waterproof and weatherproof. The process includes shades of various colors and descriptions, all of which are devised to add attractiveness and appeal to marquee lights, sign lights and house lights.

LOUIS SEEL, INC.
ARTISTIC ANIMATED FILMS
LEADERS + TRAILERS
220 West 42nd Street NEW YORK Chicering 1994

WORLD'S LARGEST EXCLUSIVE AMUSEMENT TICKET PLANT

ARCUSTICKET CO
352 N. ASHLAND AVENUE
CHICAGO, ILLINOIS

ROLL (RESERVED COUPON) FOLDED TICKETS

BEST FOR THE LAST MONEY  QUICKEST DELIVERY  CORRECTNESS GUARANTEED
Dr. Giannini Flays the One Per Cent Violator

(Continued from page 27)

modating one player, when people begin to exchange notes for accommodation purposes, it not only puts a black mark against the people in the transaction but also against the business.

"In any banking institution there may be some one who is sympathetic toward the industry, but he has associates, and sometimes it is difficult to convince those associates that the industry is worth the credit. So things like to those to whom I have spoken may hurt the business, not only the individual who is in this change of notes but the business as a whole.

"I have been called upon at many a time to rally to the support of men who have been victims of this sort of thing, and I can't deprecate it too strongly.

"It is a rotten piece of business, not worthy of any one who has to do with it. The sooner these men are eliminated from the business the sooner you will get on a sound footing.

"Therefore, if you are engaged in stabilizing contracts and credits eliminate that kind of business.

Dr. Giannini here related a story of one banker doing business with the industry who, because of such practices as he had described, had been instructed by his fellow-officers to stop doing business.

"If it were me who had to stop doing business in an industry where 99 per cent of the men are square shooters then I would get out of the business and go back to the practice of medicine," declared the doctor.

"When I see producers getting into the hands of people who have got to separate themselves from about 30 per cent of the people who are getting into these hands, I begin to worry and to sound the alarm.

"As I remarked before, thus far I have escaped losses, because I know no man can stand each by himself and do things successfully. But if you are grouped together in the large field and in helping each other you will help the industry, and you will help a man like me, who believes in the industry and who has had occasion to bespeak that belief, publicly and privately, for fifteen years." (Applause.)
There is added assurance of favorable comment—that priceless publicity that only the satisfied audience can give—when the production is right photographically.

EASTMAN
POSITIVE FILM

Adds true photographic values to picture interest—carries quality from studio to screen.

Look for "Eastman" and "Kodak" in black letters in the film margin.

Eastman Film, both regular and tinted base, is available in thousand foot lengths.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.
Announcing the

Indian Frontier Series

True Stories of the Old Wild West

Two parts each

Never have pictures been made like these.
Real living Indians tell real true stories of the old days of the warpath, when the first whites were invading their country.

Every story is intensely dramatic and enacted by the Indians of whom the stories are told.


Every exhibitor is urged to ask the nearest Pathe exchange for a screening.